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DESCRIPTION OF THE FUNERAL RITUAL IN KAZAKH PROSE AND ETHNODEFORMATION

The article deals with the traditions and ethnodeformations associated with the funeral, which are found in prose works of Kazakh literature. We often use the phrase “torkaly toi, toprakty olim” (solemn celebration a sorrowful death, when all burial ceremonies are performed by beautifying the dead and all close people of the deceased mourn for his/her passing) in the sense of joy and sadness. We know that each nation has its own traditions, superstitions, rituals and customs. Although any of these rituals and customs are common to the Turkic peoples, it can be noted that each nation has its own distinctive features. Over the years, both new and old traditions have been deformed and changed due to time. The initial forms of traditions and the ways they have been ethnodeformed can be seen from scientific research, from the conditions of performing rituals and traditions in fiction. To such funeral customs as farewell to the deceased, the ablution of the deceased, the preservation and protection of the corpse, the participation in the washing of the corpse, the praying for the deceased, the burial, there're also such rituals as conveying the tragic news of the deceased to his close relatives, mourning for the deceased, expressing condolences to the family of the deceased, as well as giving memorial dinners after seven, forty, one hundred days and a year in the memory of the dead person. The article provides a definitive analysis of the significance and national cognitive features of such rituals. In particular, the relevance of the article is determined by making systematic comparisons through Mukhtar Aueзов's novel-epopee “Abai's way”, which describes the national existence of the Kazakh people and national traditions in connection with the events.

Key words: deformation, ethnodeformation, definition, funeral, Kazakh traditions and customs.

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Қазақ прозасында жерлеу рәсімінің бейнеленуі және этнодеформация

Мақалада қазақ әдебиетіндегі прозалық туындыларда кездесетін жерлеу рәсіміне байланысты салт-дәстүрлер мен этнодеформация жайында сөз болады. «Торқалы той, топырақты өлім» деген тіркесті бір қуаныш, бір қайғы мағынасында жиі қолданып жүрміз. Әр халықтың өзіне сай салт-дәстүрі, ырым-тыйымы, жөн-жоралғысы, түрлі рәсімдері барын білеміз. Осы рәсімдердің қай-қайсысы да түркі халықтарына ортақ болғанымен, әр халықтың өзіне тән өзгешеліктері де болатынын байқауға болады. Жыл өткен сайын дәстүрдің озығы бар, тозығы бар заманға орай кейбір дәстүрлер деформацияланып, өзгеріске ұшыраған. Олардың қандай сипатта болып, қалай этнодеформацияланғанын ғылыми зерттеулерден, көркем әдебиеттегі салт-дәстүрлердің орындалуы жағдайынан аңғаруға болады. Қайтыс болған кісіге қатысты арыздасудан бастап, мейрам суы, өлген адамның денесін сақтау және күзету, сүйекке түсу, жаназа шығару, жерлеу сияқты жоралғылардан бөлек естірту, қаралы үйге қаралы ту тігу, өлген кісіні жоқтау, қаралы үйге көңіл айту, өлген кісінің артын күтіп жетісі, қырқы, жүзі, жылдық асы беріледі. Мақалада осындай жоралғылардың мән-маңызы мен ұлттық танымдық ерекшелігі жайында дефинициялық талдау жасалады. Одан өзге қаралы атты күзеу, көшкенде қаралы аттың ер тоқымына қайтыс болған кісінің киімін жауып қойып оны бос жетекке алу, ас беруде қаралы атпен көрісу, қаралы туды жығу, көші-қонға қатысты салттар ерулік, қарулық, жұрт майлау, қымызмұрындық сынды ғасырлар бойы қалыптасқан әдет-ғұрыптардың көркем әдебиетте берілу жайы сөз болады. Әсіресе, қазақтың бар болмысын, ұлттық дәстүрін оқиғалармен байланыстыра сипаттайтын М. Әуезовтің «Абай жолы» роман-эпопеясы арқылы жүйелі салыстырулар жасалып, мақаланың өзектілігі айқындалады.

