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**MARSIYAS ON THE EPIGRAPHIC MONUMENTS OF WEST
KAZAKHSTAN REGION**

Abstract. The article provides a comprehensive analysis of gravestone “joqtaý”. Studying the patterns and content of funeral songs that were conveyed from generation to generation in written and oral form we can see that they contain brief data about the person, his last name, patronymic, tribe, occupation, along with sorrow and mourning for the loss. Although these texts are rather short, they are very important as a source. The main feature of these monuments is that they provide information about the spiritual and material culture of a nation. On each epitaph of a well-known person there is the name, the social position and exact date of death. The original text on the epigraphic monuments cannot be changed as it is inscribed in stone in comparison with the written manuscript, and by this it represents its value and veracity. Marsiya or funeral cry is a special genre in Muslim medieval poetry, a lyrical posthumous elegy of a spiritual character, a way to convey feelings of sorrow and loss of a respected and worthy member of the family, society and the state by means of poetry. The author pays special attention to the deep logical idea that the gravestone inscriptions were based on religious teachings originating from, first of all, the Quran, Hadith, Muslim wisdom and have a great educative meaning.

Key words: gravestone, epigraphy, source, funeral cry (joqtaý), Marsiya (funeral singing), customs and traditions.

Along with such customs as performing funeral service (*arylayý*), mourning for the death (*artyn kútyý*), experiencing grief (*aza tutýý*), there are rituals like farewell (*aryzdasyý*), announcing death (*estirtýý*), expressing condolences (*kónil aityý*) and funeral cry (joqtaý). All the above-mentioned rituals comprise one of the main branches of the ethno-cultural tradition of Kazakh nation. It is widely known that joktay is an ancient tradition of oral literature of Kazakh people, one of the genres of ritual songs. Let us consider the views of folklorists who studied the tradition of ritual songs: “There are many samples of burial songs. But it is difficult to define the exact time of their appearance. Studying different versions of funeral songs that have been preserved to this day we can say that they all appeared at different times. It can also be noted that these funeral songs reflect the different views and beliefs of the people in the historical development of each stage. Some funerary songs, in addition, are short while others are meaningful and have reached a lengthy volume. It means that some short funerary songs evolved from small poems into literary poetry and went through the process of great development. Despite the fact that there is no concrete evidence of when funeral songs appeared, later they became one of the most important traditions of our nation” [1, 90]. We are fully supportive of the above-mentioned idea; thus, we can be sure that we have an opportunity to acquire various data from the funeral songs of different centuries.

Studying the oral and written joktay that have been preserved among the folk till today, we can see that along with sorrow and grief, they have a brief summary of the dead man, who he was, his last name, the tribe he belonged to, occupation as well as his achievements. Here is an example of the funeral singing about Qazybek Bi performed by his daughter Qamqa:

in Kazakh:

Bismilládan bastajyn,
Shariǵattan aspajyn,
Ishim toldy qajǵyǵa,
Azyraq kózim zhastajyn,
Alashtan ozǵan ákekem,
Zhoqtausyz qalaj tastajyn?

Dualy auyz ajtqan soń,
Qazaqqa bir zhol salǵany.
Ákemdej bolyp zhan tumas
Ruly úsh zhúz qazaqtan.
Batyrlarsha el shauyp,
Bir kúni zhaudan zheńilip,
Qalǵan emes han bolyp,
Ózine duspan kóbejtip,
Qalǵan emes azapqa!
Aqylmenen zhol tapqan,
Baǵymenen el tapqan.
Bатыr men handar sasqanda
Ákeme kelip zhol tapqan!
Qudajdyń bergen baǵynda,
Talaj hanmen qarysqan!
El de shauyp qan tókken,
Talaj ermen salysqan!
Bárin de zheńgen ákekem
Aqylmen orap alystan,
Qazaq, qalmaq bas qossa,
San zhújrikpen zharysqan!
Orynsyz zherde qan tógip,
Qas qylǵan emes bir zhangá,
Basyn iip qul bolyp,
Baǵynǵan emes bir hangá.
Qazaqqa arnap zhol saldyń.
Qolajly qylyp ár zańǵa

Interlinear and semantic translation into English:

In the name of Allah, Most Gracious, Most Merciful!
I will follow the Sharia rules
My heart is full of grief
Eyes filled with tears
The man who lived in the name of Alash,
How can I not mourn him?

