M ARSIYAS 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 (aryläy), mourning for the death (artyyn küty), experiencing grief (aža tutý), there are rituals like farewell (aryzdašy), announcing death (esirtý), expressing condolences (könöl ariý) 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 joktaý 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 joktaý 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 Qazymbek Bi performed by his daughter Qamqa:
in Kazakh: Interlinear and semantic translation into English:

Bismilládan bastajyn, In the name of Allah, Most Gracious, Most Merciful!
Sharigattan aspajyn, I will follow the Sharia rules
Ishim toldy qaǵyǵa, My heart is full of grief
Azyraq kózim zhastajyn, Eyes filled with tears
Alaśhtan ozǵan ākem, The man who lived in the name of Alash,
Zhoqtausyz qalaj tastajyn? How can I not mourn him?
***
Duali auyz ajtqan soñ, Following the prescient words
Qazaqqa bir zhol salǵany. He paved the way for the Kazakhs.
Ākemdej bolyp zhan tumas No more will be born such a person
Ruly ısh zhızı qazaqtan. None of the three Kazakh Zhuз
Batyr larsha el shauyyp, He fought like a hero
Bir kũńı zhudań zhenilip, Did not know defeat
Qalǵan emes han bolyp, He was not a leader,
Ozine duspan kóbjetip, who had any enemies
Qalǵan emes azapqa! He never was in a torture!
Aqylmenen zhol taqqa, Wisely made decisions
Baǵymenten el taqqa. He lived among a happy people
Batyr men handar saşqanda When the warriors and khans found it difficult,
Ākeme kelip zhol taqqa! Came to him for advice!
Qudajdyı bergen baǵynda, With the blessings of Allah,
Talaj hanmen garysqan! He stood against many khans
El de shauyq qan tökken, Shed blood for his nation,
Talaj ermen salysqan! He struggled against many men.
Bärın de zhengen ākem, Father who won the victory every time
Aqylmen orap alystan, Due to his wisdom
Qazaq, qalmaq bas qossa, When the Kazakh and Qalmaq people gathered,
San zhůrıkpen zharysqan! He competed with the best
Orynsyz zherde qan tógiq, Did not shed blood in vain,
Qas qylǵan emes bir zhanǵa, Did not harm anyone
Basyn iip qul bolyp, He did not bow his knee like a slave
Baǵyńqan emes bir hänǵa. In front of any khan!
Qazaqqa arnap zhol saldyń. He paved the way for Kazakh nation
Qoǵaly qylyp ar zańǵa 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 Tezck 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:
During the study of the manuscript of the central scientific library, I have studied the following funeral songs:


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

An extract from the funeral song of Kufin Qoyshybay uglu:

in Kazakh: Interlinear and semantic translation into English:

Men sötilein ağalet, I will speak eloquently
Ayyzga bitken qyzyl til. about my brothers.
Jnalğan halyq əstir, Gathered people should hear me
Ishtegi sheriim ajyrap. I’m going to express my feelings of grief
Sölçyge beldi baiładym. I decided to speak today.
Kezdestim mundu qaharga. A large misfortune overtook us,
Aşyrlydym jälgyz kökemnen, I lost my only brother
Bardy gökm aqiretke, Brother, you are in the paradise
Näsip etsin bir qudaı, We wish Allah would bless
Artyında qalğan bizderdi. The people who left this world.
Bağanaly aslymyz, You are our precious,
Kökemiz mundai bolgan soň, We cannot leave you
Ketyge bizge shara joq. After successful move,
Qyn qystaý is boldy, We faced a trouble.
Koterip könil kôshkende. We should not forget
Esten ketti bul künde, That three sons lost their father,
Kökemnen galdy ûş töre ul, His first son Qoshkarbay,
Artnyan týgan Qoshqarbau, A young Qadyrbek,
Qadyrbek kordi jasynan, And 3-year-old Qozhantay.
Uşh jasta qalğan Qoqantar. Oh, Great Allah!
Alladan parmen bolgan soň. We pray for
Anelayn bir qudaı, The better and peaceful world!
Aqyryn endi tilemin,
Opasy joq sum jalğan.