Түйін сөздер: деформация, этнодеформация, дефиниция, жерлеу рәсімі, қазақы салт-дәстүрлер.

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Изображение погребального обряда и этнодеформация в казахской прозе

В статье рассматриваются обычаи и традиции, связанные с похоронами, и их дефиниционный характер, которые встречаются в прозаических произведениях казахской литературы. У каждого народа есть свои обычаи, ритуалы, традиции и суеверия. Хотя каждый из этих ритуалов является общим для всех тюркских народов, однако, у каждого народа есть свои особенности. С годами некоторые традиции были деформированы и изменены. О том, какой характер они носили и как этнодеформировались, можно судить из научных исследований, из условий исполнения обычаев и традиций в художественной литературе. Кроме таких обычаев, связанных с похоронами, как прощание с умершим, последний глоток воды для умершего, сохранение и защита умершего тела, участие в обмывании покойника, панихида, погребение, существуют и такие обряды, как сообщение плохой новости, оплакивание умершего, выражение соболезнований семье умершего, а также поминальные обеды спустя семи, сорока, ста дней и одного года. В статье дается анализ значения и национальных когнитивных особенностей таких обычаев. Актуальность статьи определяется систематическими сопоставлениями через роман-эпопею М. Ауэзова «Путь Абая», в котором описывается существование и национальные традиции казахов в связи с событиями. В казахской прозе автор в нескольких эпизодах описывает, как траурная церемония продолжается в течение года.

Ключевые слова: деформация, этнодеформация, дефиниция, погребальная процессия, казахские традиции и обычаи.

Introduction

In Kazakh prose, a detailed description of the values, customs and rituals that glorify our national traditions reflects the national existence of the nation. Every year, spiritual values of the Kazakh people, such as culture and literature, habits and manners, and national character are updated and finding their continuation up to now. One of them is ritual folklore, which is one of the oldest genres of Kazakh folklore. Ritual folklore continues to unite with the people, intertwine with life values.

Regardless of the time and country, it is a great duty of the living to bury the deceased following all burial rituals with honour (Hoy, William, 2013). Burial rituals have passed through various historical paths of development and are reflected in various forms. In general, the “advanced side” of these traditions is expressed in the task of respecting human feelings, sharing the grief of the grieving soul and being able to look into the soul world of others. The national values formed by the steppe culture, which educates goodness, kindness and mercy in connection with mourning, that is, forgetting of the lungs at the death, sharing of burial duties to help the tragic family and taking care of the people gathered in mourning are reflected in these traditions. In Kazakh folklore, any of the names that are sometimes referred to as a lament, a cry, a lamenting poem, a

voice or a grief, or a negative poem, tell about the stages of the origin and development of the lamentation genre.

Material and methods

Folklore genres related the Kazakh funeral ceremony and research works written in connection with defining their role in Kazakh prose were applied as a study source and served as an important role in determining the article relevance. The main sources were the book “23 Zhoktau” by A. Baitursynuly and the 91st volume of the 100-volume book “Babalar Sozi”, the analysis of M. Auezov’s novel “Abai’s way”. The book “Ethnodeformation” of the scientist Zh. Abilov, who introduced the term ethnodeformation into modern Kazakh literature, was the core work in determining the defining nature of Kazakh traditions. In our article, we were guided by the views of the foreign scholars on the funeral rites the Kazakh people in foreign publications and by the works of N. Grodekov, R. Wellek, A. Warren, I. Roach Mary, Wilson Jane Wynne and L. Sternberg about features of Kazakh traditions and customs.