Following the prescient words
He paved the way for the Kazakhs.
No more will be born such a person
None of the three Kazakh Zhuz
He fought like a hero
Did not know defeat
He was not a leader,
who had any enemies
He never was in a torture!
Wisely made decisions
He lived among a happy people
When the warriors and khans found it difficult,
Came to him for advice!
With the blessings of Allah,
He stood against many khans
Shed blood for his nation,
He struggled against many men.
Father who won the victory every time
Due to his wisdom
When the Kazakh and Qalmaq people gathered,
He competed with the best
Did not shed blood in vain,
Did not harm anyone
He did not bow his knee like a slave
In front of any khan!
He paved the way for Kazakh nation
Which obeys all the laws –

Thus, from the funeral singing we can see that Qazybek Bi possessed an oratorical skill, courageously fought against enemies, was advisor to the khans and heroes and wisely solved the problems of the nation and land without shedding blood. Qazybek Keldibekuly who lived in the XVII – XVIII centuries, was one of the three great advisers (bi) of our nation, public figure and statesman. Folk narrations about him and his oratorical speeches prove that he was highly educated, knew folk oral literature, traditions, customs and the law of the Kazakh people, moreover, he was shrewd, righteous, far-sighted, decisive and brave. He was often involved in public affairs, was an adviser to the khans in the domestic and foreign policy of the country and was an ambassador.

When the scholar Ualikhanov Sh.Sh. died (1835–1865), Torebay Yesqozhauly who was a compatriot of Tezek Tore spoke on behalf of his wife Aisara Koshenkyzy at the funeral. Torebay Yesqozhauly mentioned Sh. Ualikhanov's family and ancestors in the funeral singing, expressed his deep sorrow with the words that "he was good-natured, naïve and left no descendants". He concluded her funeral singing with the following words:

in Kazakh:

Dúnieden kedeı de ótken, sultan da ótken,
Shárbatyn bul ólimniń árkim kútken.
Qoımaıdy ajal seni tyǵylsań da,
Aplaton ǵalym o da qaida ketken?
Aqyry bul náýbetiń bári ketken.
Aldy-arty osyndaiǵa jetkennen soń,
Búginde qasiretke sen de jettiń! [2, 48-55].

Interlinear and semantic translation into English:

Both poor and rich men die
Everyone is waiting for his time
The death will not leave you even if you hide
Where is the scientist Aplaton now?
Everybody is in trouble
Because they will face one ending
You faced this trouble today!

During the study of the manuscript of the central scientific library, I have studied the following funeral songs:

1. Marsiya baray Hakan Suiniish-Gali. [Text] = علی سونیش خاقان برای مرثیه / Abubakir angles Musa = موسى اوغلی بکر ابو - Kazan; قزان: M. Chirkova Printing House, 1899. - 32 p. – Arabic script.

2. Marsiya-i Abdur-Rahman Ishan bin Orazbai al-Haj Caliph Suyinishghali bin Otemish Myung salsalate Naqyshbandiya [Text] = من اوتامیش بن سونشعلی خلیفة علیه الله رحمة الحاج اورازبای بن ایشان الرحمن عبد مرثیه - Qazan, Printing Trade House «Brothers Karimovs», 1908. – 33 p. – Arabic script.