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:

<table>
<thead>
<tr>
<th>in Kazakh:</th>
<th>Interlinear and semantic translation into English:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Inim Kultegin qaza boldy,...</td>
<td>My brother Kultegin died ...</td>
</tr>
<tr>
<td>... Özim qaıgyrdym.</td>
<td>... I grieve myself</td>
</tr>
<tr>
<td>Tağıdyry tänirı jasar,</td>
<td>Our destinies depend on the will of Heavens</td>
</tr>
<tr>
<td>Adam balasy bäri ölgezi tığan.</td>
<td>All men were born to die</td>
</tr>
<tr>
<td>Qaıgyrganym sonsa,</td>
<td>I grieve so much,</td>
</tr>
<tr>
<td>Közge ysteq jas keler,</td>
<td>That tears filled up my eyes</td>
</tr>
<tr>
<td>Köńilge aýyr sher keler,</td>
<td>I want to express my feelings of bitterness</td>
</tr>
<tr>
<td>Tağı da oiländym,</td>
<td>Once again, I thought,</td>
</tr>
<tr>
<td>Qatty qaıgyrdym [5, 24].</td>
<td>And deeply saddened.</td>
</tr>
</tbody>
</table>

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 Mavaranmakh»* states: *مَرْشَيا* (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 Mavaranmakh, 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. Suleynenov 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 epitaphs 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:

"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 descendents 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 Bukeykhanuly (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:

- الهامِيلْ - “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: خانان [خانانين] - khan is the title of Mongolian leaders [10, p. 279].
- دنیا - world, life, universe (“world” meaning: people, nation, the world, heaven, and the earth [10, p. 225].
- هم - 1) also, equal, eve; 2) care, worry, anxiety [10, p. 904].
- ولد - children, sons, descendants, offspring [10, p. 81].
- پرستش - 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). حکم - (the Most High) [10, p. 166].
- دنیا - world, universe, light [10, c. 350].
- هیج - nothing, nobody [10, c. 909].
- آدم - Human, person, people, Adam’s sons [10, c. 16].
- کرمان - boundary, ending, limit; brink; shore [10, 652 c.]; إن - (Arabic conjunction) if [10, c. 69]
- سلطان - sultan, tsar, ruler, monk; king, supremacy, power [10, 470 c.].
- درویش - bare, poor, monk (Muslim) that absolved 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: Mevleviyya, Kadiye, Shazilye, Naqshbendiyye…) - this is a description in Persian dictionary [10, c. 331]. But in Islamic encyclopedic dictionary it described as: دویریش (Persian-Turkish dervish; دویریش, دویری) - 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-Mustamali 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 Calandara) and those who constantly lived in monasteries 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. Zhatkhov gave the following explanation to the inscription: «in this grave was buried lady Yermekzhan who is descendant of Abilkhair khan leader of Little Zhuiz, grand-son of Nuraly khan, Osman sultan’s son Shinali sultan’s daughter, Seikerey 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:

... اسم آخرده الحام الحك "... قبلها جعل الحق... كل من عليها فان
... ابى الخبر شىء...
دار دونيا لي ابىدى أول ابى...
ولكن اوباب وا تكرم كى اولاد
بر اوغى بر قزله اولدى... ل شىء
بولوب بريدى قزله بس اسم ابريمك
اصل اسمى سيبى ايدي كورمك
بر قز اووسوب كمالانه طولدى
حزان ابىدى كى عمرى وى صندى
كلى صقلانه فارغ قاندى و باغلال
ايى فرتنت قلونل اتائر كى يغلن
كيجى كونند انان دينى ايديم اه
بو دونيا اولى شىء اخرى واى... برادررى بونك سلطان جمان
دعى ووجون بو مرقى قودى اول
كاتنى عبد الوهاب بن ملا
جلال الدين الخليل

... 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 Yermezkhan, 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:

**دَر** – a lion, the zodiac sign of a lion (corresponding to the month of July), revered by an unfavorable constellation [10, p. 322].

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

** ضَحْيَة** – cheerful, joyful [10, p. 487].

**اسم** – name, title [10, p. 34].

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

**حزن** – sadness, grief, sorrow [10, p. 256].

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

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

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

**باغ** [باغ‌] [باغ] – garden, paradise [10, p. 91].

**فرزند** [فرزندان] – son, child, descendant, firstborn [10, p. 600].

**اولیویه** [اولویت] – the first, the beginning, first, before, earliest [10, c. 80-81].

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

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

**دعا** – prayer, pray [10, p. 340].

**مقبره** – grave, tomb [10, p. 767].

**کتاب** – scribe; writer; secretary; copyist

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

**بِقَا بِوفُقٍ وَوْقٍ جَهَانَمَيْنِ كَا وَبِوفُقٍ وَوْقٍ هُمْ اثنَانُ عَسٍّ تِكَا**

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:

**داری‌** [دارا] – 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), الدو – 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].