Literature review

Among the rich spiritual heritage of A. Baitursynuly, whose name is particularly prominent in

the history of Kazakh literature, the collection “23 zhoktau” (lamentation), published in 1926 by the Moscow publishing house “Kunshygys”, stands out. Stating that the lamentation “takes four hundred years in the history of the Kazakh people” on the opening page of his book, the author reminds a long history of the folklore mourning genre. In the 100 – volume book “Babalar Sozi”, which was published a century after the writing of A. Baitursynov’s work, studies on burial rituals were considered as a folklore family ritual. In the study, they classify birth, wedding and funeral rituals and name the rites associated with them. In particular, the 91st volume of poems “Mun-Sher” (Sadness-grief) classifies funeral rites into genres and includes funeral rituals (Babalar Sozi, 2013).

Results and discussion

The novel “Abai’s way” was chosen as the study core since the purpose of our research is to tell about the funeral ceremony in Kazakh traditions and customs and define the definition of the rituals associated with the funeral ceremony found in Kazakh prose. In the novel, burial rituals such as conveying the tragic news of the deceased to his close relatives, mourning for the deceased, tying a mourning flag to a grieving home, cutting the mane of the horse of the deceased and setting it free, carrying the corpse for praying and the burial of the deceased are described in detail. Especially in the novel, the death of Bozhei can be a defining manifestation of rituals related to funeral traditions.

“...The three passengers of Bokenshi, who had left their village said: “Bozhei has been sick for five days. In the last few days, the patient’s face seemed to be broken. Does Bozhei get shocked?” Or, as they say “Caution is the parent of safety?”. We heard that he had called all his close relatives to say “farewell” (arazdasu) (Auezov I, 1997:149-150). Here, “arazdasu” means to say goodbye before leaving the life, that is, a person who feels that he is leaving forever, says goodbye to his close relatives and friends, saying his final hostage and showing his being pleased. Bozhei, who says “farewell” in the novel, soon leaves this world.

In the Kazakh tradition, after the death of a deceased person, his close relatives and brothers, respected people are informed of the death. A special messenger is sent to people of special respect. In the novel, Baidaly and Baisal, who have internal enmity to Kunanbai, do not inform him, who expects a special messenger to come about Bozhei’s death. Relying on the ancient law among the relatives, Ku-

nanbai expects to be invited to Bozhei’s funeral. Although there is a fierce hostility among people, the enmity is forgotten when it comes to “torqaly toi, topyraqty ölüm” (solemn celebration, a grieving death) (Auezov I, 1997:150). In the novel, Baidaly and Baisal do not send messengers to Kunanbai about the death of Bozhei, which is a contradictory action to the Kazakh tradition. Non-compliance with the traditional values contained in prose works leads to a violation of national consciousness. In his work “Ethnodeformation”, professor Zh. Abilov says that Baidaly and Baisal’s breaking the unbreakable traditions of the Kazakh people by not sending a special messenger to Kunanbai without forgetting about their internal enmity to him and not giving him opportunity to lay the soil to the grave of Bozhei, who is greatly mourned by the people, has led to the destruction of national consciousness and subjected to ethnodeformation mobilization (Abilov, 2007:127).

In the Kazakh tradition, sending a special messenger to convey the cold mourning message to the main citizens of the country depends on the deeds performed by the deceased during his lifetime, his honor and authority in the country. The writer particularly describes this situation by portraying the impossibility of not mourning and crying at the death of a respected person. The following lines in the novel give a real picture of the mourning family: “There is no end to a man-woman, the young and the old, who mourns the non-existence of Bozhei, coming day and night and crying by calling him “My brother” and giving special names. Bozhei’s close relatives from far and near brought their big houses and slaughter cattles, dishes made of cattle leather for keeping kumyz and kymyran, servant men and women. It was a special long-absent triumph of displaying respect and honor to the deceased” (Auezov, Vol. I, 1997:152). In addition, the issue of the traditional organization of “mourning relatives”, “consecration praying for the deceased” till the memorial dinners after seven and forty days of the deceased is specially designed.