3. An extract from the funeral song of Kufin Qoyshybay uglu: Burial crying – Kazan; قزان, 1913. – Arabic script.

An extract from the funeral song of Kufin Qoyshybay uglu:

in Kazakh:

Men sóleıin aǵalar,
Aýyzǵa bitken qyzyl til.
Jınalǵan halyq estir,
Ishtegi sherim ajyrap.
Sóleýge beldi bailadym,
Kezdestim mundaı qaharǵa.
Aıyryldym jalǵyz kókemnen,
Bardyń kókem aqiretke,
Násip etsin bir quдай,
Artyńda qalǵan bizderdi.
Baǵanaly asylymyz,
Kókemiz mundaı bolǵan soń,
Ketýge bizge shara joq.
Qıyn qystaıy is boldy,
Kóterip kónil kóshkende.
Esten ketti bul kúnde,
Kókemnen qaldy úsh tóre ul,
Artynan týǵan Qoshqarbai,
Qadyrbek kórdi jasyнан,
Úsh jasta qalǵan Qojantai.
Alladan pármen bolǵan soń.
Aınalayıń bir quдай,
Aqyryn endi tileimin,
Opasy joq sum jalǵan.

Interlinear and semantic translation into English:

I will speak eloquently
about my brothers.
Gathered people should hear me
I'm going to express my feelings of grief
I decided to speak today.
A large misfortune overtook us,
I lost my only brother
Brother, you are in the paradise
We wish Allah would bless
The people who left this world.
You are our precious,
We cannot leave you
After successful move,
We faced a trouble.
We should not forget
That three sons lost their father,
His first son Qoshkarbay,
A young Qadyrbek,
And 3-year-old Qozhantay.
Oh, Great Allah!
We pray for
The better and peaceful world!

It is commonly known that funeral songs are written by outstanding people who have oratorical skills; however, they are performed by akyns and singers. We support the idea of scholar K. Islamzhanuly who studied Kazakh funeral folklore, “the genre of funeral folklore has a great social meaning and public value

for Kazakh nation. From the social point of view, a funeral song is a verbal monument for the hero. In case a funeral song is written by a chronicler, a historian, a wise man, saying by modern words – an ideologist-akyn, consequently it will have a great importance and meaning” [4, 218-219].

Epigraphic is an additional science that studies (ancient and medieval) inscriptions written on solid materials (stone, metal, ceramics). Now when it comes to funeral singing, first of all, the ancient Turkic inscriptions are worth mentioning. These inscriptions on stones are an invaluable legacy of the Turkic nation. Kultegin (648-731) - an outstanding military leader of the Turkic state of the Qapagan and Bilge-Qagan era, died on February 27 at the age of 47, Sheep Year. In the inscriptions of Kultegin, where bitterness and grief about loss are described, there are some visible similarities with our funeral songs. For example:

in Kazakh:

Inim Kúltegin qaza boldy,...
 ... Ózim qaiǵyrdym.
 Taǵdyrdy táńiri jasar,
 Adam balasy bári ólgeli týǵan.
 Qaiǵyrǵanym sonsha,
 Kózge ystyq jas keler,
 Kónilge aýyr sher keler,
 Taǵy da oilandym,
 Qatty qaiǵyrdym [5, 24].

Interlinear and semantic translation into English:

My brother Kultegin died ...
 ... I grieve myself
 Our destinies depend on the will of Heavens
 All men were born to die
 I grieve so much,
 That tears filled up my eyes
 I want to express my feelings of bitterness
 Once again, I thought,
 And deeply saddened.

Nowadays, such kinds of lyrical songs that are similar to funeral songs can be encountered in Western Kazakhstan region.

Moreover, a lot of epigraphic in Arabic style is found in West Kazakhstan and it is being introduced into scientific curriculum. [6; 7; 8].

