

Analysis on historical meaning of lament songs in field materials

Anarbekova Venera Erkinbekovna¹, Dyikanova Shekerbubu
Anarbekovna², Toktorbekova Nurzyinat Asanalyevna³, Zulpueva
Raby Zhanybaevna⁴, Chynykeeva Gulnaz Ergeshalievna⁵

Abstract

In our research, we compared the era, etymology, versions of lament songs, one of the unique monuments of the Kyrgyz people spiritual culture in field materials collected from people, and lament songs in literature, because the status of lamentation has been losing its meaning in modern society. The problem is considered and analyzed on the basis of ethnographic field materials and manuscripts collected from informants, as well as the traditional genre of lamentation for historical figures from the 19th to early 20th centuries. It tells about historical activities who fought for the people freedom, the Kyrgyz statehood against the Kokand policy of the Kokand Kingdom and the Russian Empire. The author's personal views and scientific analysis are also presented as separate conclusions at the end of the article.

Key words: Kyrgyzstan, lamentation, dream, bereaved, historical figures, spiritual culture, the problem of death, statehood, ideas of liberation.

Introduction

Lamentation which has been spoken by Kyrgyz people since ancient times, was collected from people, and a historical-ethnographic analysis was given to the field material in the scientific article. The historical appearance of the mourning songs, their genealogical

¹ Department of Natural and Humanitarian Disciplines, Scientific-Research Medical-Social Institute, Jalal-Abad, Kyrgyzstan, E-mail: artur-argen@mail.ru

² Department of history and social work, Osh State University, Osh, Kyrgyzstan

³ Department of history and social work, Osh State University, Osh, Kyrgyzstan

⁴ Department of social work and social sciences, Osh Pedagogical University, Osh, Kyrgyzstan

⁵ Department of general history and teaching methods, Osh State University, Osh, Kyrgyzstan

aspects, expression in epic works, and use of some versions among the people today were compared based on historical data.

Since death is an irreparable sorrow, human beings satisfied their inner psychological longing in the form of melodious songs accompanied by words. Considering the ethnic components, social and economic structure in the Kyrgyz people history, we also deeply studied the dialectical features of the mourners versions and tried to create a whole artistic expression. After all, we have collected mourning songs from regions that have been studied very little in the literature.

It is known that serious works has been performed in songs. This issue was started in the Kyrgyz folklore history from the 19th century. Initially, it was researched among other genres by K. Miftakov, K. Rakhmatullin, M. Bogdanova, A. Taigurenov, Z. Bektenov, T. Baizhiev, J. Tashtemirov, S. Musaev, S. Zakirov, K. Artykbaev, A. Akmataliev, S. Egemberdieva and A. Tokombaeva.

In this work, we referred to the number of other scientists works. In addition, materials from the manuscript fund and the informants statements were used as the main source. In the following years, despite the fact that problem of collecting the Kyrgyz folklore among people is weakening, we conducted special research and collected materials.

We noticed that another feature in the mourning genre is not only reality reflection, but also reflection of religious principles by imagining life in the afterlife. It should be noted that in our time, belonging to VIth to VIIIth centuries memories written on the decorated surfaces of stone monuments placed on top of the ancient Turks graves are called as Orkhon-Enisei texts. It is known that writings are the first beginnings of the mourning genre. Even today, we can find that the same phenomenon is repeated, and on the grave stone monuments, we can find a person biography in short poems dedicated to him.

The tradition of mourning is not only for women. In some regions (mostly in mountainous regions), it is also possible to meet that men standing in a row and joining usual mourning near the house. Funeral traditions are not same in all regions. For example, in some regions of Jalal-Abad, the yurt house is not built, and women are inside the house, and men are crying outside.

In most regions, a funeral home is built, and women cry inside the funeral home, looking at the deceased, and men cry looking at the funeral home and deceased, not at outsiders. If a dead person is woman, she is placed on the left side, if male, on the right side with head facing the Qibla; mourning is accompanied with back to people who come from outside. Such behavior is not always kept. For

example, in some parts of the northern Kyrgyzstan, people standing on their back to a dead person, cry and mourn looking at outsiders.

If women do not mourn over a dead body, and men do not mourn, there are cases of complaints from relatives and visitors, saying that "the dead body is no longer worthy of respect".