And a special yurt is set up for the deceased and a mourning flag is tied. In the Kazakh tradition, when a person dies, a curtain on the right side of the house is hung and the deceased is put there. The deceased should be taken from the right side of the house when he is sent for the last trip. M. Auezov, who studied the Kazakh traditions and customs in detail, attempted to show the funeral rites of a whole nation through the death of Bozhei in the novel. After the death of Bozhei, an eight-wing snow-white house is built, inside which a carpet is spread with-

out any furniture and a large corpse bed is put to the right of the house. The corpse of the Bozhei is taken out of his house into a specially prepared house and preserved in a private house until the funeral. Tying a mourning flag to a mourning home, choosing the flag colour depending on the age or the class the deceased comes from are rituals related to the mourning house. Another type of ritual is the cutting of the mane and tail of Bozhei's horses. One of them was not ridden before being slaughtered for the meal for memorizing its owner after his death and was called as "a mourning horse", while the second covered with its owners' clothes were saddled with a mourning saddle of its owner when moving to another settlement after the death. At the same time, the writer emphasizes the existence of a special house (family) that invites all guests coming from far and near to the funeral, who are exhausted and hungry, the aim of whom is to be praised by God by showing honor to the deceased.

The writer noted that due to the age of the deceased, there is a different tradition performed at the death of young and old people. In addition to the death of Bozhei in the novel, the description of the death of 12-year-old Takezhan, Makulbai's son, was different. The writer tells that naming the family of a young deceased as "a mourning family" is not supported: "Naming a young child is not a good superstition... Abai expressed condolences and hugged Takezhan, who was standing outside, and according to the habit, entered the house crying and saying "Kulynym, kulynshagym" to Karazhan and other women mourning inside the house (Auezov II, 1997:100). Abai's coming to Takezhan's house without giving a name to the deceased reminds that, according to the Kazakh tradition, people do not cry loudly believing that "the child of the youth does not die".

An invariable form of funeral tradition is mourning. Stating that: "It is known that in our ancient customs, people mourn from the day of a person's death until a memorial dinner of him that is given after a year. However, its special point is the moment before or after the funeral (official religious ceremony) or the burial of the deceased. Relatives come to the mourning house crying and saying "Oh, my brother" and express condolences. At the funeral of the deceased, his wife or daughters lament their grief with a traditional song based on memory. They say that famous Baidaly Bi said: "You are about to mourn, I am about to stop". Lamentation is a kind of religious ritual associated with mourning of such peoples as the Kazakh and Kyrgyz, which inspires subsequent generations" (Kamzabekuly, 2015), pro-

fessor D. Kamzabekuly explained the importance of lamentation in detail. In the novel, the author enables to imagine the tragic figure of a mourning woman who spreads her hair and tears her face when portraying the figure of baibishe (the first eldest wife): "...Inside Bozhei's house, his baibishe ties a dark gray square. Her black hair is spread over her shoulders. Her blue veins on her face losing its blood are visible on the gray-tinged face. The ends of the two faces torn by her fingernails are wounded. Both of the girls are taken out and are wearing black towels on their heads. As their father died, they found the sedation for their soul from one long lamentation. Since this morning, when we met the funeral prayers after the burial, the girls were still lamenting" (Auezov I, 1997: 154).

According to the tradition, the dead man's wife, daughters, sisters and daughters-in-law spread their hair, put their hands on their sides and cry all the time, and the women expressing their condolences cry with them, too. N. I. Grodekov (Grodekov, 1889 : 259), H. Argynbayev (Argynbayev, 1973: 108) give various information about the procedure for spreading the hair of the deceased's daughters and wives and braiding their hair after seven days at the deceased memorial meal.

Studying this ritual extensively in many traditions of different peoples, L. Ya. Sternberg found that human blood and hair were understood as the main element of life and were used as a sacrifice for the resurrection and restoration of the soul of the deceased (Sternberg, 1936: 232-233).