Uzbek scholar, a researcher of epigraphic monuments B.B. Aminov in his work «Marsiya in the funeral epigraphy of Mavarannahr» states: «مرثية (Marsiyya, Marsiyat, risa) in Arabic means «funeral weeping» or «funeral singing». On the one hand it refers to Arab-Islamic or Old Semitic traditions, on the other hand it is believed that it has ancient Iranian roots. According to Shi'a traditions, the emergence of this genre is associated with the murder of Imam al-Husayn by the enemies which means this genre appears as a response to the tragic events that took place in Karbala» – thus explains the reason for the emergence of the genre of Marsiya. «Marsiya is a special genre of Muslim medieval poetry, a lyrical posthumous elegy of a spiritual nature, a way of expressing deep feelings through prosody, sorrow and loss of a respected and worthy member of a family, society or state» – by this quote he reveals the deep meaning of the Marsiya.

Studying the epigraphic monuments in Mavarannakhr, to whom they were dedicated, place of their burial, the meaning of the inscriptions, studying the calligraphic text, the author came to the conclusion that «Marsiya – is the most reliable source of information in determining the degree of literacy and level of language development in region where the monument is located...Analyzing the texts of the funeral songs, we noticed deep logical idea that texts written at the gravestone monuments are based on religious principles originating primarily from the Quran, Hadith, Muslim wisdom and teaching the norms of behavior. The basis of rhymed funeral singing is death and death-related concepts, also praising the dead man. ... Marsiya plays an important role in the Muslim world, especially in areas where Muslim religious doctrine is essential» [9, 38-62].

Nowadays, the Institute of Oriental Studies named after R.B. Suleymenov is implementing comprehensive research work of epigraphic monuments in West Kazakhstan region within the framework of scientific projects such as «Cultural monuments of the Kazakh people as a way of preserving and delivering spiritual heritage (based on epigraphic monuments of the West Kazakhstan region)» (2015-2017), « Arabic written monuments of the XVIII-XIX centuries in the West Kazakhstan region: comparative research of epigraphic, genealogical and archival sources» (2018–2020). Gravestones were established on the graves of ordinary as well as prominent people such as khans, heroes, akyns and

religious figures. The information which is provided in the gravestones is very important, despite the fact that inscriptions are short. The main feature of above-mentioned gravestones is that they notify spiritual and material culture of the nation. The name, title often found in the epithets and dates of death were written on the epitaphs of historical figures. The original text cannot be changed on the epigraphic monuments because it is written in the stone in comparison with the manuscript which represents its value and veracity.

We would like to study content and type of gravestone monuments from West Kazakhstan region that have similarities with Marsiya.

1. Bukey Horde region, The Gravestone Monument of Zhangir Khan Bukeykhanuly buried at the Khan Necropolis:

يكرمي يل سُرُوب خاتلق جهانده
اوتبذور عمرى اننك بُل همانده
قالان اولادلرني حق تعالى
بو دنيا هيچ ده ادم قالمز ايرمش
كران خان كران سلطان درويش

“After living 20 years in khan’s world
At this very time he has gone to the other world
We wish the God will protect
His descendants left in this world

Nobody will remain in this world neither khan, leader nor dervish” [6, 235]. This funeral singing was devoted to Zhangir khan Bukeikhanuly (1801 - 1845). He was a khan of Bukey Horde in the period 1821/23–1845 years. In this funeral singing the author praises Zhangir khan for 20 years leading the nation, then concludes his song with the philosophical idea that nobody will live forever whether it is khan or sultan or dervish. Many Arabic and Persian words were used in this funeral singing, let’s consider their meaning:

يل [نيل] – “year, mostly used in the description of years according to Mongolian twelve year cycle, which is found in business and accounting records” [10, p. 916].

خان [short form of: خوانين Arabic plural form خاقان] – khan is the title of Mongolian leaders [10, p. 279].

جهان – world, light, universe (“world” meaning: people, nation), دو جهان – two worlds: visible and invisible, this world and the other world, heaven and the earth [10, p. 225].

عمر [plural form: اعمار] – life, human age [10, p. 567].