So, making "noise" from the house where a person died is considered to be a conditional manifestation of informing the neighbors and relatives of the community that something bad happened in that house. The funeral of a person who has said goodbye to the light world is considered the last respect shown to the deceased by his loved ones. In this way, it is the duty of a person to respect a person, to achieve his dignity at all times, and to always remember that this is the highest quality of humanity. When we look at the issue from this perspective, the relevance and value of the topic will only increase.

At the same time, it is said that the epic "Manas" also originated from the mournings. In the part called "Kanykey's mourning" in the "Semetei" epic, along with the mourning of Manas, the people's past life, bravery, and now their uniqueness was told. From the songs of singers such as Jaysang and Toktogul, it seems that it belongs to men as well. It is clear that folk poems such as "Karagul botom" consist entirely of laments. And almost all Orkhon-Enesai written monuments as noted by M. Baijiev, it consists of words of mourning spoken in the form of a will.

Research methods and materials

This article is written based on the various kinds of lamentation songs collected from informants in the field materials. Meanings of these lament songs were analyzed and described.

Lament songs are also found in neighboring nations such as in Tajiks, Turkmen, Uzbeks, Kazakhs. Lament songs were widespread among the Kyrgyz people before the October Revolution. The great Kazakh scientist Ch. Valikhanov's "Kyrgyz people are inexhaustible treasure, their unique traditions are much different from those of other nations." One example is honoring the spirit of the deceased, holding rituals, commemoration parties, and reciting the Koran.

Therefore, study of above-mentioned issues provides an opportunity to restore the historical gap and deepen knowledge about it. These circumstances determine the relevance of mentioned problem and the need to study this issue. Here: on the basis of the combined analysis of collected field materials and scientific data, a comprehensive investigation was conducted on the addition of mourning; the humanistic character, social aspect and educational potential of the

dirge genre were revealed; The expression of the statesmanship of prominent people during the Kokon Kingdom period (XIX century): Medet datka, Tailak baatyr (hero), Nuzup biy (leader), Ormon khan (king), Alymbek datka, Alymkul army chief in their lament songs were investigated; leading representatives of the Kyrgyz community living in the Russian colonial era: Borombai biy (leader), Kurmanzhan datka, Shabdan baatyr (hero), Isak Asan uulu, Mamyр Mergen uulu, Abdyl dabek, Moldo Ashir, etc. It was revealed that individuals' activities, major historical events, and the struggle for people's liberation were reflected in oral sources.

Therefore, it is necessary to collect mourning songs from the public. History, dialectical unity, chronology, periodization, relativity, empirical awareness, analysis-synthesis and retrospective methods were used during study in this work.

Results and discussion

Most of mourning songs that have been studied so far are dedicated to famous people, poets, singers, and heroes. And our research was based on real field materials collected from the public. We also deciphered the etymology of lamentation (koshok) and were able to express our opinion. For example, S. Surazakov in his book "Altai Folklore" reports that the Altai people also had lamentation songs called "sygyt". However, today, Sygyt songs are not sung among the people. In the ancient Turkish language, "Siyta", "Siyit" Siyit which means to wail, to cry, as well as in the Kyrgyz people, the original meaning of the word "to cry" has been preserved.

The word koshok is based on the etymology of two words "kosh" and "ok". The word "double" is used in different meanings. In the first sense, it means "to say goodbye to someone", and in the second - koshok - it is used in the sense of singing a song mixed with lamentation, accompanied by a song about the person who has died.

And we noticed that it was registered in the ancient Turkish dictionary with the following meanings: Qoşuy - a poem, a story-telling work written with poetry; Öç alqa - praise a lot; Qaδyu - grief, sadness, worry, grief, mourning; Joy - I - rites of commemoration of the dead (for example, giving food); Joy aşı - food (food given to a dead person); Joyçi - those who take part in a meal or take part in a rite of commemoration of the dead; mourner (in ancient times, a woman who was hired to mourn the dead - a mourner); joyla - organizing a meal, crying, crying together; joqal - to disappear, to live, to die, to disappear, destruction; The meaning of mourning is to remember the good aspects of the deceased person, to cry with lamentation, to grieve over the deceased, to be sad, to lament about what he did.

According to some religious views, it comes from the words "koshok", "kosh ak". Because when deceased body is sent away, it is accompanied by the traditions of ablution (funeral reading, etc.). To be "white" to God, to be purified, to lay down in a white shroud. He is white, but now you are white (double+white): "You came to this world completely white, now go to that world as white."