In the novel "Abai's way", which is considered as the height of Kazakh prose, the description of Bozhei's death, that is, the way that the Kazakh people performed all funeral rituals as any other peoples are presented in the most traditional way. However, the changes for obvious reasons in the traditions and customs of our ancestors taking place over time, the deformation of the national consciousness, the implementation of certain rituals in spite of the preservation of the main meaning are observed. Obviously, the connection of the Kazakh people with other peoples, their interrelationship in everyday life, i.e. their integration are the causes of these changes. However, we cannot hide the fact that not only our ancestors, but also literary works are involved in the centuries-old connection of our traditions and customs. Under the influence of Islamic principles, which are interpreted as "death is an order sent by Allah", which prohibits crying in the modern rite of mourning, most of the ritual is occupied by surahs of the Quran. In general, in countries where the Islamic religion is firmly established, this custom has

its own specificity. According to the information obtained from the Kazakhs of Iran and Afghanistan, in countries where the surahs of the Quran are memorized by children when they begin to speak, it is observed that the mourning for the deceased soul and the desire to pray for him are mainly replaced by surahs of the Quran (Babalar Sozi, 2013:13). In Kazakh prose, M. Auezov described how the mourning ceremony continues throughout the year in the epic “Abai’s way” through several episodes. The author depicted how the mourning for the dead continued until a meal after a year is given for the memory of the deceased and attempted to draw the attention to mourning relatives of the deceased moving to settlements in winter, summer and autumn. Beautifully well-dressed girls, young ladies and eldest wives rode on fat, well-groomed barren horses, the horse harness, saddlecloth, henchman, bib, bridle of which were soaked in silver were separated from the rest of the migrating people. A gray eldest wife with a thin black veil on her head is heading the big migration, the style of the fifteen camels led by her was very different. The fifteen-camel procession, which is led by her, is very different. All the black and brown carpets, tekemet (a big mat with patterns made of sheep wool), which cover the luggage on the camels, describe the defining nature and a heavy breath of the mourning resettlement in detail. When Bozhei’s two daughters leading a black-blue horse in the middle started mourning and the girls following them joined them and sang in a special sad voice, the stranger could not cross the way of this kind of a solemn scene. (Auezov I, 1997: 160-161). The author shows in detail how to make a praying blessing for the deceased. When the villages of Bozhe arrive in Zhanibek, Kunanbai, who is not invited to the funeral, can not stand it and begins to make a praying blessing. About twenty villages in Bakanas collected special dishes for kymyran and prepared cattle for slaughter. According to the affordability, the cattle on behalf of each village was slaughtered and meat is cooked for the blessed meal. And the big house of Kunanbai decides to bring three big dishes for kymyran, one mare for milking, one young horse for slaughtering and Zere and Ulzhan bring a camel as a help for the mourning family. The entire people coming to the funeral consist of fifty mourning men, thirty or forty women, among whom there is a group of young people and children. According to the superstitions of this country, the greatest condition for the people coming to the funeral is to cry shouting from afar: “Oh, my brother!”. From each side of the group, the voices “My brother!”, “My mountain!”, “My blessed wealth” are heard, while the horsemen

Zhumagul and Takezhan ride their horses on both sides of the line, bending on both sides of the horses as if they are about to fall. This scene enables to see and feel the appearance of the grieving soul saying “Oy, brother”. The activity of the young men, who run far from, grab the horses of the older people, help the owners by the armpits and lead them to the crying men to express condolence is also an unwritten legal manifestation of the Kazakh tradition. After expressing condolence to the people in the house one by one, the eldest wife makes the whole crowd cry speaking of her uncompleted dream and early widowhood, early loss of her husband.