هم – 1) also, equal, eve; 2) care, worry, anxiety [10, p. 904].

اولاد – children, sons, descendants, offspring [10, p.81].

حق – truth; God’s truth [10, p. 261].

تعالى – let him be extolled! (in Persian language the epithet God’s acquired the meaning of adjective Holly, the Most High), حق تعالى – (the Most High) [10, p. 166].

دنيا – world, universe, light [10, c. 350].

هيچ – nothing, nobody [10, c. 909].

ادم – Human, person, people, Adam’s sons [10, c. 16].

كران – boundary; ending; limit; brink; shore [10, 652 c.], ان – (Arabic conjunction) if [10, c. 69]

سلطان – sultan, tsar, ruler, monk; king, supremacy, power [10, 470 c.].

درويش – bare, poor, monk (Muslim) that abjured the world and being used of God and living for self-perfection – dervish (there exist about 40 types of Dervish orders named after their founders; the most popular ones: Mevleviyyy, Kadriye, Shazilye, Naqshbendiyye...) – this is a description in Persian dictionary [10, c. 331]. But in Islamic encyclopedic dictionary it described as: «Dervish (Persian-Turkish dervish; «bare», «poor man»; Arabic, synonym fakir) – general term that describe member of mystic brotherhood (tarikh) synonym term is a sufii. As a term its meaning is an equal to Arabic fakhir, Dervish (can be found in al-Mustamli and al-Khujviri) has become common to Persian language. It seems to be

from the middle of (not later than) XI century. During this period, the practice of creating temporary Sufi informal groups led by a teacher was widespread. In Iran, Central Asia, and Turkey, the word Dervish was also used in a narrower sense – a mendicant vagrant ascetic-mystic who had no personal property (before the beginning of the 16th century it was synonymous with the term calandar). The initial meaning of the term Dervish – «beggar» – emphasizes the special meaning that was used in Sufism to the doctrine of voluntary poverty and small contentment. Dervishes are divided into two big groups, regardless of their doctrine, practice, ritual and clothes of brotherhood: wandering – those who constantly wander (including members of brotherhood of Calandaria) and those who constantly lived in monastery under the guidance of «Holly elder» (sheikh, pir). Associated members (artisans, merchants, officials of various ranks, etc.), joined to those who constantly lived in monastery, they lived at their homes and had an occupation. However, they were obliged to everyday pray for their brothers and attend general meeting (zikhr) in monastery at certain days of the week or month as well as attend every religious holiday» – this is the description provided in the dictionary [11, p. 56].

2. We are going to give one more example taken from the same khan' necropolis where Shinali sultan's daughter lady Yermekzhan was buried. A researcher M. Zhakhatov gave the following explanation to the inscription: «in this grave was buried lady Yermekzhan who is descendant of Abilkhair khan leader of Little Zhuz, grand-son of Nuraly khan, Orman sultan's son Shinali sultan's daughter, Seitkerey Zhangirkhanuly's wife. She died at the age of 31, in the first half of 1850s. Rest in peace!» [8, 17]. We know from the inscription to whom this gravestone monument was devoted, when and at what age she died.

b) funeral singing on gravestone monument:

... اسد آخرنده الحام الله
 ... قبرها جعل الحق ...
 كل من عليها فان
 ... ابو الخير نيره
 دار دونيا لى ايردى اول ايره
 ولكن ازاب و تدبير كه اولاد
 بر اوغل بر قز يله اولدى ..ل شاد
 بولوب يردى قزينه اسم ايرمك
 اصل ايسمى سپاي ايدى كورمك
 بو قز اوسوب كمالاتغه طولدى
 حزان ايردى كه عمرى گلى صولدى
 كلى صرلغاج فارغ قالدى و باغلار
 ايكي فرزنان قالوب انلار كه يغلار
 كيچه كوندز انا ديو ايدوب اه
 بو دونيا اولى شاد اخرى واه
 برادارى بونك سلطان جهان
 دعا اوچون بو مرفدنى قويدى اول
 كاتىبى عبد الوهاب بن ملا
 جلال الدين الحابر