Thus, the word koshok is described in the literature as "a song performed with mournings about a deceased person or a girl who is being married, 'koshok'". Also, in history, ancient Turkic tribes talk about the people of "ten arrows" and are mentioned in stone inscriptions. Therefore, it is convincing that the dirge songs appeared in the period of those ten arrows.

The audibility of laments lies in the peculiarity of its emotional impact, in the fact that the definitions in the laments are listed one after another and reveal all the good qualities of the deceased.

Secondly: with the emergence of new thinking, artistic imagination qualities and their performance according to life conditions, if the period, place, tribe, and social status were reflected in the earlier dirges, they are not used now. In the texts of laments collected from the studied valleys (in religious beliefs, the resurrection of the dead is the second life in the world), transactions in our religious understanding are imagined. For example,

Baltyrkans bud,
Batma said to mother to go with them,
Blackberry is tall as baltyrkan,
After the passing of a noble soul,
Mother sleep with Batma

Blueberries bud,
Bubus said to go with them
Blueberry with strawberry
A noble soul has passed away.
My grandmother sleeps with her family ...
if it is said, in another:
The horse you ride is different,
My dear, heaven is a red flower.

May your five hands be opened without touching,
Let the face be scattered in front of you
Seven rows of flower paradise,
May your fruit be flowers and raisins,

Like a seven-year-old child
If I turn around, my mother is my happiness,
Let it be a light sin.
May your curtain be green,
If I turn around, my mother is my advisor.
Rest in paradise.

In general, the rhythm, rhymes, and metaphors are the same in the dirges: the character and behavior of an individual are mentioned, the desire for achievement is expressed and praised. According to the performance tradition, they can be divided into different thematic types: hearing, testament, mourning, dream and curse. In the objects that we observed, these types of lament songs by another words, we were able to witness that the desire for good wishes to be the opposite is also preserved in the people.

Thirdly: we divided the researched mourning songs into variants.

During the research, the southeastern, northeastern and northwestern parts of Jalal-Abad region were specially selected. Here we created a questionnaire containing special ethnographic and sociological data and collected material on it.

In our researches, we reflected some features of creativity among the people, historical destinies, work, hope, purpose of thought, perception of nature. He was not only engaged in collecting mourning songs, but also collected fairy tales, legends, folk epics, and lyrical songs, and during the field work, he met with real mourners and recorded a lot of lament songs. Let's take an example of some mourning songs:

Among the mournings for a young child:

"Your freckles are like the moon,

Like grapes in a basket.

Your throat is like the moon,

Like grapes on a plate...

Was your hand made of brass?

Without reaching seventy.

My dear, did your wish come true ..."

Let's give an example of some lines of mourning songs about sisters or brothers. In one of these mourns, in the mourn of an older sister to her younger brother, some traditions belonging to the Kyrgyz people were also mentioned.

"If death will arrive and I die.

Take and bury me,"

- is said, and it is narrated that he mourned for his brother because his brother died before his sister. Below are excerpts from this poem:

"... My golden braid,

If I die.

I will take it and bury it somewhere,

Now, who weaves the gold.

If I die,

Who will take and bury somewhere ...

- if it is said,

From a mourning about sister:

"The blue palace is slow,

He tied up the mare.

If parents come to visit,

Treated with kymyz.

Tied the flock of goats,

went out of the Blue Palace.

Brothers and sisters,

My aunt honored me with cream.

My brother-in-law's wife,

My mother respected her nephews"

From the girl's mourning to her mother:

"The hair on the back of my neck and my ears.

I'll be happy if I arrive.

My back hair, my ears,

Let me go around, my mother,

I will be happy if I come around

You were the moon from Beles,

Heaven is with my mother.

You were a famous city" .

Mourning for mother:

"Put a white cloth over the door,

The house where the ashes fell.

White felt from the purse...,

Your house where the kalpas fell.

My grandmother sewed a hat,

Eloquents argued in the bazaar...

The carpet was beaten and transformed,

He made flowers inside his house.

When the sun turns and I come,

I don't have a mother to laugh at."

another one.

"Death to the people."

If the sly beak is not death,

Don't laugh, the gift is side by side.

Mourning song for grandmother:

"White blanket is not in a row,

When I turn around, my grandmother is not at home.
Blue blanket in not in a row,
I saw that my grandmother is not at home.
Like a juniper climbing a hill.
My grandmother, a noble soul like everyone else"

From the mourning for father:
"I put a burden on the young boy,
I'm a wretched dreamer.
I lost my father
I made a sound when I was young.
Do not turn water in the ditch."