In his book “23 zhoktau (lamentation)”, A. Baitursynov provides an artistic example of such lamentation as Mother Karaulek’s lamentation for her son Mamai (batyr); the lamentation of Kamka’s father for his son Kazybek Bi (Kaz dauysty Kazybek); the lamentation for Kengirbai; the lamentation for Uncle Altai; the lamentation of Nysanbai for Kenesary-Nauryzbai; the lamentation for the Kyrgyz Zhan-tai; the lamentation for Kyrgyz Shokshalai by his daughter; the lamentation for Tolebai of the Shakhshak’s generation by his daughter; the lamentation for Tolebai by his daughter-in-law; the lamentation for Tolebai by his wife; the lamentation of Budabai for Shubyrtpali Aikegi; the lamentation of a Kyrgyz girl; the lamentation for Naiman Abzhan; the lamentation of a Balkin girl; the lamentation for Baizhigit Murat by his wife; the lamentation for Ismail Khan by his lady Kunzhan; the lamentation for Ertoryn by his daughter-in-law; the mourning for Zholdybay by his daughter; the mourning for Esmagambet by his wife; the mourning for Ergazyn by his wife; the mourning for Abdrakhman by Abai; the mourning for Ormambet by his son Narmanbet; the mourning for Abdigapar by his wife (Kamzabekuly, 2016). In our opinion, the conditions under which the active activity of the mourning tradition carried a social burden seem to have lasted until the XIX century.

It can be witnessed by the collected information from the country, which tells about the circumstances of the special invitation of the poet-zhyrau to compose and perform a lamentation in relation to death. There are also examples of oral and written lamentation of individual poets-zhyrau, creative personalities that are not performed in the ritual. According to the ritual, the composed lamentation has compositional differences in respect of performance and non-performance (in the memorial meal after forty days or a year). The lamentation samples performed during the ritual are short. Both the deeds of the hero (the deceased), the suffering brought by the event of death and the mood of those staying be-

hind the deceased are portrayed in a shortened way in a lamentation, subordinated to the desire of the listener. Although there are people who listen to the lamentation and evaluate it, it should not take a long time when other parts of funeral rituals are waiting for mandatory execution. The mourning performed at the ceremony, which contains a lot of meaning in a small word, serves as a kind of revival of the memory of the grieving person, the consequences of death, and the mourning for him.

In the novel “Abai’s way”, the writer M. Auezov portrays the image of the eldest wife and daughters who mourned the death of Bozhei, and does not intend to give the text of the lamentation in detail. In the novel, Abai’s poem composed at the death of Takezhan’s son Makulbay is a real example of lamentation:

Qyzyl balaq qyrannyñ (The chicken of an eagle,
Balapanyñ dert aldy. (Was made get sick)
Jemis ağaş bätirek, (The fruit tree Baiterek,
Baldyrğanyñ ört aldy. (was burnt by the fire.)
Artyna belgi tastamai, (Without leaving a mark behind,)
Jal-qūiryğyn kelte aldy. (Bridle and tail were cut early)
Agaiyndy toigyzbai, (Without feeding the relatives)
Az kūn qoimai erte aldy. (Early our son was taken away)
(Auezov II, 1997: 110)

By mourning in this way, he sighs at the brutality of death in the later verses. While she is taking the blessed meal to Takezhan’s house following Abai, Aigerim, who cannot believe in the death of young Makulbay, recites Abai’s lamentation and makes the whole crowd cry. There is no one in the house who doesn’t cry when Makulbay dies without leaving a mark (a child) behind.

The following lines of the mourning reveal the content of the lamentation genre, portray the inner sorrow, longing for the departed soul and the tragedy of death:

Köp jasamai kök orğan, (Reaped living a very short life)
Jarasy ülken jas ölüm! (A young death with a big wound)
Kūn şalğan jerdı tez orğan,
(Reaped the places where the sun shines)
Küşil dünıe qas ölüm! (Cruel world, enemy death)
Artyna belgi qaldyrmai (Without leaving a mark behind)
Bauyry qatty tas ölüm! (Stone death with mercy!)
Jylamaiñ dese de, (Even if we don’t want to cry)
Şydarlyq pa osy ölüm! (Is this death tolerable?)
Oramdy tıldı auyzdym, (with eloquency)
Aqylğa jüirık mañızdym,
(My importance with smart brain)
Köp jasamai tez ketip,
(Quickly left the world without living long,)
Közimniñ jasyñ ağızdyñ!–
(Made the tears pour of my eyes) (Auezov II, 1997: 111)