...grand-daughter of Abu-l-Khair, she opened gates of peace for us, she was a hero
 There is a grief in his family. He was happy father of a son and daughter.
 Her name was Yermek, we should know that her true name was Sipay.
 She grew up and became an adult.
 She was beautiful as paradise maiden, and now her flowers have faded.
 Her gardens faded and remain empty.
 Two children were left mourning
 Almost yesterday they called her a «mother», exclaiming Ah!
 Life starts with joy but ending is Ah!
 This gravestone was established by her brother Zhakhan to pray for her.
 The author is Abd al-Wahhab ibn Mullah Jalal ad-Din al-Hayi [12, 162-163].

From the inscription of funeral singing we know that it was devoted to woman whose name was Yermekzhan, she was a mother of 2 children, and that her children mourning her. The author says that life is a joy, happiness but it ends in grief. He compares the life of a woman with the flower and concludes with philosophic thoughts that dead flower is like a dead man. This funeral singing is full of grief and sadness. Also we can see a huge amount of Persian words, here is an explanation:

اسد – a lion, the zodiac sign of a lion (corresponding to the month of July), revered by an unfavorable constellation [10, p. 32].

دار – door, gate [10, p. 323].

دنیا – the world, the universe, the light [10, p. 350].

شاد – cheerful, joyful [10, p. 487].

اسم – name, title [10, p. 34].

کمال [کمالات] – perfection; fullness; mature age; talented, gifted [10, p. 666].

حزان – sadness, grief, sorrow [10, p. 256].

گل [گلی] – flowers, rose [10, p. 697].

کلی – whole; full; common; significant; huge; large; many [10, p. 665].

فارغ – 1) empty; 2) escaped, freed, free (from worries, labor) [10, p. 591].

باغ [باغلاز] – garden, باغ بهشت – paradise [10, p. 91].

فرزند [فرزندات] – son; child, descendant, firstborn [10, p. 600].

اولی [اولی] – the first, the beginning, first, before, earlier [10, c. 80-81].

آخری [آخری] – the last, final, end, finally [10, p.14].

واه – alas! Oh, woe! What a pity, wah! – jointly expressing regret [10, p. 886].

دعا – prayer, pray [10, p. 340].

مرقد – grave, tomb [10, p. 767].

کاتب – scribe; writer, secretary; copyist

3. Bokey Horde region, Khan necropolis, marsiya at the grave of the two-year-old daughter of Qanzada Khan Zhangir:

محیتی کا بو جهان بقا یوقدور
وفا یوقدور هم اننک عسر تیکا

Nobody lives forever in this world
There is no cure of its grave

There are some Persian words as usual in this funeral singing. Let's explain their meaning:

بقا [بقا دار] – dwelling of eternity, future world] – existence, being, stay, firmness, constancy, eternity [10, p. 107].

جهان – world, light, universe (world in the meaning of: people, nation), دو ان – two worlds: visible and invisible, this world and the other world; heaven and earth [10, c. 225].

هم – 1) also, and, equally; even; 2) care; worry; anxiety [10, p. 904].

عسرت – difficulty, constraint; poverty [10, p. 557].

4. Bokey Horde region, Khan necropolis, funeral singing at the grave of Kopbolsyn's son Qarauylkozha who died at the age of 32 in 1844.

کچوب بو دونیاده دوران سورالمای
اتاسی قالدی محروم هم کورالمای

After short time of living in this world he went to the other world
Dead grandfather could not see him

Let's see the meaning of the following Persian words used in this Marsiya:

دنیا – the world, the universe, the light [10, p. 350].

دور [دوران] – rotation; century, period, epoch; fate [10, p. 352].

محروم – Arabic word: person in need.