"You raised a lamb from a sheep.
You made a charm out of copper,
There was no reason for that.
Hanging did not hurt."

Mourning to husband:
"Apple orchard in front of your door,
Place the apple and pick the flower.
The children left behind,
Come back and plant yourself...,
Make a silver necklace,
If you tune in and pass.

The children left behind,
Let me tell you little about my sorrows, let him go to heaven.
I regret not saying much,
Let him see heaven .

Soviet one power to the government.
You are pleased with your service,
Chasing the publisher.
You have received a great honor,
Now, let me take the form of heaven."

- in the texts, the mournful songs dedicated to mother, father, child, husband, aunt, sister, etc., in the traditional Kyrgyz life, the relatives of the person who died express sorrow, dreams, courage and advice to each other. Dialectical and regional features are observed in scientific-textual comparisons.

The mournful lament of a widow who lost her husband, who was the pillar of the house:

"The double cash from the Kokon,
Why did I take it in my hand.
Oh, it's a work of God.
Widowhood can be hard work.
What did I confess?
Double cash from Tashkent.
What did I do? It was God's work.
Widowhood is hard work.
What did I confess?
I put a load on the gray slate,
I pulled a gray slippery waist.
The gray slime is empty,
Now I'm not happy without you."

- here the woman has time to talk about her personal life, she tells about how she was happy only with her dead husband, how difficult it is to live without him, the pain she suffered, how her life was before her husband. She also tells about the grief of her son and daughter left behind and notices that because of them (orphans) he marries his brother-in-law and suffers morally and socially.

Mourning of a woman whose husband died:

"Only a partridge slows down, Alay,
This withered death,
Makes sad a lot of people.
In the exciting times of life,
Only the red horse rode, crying.
My dear, you did not care..."

In these mourning lines, the husband's place in the family is idealized. It highlights the fact that her husband was a respectable person by elevating his position in the social sphere, and that the end of loss is sorrow.

The Kyrgyz people attach great importance to figurative language. Aiming to re-accept this view of life, he starts the speech from a distance, brings out the edge of something, mentally prepares the listener, and only then goes to the actual speech. It can be said that the Ketbuka singer told Chyngyz Khan about the death of his son as an excellent example.

"The tail of the flag is a hug,
The horse ran away, Aiganim.
Freed from the truth
The falcon fled, Aiganim.

A golden horseshoe, a silver nail,
A golden court from the beginning,
The nightingale fled, Aiganim.
The stream always dries up,
The lake has dried up, Aiganim"

In this case, it is possible to note the prudence of the teller. Perceive the truth through melody and figurative language, and give mysterious answers to mysterious questions. It has been observed that the Kyrgyz people have been open to speech since ancient times, and even today, the people have preserved laments with such meanings:

"Let there be no death,
The Prophet is a friend of God.
Oh, when the world is gone,
Mankind, He was helpless.
On the side of the pale mountain,
We can't go. From the gray soil,
We cannot take it by attacking..."

This line belongs to the type of lament for death. Here, death is described in words.

In addition, there are also lamentations dedicated to the Great Patriotic War (from 1941 to 1945 years).

"To protect the Motherland, How many of the giants. Under no circumstances, It's my turn to breastfeed. Even if I don't know the color Recorded in the archive. I bow to his name, He did not pick the flower of the white belt.... Page took away, Honor for not giving. Humiliating the opponent, They planted the flag in Berlin. It's the order of fate, Berens did not come.	Saddened also went away, Honor to die. Conquering the stuttering, They planted the flag of the future. Cut like scissors, The peasants did not come... Read your name in the newspaper, My joints are loose and trembling. Written on a newspaper page, My tears were falling. There is no use in crying. There is no way to find it. Your father's name will never fade, The child left behind. ⁶
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We came across mournful songs from the crowd that surprised us. It is called "mourning of life".

"The traveler behind the money, Don't touch it, my dear, When I get old, my dear, I can't pay for your grief... Don't forget your mother Without leaving your village, Come on, my dear. Russian money, Don't think, my dear,	My father is coming today Your children are waiting. If you are alive, my dear, You will return home one day, Your father is dirt, you will build it one day late. If I don't see it in my life, I go to the fire and get burned. I'm going to hell fire,
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⁶ Asyranova M. Mourning. Aksy district, Kyzyl-Zhar village, 2003.

My Kyrgyz ways,
Crawl, my dear.
In the village of your wife,
It's gone, my dear.