M. Auezov logically tells about the content of the lamentation song in the epic novel. The awareness of all the people in the village “Yeraly” of the lamentation of Ospan’s wives at the time of his death is pointed out. In particular, Zeynep’s inclusion of the death of Ospan’s father Kunanbai Haji, her mother-in-law Ulzhan, Ospan’s great-grandfather Uskenbai and great-grandfather Irgyzbai while mourning for Ospan makes the lamentation a long poem. Ospan’s bravery and heroism are highlighted as the ancestral qualities coming down from Irgyzbai, who is known as the “camel wrestler”. Through death, she reveals the power and dominance of tribes and exalts the reputation of all Yrgyzbai. Irgyzbai’s daughters-in-law overestimate Zeinep’s lamentation as “the one that has not been heard for a long time” (Auezov III, 1997: 176) and order many young people to learn it by heart.

The use of these tools is essential in the context of a combination of mourning and consolation at the heart of mourning. One of the common features of the mourning tradition among the peoples of the world is that it is performed mainly by women. It shows that in addition to the duty of procreation, it is the duty of women to wrap human being in music at the funeral ceremony before the burial. The work of women who “practiced” mourning in other nations is specifically mentioned in different ways. And the peculiarity of the Kazakh process is that despite the fact that there are some “replacement” facts, Kazakh women do not make mourning a special “profession”. This is probably due to the strength of the Kazakh tribal and social kinship and the peculiarities of the art of composing verbal poems on a specific topic without any difficulty. Thus, in the Kazakh tradition, as in other nations, the burden of mourning falls on the shoulders of women. Also, in a traditional society, mourning for the deceased who closes the door to the world and passed away is not given to all women, but for those who are intelligent, visionary and talented. As the lamentation genre was neglected, so the work of women, which gave birth to a whole genre, preserved and passed down from generation to generation, disappeared with them. This tradition is one of the signs of the high social role of Kazakh women in nomadic society.

One of the biggest traditions associated with the funeral and the moment when the dark “clothes” of the mourning house are taken off, is giving a blessed meal in the memorial of the deceased. Giving a memorial meal is the last ritual of lamentation for the dead, which is more solemn than mourning (Giving a memorial meal is an ancestral tradition, (Auezov III, 2018). In the novel, the author describes the

memorial meal of Bozhei as the largest meal ever held in this valley. Such rituals as inviting people for the memorial meal, building hundreds of yurts for several thousand people gathered for the meal, slaughtering cattle for the blessed meal, bringing countless dishes of kumyz, opening the luggage in the mourning house at the end of the meal, the last voice and the last tears devoted for the deceased, slaughtering two horses losing their owner by the recitation of the Quran are performed during this memorial meal.

Each of them is executed according to the traditional rituals. The writer attempts to portray this tradition in detail in the novel through the death of Bozhei. In the country, the memorial meal for Bozhei is estimated as the most popular meal that has been ever held not only in Tobykty, but also in the region which was full of abundance and gifts, and serves as an example for the next generation. Moreover, the writer also says that “the memorial meal is necessary not only for the deceased, but also for the living to exaggerate their honor, fame, pride and prestige under the pretext of death. Therefore, the meal is not given by anyone, but only by the rich and powerful people. This explains the non-existence of the memorial meal in life held by the poor” (Auezov I, 1997: 224). This opinion is consistent with the Kazakh opinion that “Death scatters the wealth of the rich, makes the poor the object of ridicule”. In the novel, the author notes that traditional rituals change over time in the name or in the rituals performed. In particular, he points out that the people decide to declare Ospan’s memorial meal as “Zhyly” (An annual memorial meal given after a year of the death) not as “As” (A meal). The tradition of “As” has become less and less common in these countries over the past few years, as a result of which even when Kunanbai dies, the villages do not give “a memorial meal”, after which all the deaths in the family Yrgyzbai are performed “without memorial meals” (Auezov III, 1997:220). The word “Zhyly” (An annual memorial meal) is also a deformed form of the ritual “As beru” (Giving memorial meals). The number of invited villages is large, accordingly the number of cattle for slaughter is not small.