هم – 1) also, and, equally; even; 2) care; worry; anxiety [10, p. 904].

5. Bokey Horde region, Khan necropolis, funeral singing at the grave of the daughter of Abdolla Ismail uly Burbaev Bibi, who died in 1894 at the age of 19:

بولوب جوهر كى ده اولدى حسرة
ايدوب رخت كورالماي ماه عشرة

She shined as a diamond, suddenly misfortune overtook her
She died even could not enjoy her life.

We are going to consider the meaning of abovementioned Persian words:

جوهر – jewel, jewelry, pearl, essence, being, nature, the main property [10, p. 224].

حسرة – grief, contrition, grief (for whom, with something), to suffer [10, p. 257 p.].

رخت – departure, going on a trip, journey; relocation; death, going to the afterlife; die, retreat (depart to eternity [10, 377 c.].

ماه – the moon, the month (as a star and as a measure of time) [10, p. 727].

عشرت [عشرة] – amusement, pleasure, enjoyment [10, p. 558].

6. Shyngyrlau region, Molais necropolis, 5-6 km east of the village of Ulgili, a gravestone inscription on the tomb of the son of Zholaman Elikbai:

1. The tribe Tabyn Ashibek

2. tayfasy Esen

3. region Keldi

4. Son of Elikbay Yola

5. man at the age of 63,

6. The son of yaddy 185....

7. year

8. Tarakty sign, Tabyn ru

Meaning: this gravestone monument is dedicated to the son of Yelkibay Zholaman from Small Zhuz, Tabyn ru, Zhetiru community, Ashibek tribe. He died in 185... (the last number is not visible) year at the age of 63. Gravestone monument was established by his son; the name of son is not mentioned. There is a sign of Tarakty tribe on the gravestone [13]. We should pay attention to the following elegy on the gravestone:

تنده جانم نجه كون مهمان ايكاندى بلمادوم
اوتتى عمرم بارسى دوران ايكاندى بلمادوم

I did not know how many years my soul would stay in my body
My time has come, I did not recognize that this all is my life. [12, 191-192].

The wise man expresses his thoughts on this lyrical elegy about life and advises not to waste time and live a worthy life. Let's look through the meaning of Persian words:

تن – body, flesh [10, p. 183].

جان – the soul (as the beginning of life); life (spirit) [10, p. 205].

مهمان – guest [10, p. 841].

عمر [pl. اعمار] – life, human age [10, p. 567].

دور [دوران] – rotation; century, period, epoch; fate [10, p. 352].

Despite the fact that the above-mentioned funeral singings were devoted to the dead people, they passed a message to the people who were still alive. And besides, they contain a huge amount of notions about death and expressions associated with death. We understand that they promote principles of behavior that come from Muslim wisdom.

Funeral weeping or funeral singing as above-mentioned was given in the format of elegy. Elegy is a poem composed of rhymed lines; here the author expresses his deep feelings of grief and thoughts about death, love and war. It can also refer to weeping of relatives, friends over the loss of their close person, tragic songs about national disasters and troubles, songs of a man who grieves over the death of his loved ones. This kind of funeral weeping can be seen on the tombstone monuments of such ancient nations as Gans, Turkic, Greek-Roman as well as Chinese people.

After studying the joktays on tombstone monuments, which is an invaluable legacy of our ancestors, we have arrived at the following conclusion: first, joktays on gravestone inscriptions were based on religious teachings originating primarily from the Quran, Hadith, Muslim wisdom and have a great educative meaning. Second, we consider that inscriptions on epigraphic monuments were written by religiously literate and overall educated people.