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

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

**کَجَوَبٞ بِوُلَدِهِ دُورَان سَوَارَ الْمَانِي، ائِمَاثِ قَانُؤُدِ مَحْرُومِ هُمْ كُورَ الْمَانِي**

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:

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

**دور** [دوران] – rotation; century, period, epoch; fate [10, p. 352].
5. Bokey Horde region, Khan necropolis, funeral singing at the grave of the daughter of Abdulla Ismail uly Burbaye Bibi, who died in 1894 at the age of 19:

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:

جواهر – jewel, jewelry, pearl, essence, being, nature, the main property [10, p. 224].
حيرة – grief, contrition, grief (for whom, with something), to suffer [10, p. 257 p.].
رحلت – departure, going on a trip, journey; relocation; death, going to the afterlife; die, retreat (depart) to eternity [10, 377 c.].
شهر – the moon, the month (as a star and as a measure of time) [10, p. 727].
 عشرة – amusement, pleasure, enjoyment [10, p. 558].

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

1. The tribe Tabynek Ashibeck
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, Tabyne

Meaning: this gravestone monument is dedicated to the son of Yelikbay Zholaman from Small Zhuz, Tabynek ru, Zhethi community, Ashibeck tribe. He died in 183… (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:

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].
همان – guest [10, p. 841].
عمر (pl. عیام) – life, human age [10, p. 567].
دور – 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 Guns, Turkic, Greek-Roman as well as Chinese people.

After studying the joktay 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 КАЗАКСТАН ОБЛЫСЫНЫҢ ЭПИГРАФИКАЛЫҚ ЕСКЕРТКІШТІРДЕГІ МӘРСИЯЛАР

Аннотация. Макалада құлықтың бетінде жоқтау сарымына жан-жақты талдау жасалған. Ел ауызымда сакталып келген, бүркі-соңды зіткәу жоқтұлдарын ұлғылары, мағанылықтық тәжірибесін, кайып-мұққ, тарту ғаламның бір тарихи тұлға немесе қайттыс болған адамның іс көрсетіп, теті, руы, қоғамда атқарап құқыстық, көрсетіледі істәрі жылы Наурыз тұрғыда болса да бандықтығының байқайысы. Ал құлықтың бетінде сакталған мәртідір мәселе ыққа арқығы мен сіз қарастыруы қажет. Олардың басты ерекшелігі халықтың рухани және материалдық мәдениеті тұрақты мәл мәлдірлар береді. Тарихи тұлға арқылы арбір епиграфикалық жайығында есеп беру, тәсілдерде келесісін кайратқұрылық береді. Мәртідірлерге қарас қараштау әрекетін қызметтерін қатыстыруы қажет. Епиграфикалық ескерткіштердің аса құрылымы мен шығарылықтық соңқы, алғашқы мәтінің кол жазған нұсқасы екінші сәбілдәрі арқылы өзгеруі құтқарылады. Мәрсійа немесе жердегі жоқтау келемелерін-ортасызкурылықтың мұлұма жетімділігін өркі ерекше халаны, тұрақты лык жоқтау әрекетін құрылықтың, қоғамдық бірі мәтінің, қоғамдық немесе мемлекеттік құрылықты кайратқұрылық, білім алмасы құрылығының ортасын өзінен оралуының құрылығы-қасиетті терен сәлімді білдірұлғының тәсілі. Автор құлықтың қызметін құрылығын жоқтау мәртідірлерінің дәлі жылығы, ең алдымен Құрман сіңір đội, хайыры, мұлұма жанынағағына ұйымдастырып, арнайы тәсілдерге, жота құрылығына ұйымдастырыңың құрылысын құрылығына өркі бекітеп, есеп берді.

Түрін создөр: кұлықтың, епиграфикалық, мәртідір, мәрсійа (жердегі жоқтау), салт-достур.

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МАРСІЙА НА ЭПИГРАФИЧЕСКИХ ПАМЯТНИКАХ ЗАПАДНО-КАЗАХСТАНСКОЙ ОБЛАСТИ

Аннотация. В статье приведен подробный анализ надмогильных памятников. Изучая образцы и значения погребальных писем, которые передавались из поколения в поколение в письменном и устном виде, мы можем заметить, что в них упоминается краткая информация об умершем великом или простом человеке, его имени, отчество, племени, род деятельности, достижения вместе с гордою 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 народов. На эпитафиях исторических личностей хранятся такие данные, как имя усопшего, его титул, которые часто встречаются в эпитафиях, данных его смерти. На эпитафических памятниках оригинал текста не подлежит изменению, так как оно пишется на камне, по сравнению с рукописью, и этим оно представляет свою ценность и правдивость. Марсиана или погребальный пластиль является особой жанр в мусульманской средневековой поэзии, лирическая поэтическая 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: надгробный памятник, эпиграфика, источник, погребальный плач (жоктау), мариш (погребальное пение), обычаи и традиции.

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