Conclusion

Traditions related to the funeral rite are a complex system consisting of various rituals. The history of their origin, development, and transformation continues with humanity. In the article, we attempted to tell about the funeral rituals and lamentations in

the first Kazakh epic – the novel “Abai’s way” by M. Auezov. In the novel, the image of a grieving and a wounded person losing his or her closest one is depicted in different ways. The death of the boy Makulbai, the death of Ospan, the death of Bozhei, the respected person of the country is not portrayed in vain. The author aims to show the peculiarities of performing a funeral ritual in the Kazakh tradition in connection with the age of a person. During the event, he described and explained the system of implementation of traditions. In the novel, we see that the lamentation genre is different in its content and style, witness its consoling and inspiring properties in the mourning of Abai for Ospan:

«Keşegı Ospan – Bır bölek jan,
(Yesterday’s Ospan is a special person,)
Üir-bazar, tüzi toi. (His house is a market,
the places wherever he went was a celebration)
Aqşa, nârse (He was pleased,)
Ala berse. (being given money)
At ta minse, (being presented a horse)
Köndı ğoi. (he was conceded)
Jauğa myltyq, (had a gun to his enemy)
Dosqa yntyq, (avid to a friend)
Jan asar ma osydan?
(Is there anyone, who could surpass him?)
Qoryqpai ötti (passed away without a fear)
Janğa jetti (got near)
Arman etti dosynan”
(became a dream for his friend) (Auezov, 1967: 150).

The core of lamentation is not the glorification of wealth, the Khanate, but the folklore glorification of a personal hero, which began in ancient times. Even in the mourning of an ordinary person, not a Khan, to bring the deceased to the highest rank is a distinctive feature of the genre. These features of the genre were not taken into account during various attitudes and prohibitions on mourning. In artistic lamentations, the method of enumerating great grandparents of the deceased is used in order to show his reputation in a society. By the nature of lamentation, only the deeds of the deceased accomplished for the sake of his country is valuable among the services that he has performed in his life.

In the Kazakh tradition, by preserving its original foundations, the lamentation for the deceased and mourning of him with respect and honor undergo various changes in accordance with the changes of time. Certainly, the grief is grief in any era. Grief is always heavy. In connection with this, poems composed in the content of native lamentations are also internal threads of human feelings that are not subject to any law-principle. Giving hopes by making cry, consoling by encouraging are also

characteristic of past lamentation and its current models. Especially, the examples of this tradition in written literature are recognized for their originality. For instance, there is a significant difference between the lamentation of Abai for his beloved son Abdрахman and the one he composed for his daughter-in-law to mourn.

The novel describes in detail the family rituals related to the funeral and widely propagandizes our national identity. Our main goal was to show the definitive, ethno-deformation nature of the funeral traditions found in Kazakh prose. We analyzed M.

Auezov's novel "Abai's way", the first Kazakh epic, and focused on the peculiarities of the funeral rites. We also discovered the reason for the deformation of rituals under the influence of various causes in connection with the passage of time. There is a tradition in the life of mankind that does not change with the passage of time, it is birth and death. And each nation will continue the traditions, adapting these two invariable laws to their own rituals. In this way, the respect for humanity of each nation and people differs from the customs and traditions and continues from father to son.

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