Д.Е. Медерова

БАТЫС ҚАЗАҚСТАН ОБЛЫСЫНЫҢ ЭПИГРАФИКАЛЫҚ ЕСКЕРТКІШТЕРДЕГІ МӘРСИЯЛАР

Аннотация. Мақалада құлпытас бетіндегі жоқтау сарынына жан-жақты талдау жасалған. Ел ауызында сақталып келген, бұрын-соңды хатқа түскен жоқтаулардың үлгілеріне, мазмұнына тоқталсақ, қайғы-мұң, шермен қатар белгілі бір тарихи тұлға немесе қайтыс болған адамның кім екені, тегі, руы, қоғамда атқарған қызметі, көрсеткен ерлік істері жайлы деректер өте қысқа түрде болса да баяндалғанын байқаймыз. Ал құлпытас бетінде сақталған мәтіндер қысқа әрі ықшамды болғанына қарамастан олардың деректемелік маңызы аса зор. Олардың басты ерекшелігі халықтың рухани және материалдық мәдениеті туралы мол мағлұмат береді. Тарихи тұлғаға арналған әрбір эпитафияда есімдер, теңеулерде кездескен қайраткерлік дәрежесіне қарай титулдар, марқұмның нақты өлген күні туралы маңызды мағлұматтар сақталып қалған. Эпиграфиялық ескерткіштердің аса құндылығы мен шынайылығы сонда, алғашқы мәтіннің қолжазба нұсқасына қарағанда тасқа қашалған мәтіннің өзгеруі екіталай. Мәрсийа немесе жерлеу жоқтауы – ортағасырлық мұсылман поэзиясындағы ерекше жанр, рухани түрдегі лирикалық жоқтау элегиясы, жанұядағы бір кісінің, қоғамдағы немесе мемлекеттегі құрметті қайраткердің, болмаса сыйлы тұлғаның өмірден өткеніне орай қайғы-қасіретті терең сезімді білдірудің тәсілі. Автор құлпытаста жазылған жоқтау мәтіндерінде діни тұжырымға, ең алдымен Құраннан, хадистерден, мұсылман данышпандарының даналығынан туындаған мінез-құлық қағидаларына үйрететін тәрбиелік мәнге толы нақыл сөздерге негізделген терең логикалық ұғым жатқанына ерекше назар аударған.

Түйін сөздер: құлпытас, эпиграфика, дереккөз, жоқтау, мәрсийа (жерлеу жоқтауы), салт-дәстүр.

Д.Е. Медерова

МАРСИЯ НА ЭПИГРАФИЧЕСКИХ ПАМЯТНИКАХ ЗАПАДНО-КАЗАХСТАНСКОЙ ОБЛАСТИ

Аннотация. В статье приведен подробный анализ надмогильных памятников. Изучая образцы и значения погребальных пений, которые передавались из поколения в поколения в письменном и устном виде, мы можем заметить, что в них упоминается краткая информация об умершем великом или простом человеке, его фамилия, отчество, племя, род деятельности, достижения вместе с горечью и тоской об утрате. Несмотря на то, что надгробные памятники содержат краткую информацию об усопшем, эти сведения являются очень важными. Самой главной особенностью данных памятников является то, что они передают сведения о духовной и материальной культуре народа. На эпитафиях исторических личностей хранятся такие данные, как имя усопшего, его титул, которые часто встречаются в эпитетах, дата его смерти. На эпиграфических памятниках оригинал текста не подлежит изменению, так как оно пишется на камне, по сравнению с рукописью, и этим оно представляет свою ценность и правдивость. Марсийа или погребальный плач является особым жанром в мусульманской средневековой поэзии, лирическая посмертная элегия духовного характера, способ передачи посредством стихосложения глубоких чувств, скорби и утраты о

смерти уважаемого и достойного члена семьи, общества и государства. Автор обращает особое внимание на глубокое логическое представление о том, что тексты надгробных памятников основаны на религиозных рассуждениях, которые вытекают, в первую очередь из Корана, хадиса, мусульманской мудрости и учат принципам поведения.

Ключевые слова: надмогильный памятник, эпиграфика, источник, погребальный плач (жоқтау), марсийа (погребальное пение), обычаи и традиции.

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