I didn't see my son.
I will not rest, oh world,
Your chest does not smell.
"Look, it doesn't command me".⁷

73-year-old mother mourned and cried while paying respect to her son. After all, she mourned to his missing son, who went to work in Russia in 2001 due to his livelihood. The peculiarity of this text is that it is attached to a living person. The old father adds that he does not give up hope on his son and wants him to build soil with his own hands.

Therefore, due to the examples given above, when observing the dirges, one can see dirges with the following themes: dirges for young children, women, and men. They are further separated by age characteristics. For example, depending on the content, "young child", "daughter-in-law", "wife", "elderly woman" are spoken separately, and the same applies to men - "child", "father", "elder". And in scientific literature; "Mourning of a girl whose father died", "Mourning of a girl whose mother died", "Mourning of a girl whose parents died", "Mourning of a woman whose brother died", "Mourning of an aunt whose brother-in-law died", "Mourning of a mother whose child died", "Mourning of a girl whose sister died", "Mourning of a woman whose husband died", "Mourning of a married man" etc. It is worth noting that even in modernized society, the old form of mourning (for a living person) has been preserved.

Fourthly: the representation of the statesmanship of prominent people during the Kokon Khanate period (XIX century): Medet datka, Tailak hero, Nuzup biy, Ormon khan, Alymbek datka, and Alymkul lashker head in their lament songs was compared and investigated on the basis of materials collected from the scientific literature and the public. For example, the main core of the activity of Datka Medet (lived from 1778 to 1839 years) is proved by his daughter Aksynat's mourning: "Dressed in a golden robe, he received the rank, from the famous Kokon kingdom" My father gathered the rebellious people, he did not slaughter the people to ashame. ...He handed over the power, respected my father, the Khan (king) of Kokon!" as given by J. Kenchiev.

Tailak baatyr (hero lived from 1796 to 1838 years) was one of the leaders of the Kyrgyz people's struggle against the invasion of the Qing Empire and the oppression of the Kokon Khanate. "Tailak's feet were bent. It was said that all the Chinese were killed. Nuzup biy Esenbai uulu (lived from 1794 to 1844 years) was the first among the Kyrgyz

⁷ Zharlykova U. Mourning. Aksy district, Caravan city, 2007.

biys of the Kokon Kingdom to reach the rank of "thousand chief", a prominent statesman. About this among the people:

"How did Nusup divide the Kyrgyz-Chinese border?"

How did it happen? How did he go and divide it?" , the lament lines have been preserved. The master of Nuzup, Baiskan, added to his father Sulaimankul's eulogy:

"Twelve Atma Khan passed, everything passed clearly without thinking.... Nine hundred Atma Khan passed, everything passed clearly without stopping. Katarlash, my father Khan has passed, and Katary has passed clearly" glorifies the aspirations of the Kyrgyz people for statehood by people like Nuzup.

The image of Ormon Khan (lived from 1792 to 1854 years) was analyzed, and the events of his youth were told in the song of his daughter Kulan: "The enemy surrendered without seeing, our blood father saw and we were scared, and he gave us a fight."

Alymbek datka Asan biy uulu (lived from 1799 to 1862 years) is a person who has a great place in Kyrgyz history and who gave new life to the idea of statehood left by ancient ancestors. From the lamentation of Kurmanzhan Datka: "Noble my datka, you are white tiger my datka, there is no noble soul like you, my datka." Your goal was clearly true, my datka, and you had a good path ahead of you, my datka" reveals a great contribution in setting. Historians especially appreciate his efforts to unite the northern and southern tribes of mountainous Kyrgyzstan and build an independent government from Kokon.

"...To the Kyrgyz who are in the countryside, begim, who will burn on the day of doomsday, begim... . You fought the Russians, datka. You said it was for my Kyrgyz, datka, you took care of Kyrgyz, datka. A month is enough, datka, Altyn's head is gone, my datka..." mournings describing the last moments of datka's life.

Moldo Alymkul Asan uulu (lived from 1831 to 1865 years) is a great historical figure who fought for Kyrgyz statehood and freedom. Moldo Niyaz's Sanat digirasts: "Kyrgyz and sart are in the background, Kyrgyz is in the sart." They are kind from Kypchak" confirms it. In the liberation struggles to save the south of Kazakhstan and against the colonial occupation: "The state of the people has given up on Er Minbay, a foolish man. The lines "Alymkul's eyes shed tears for three days" indicate that Alymkul's trusting wing turned towards victory, and because of that, the war stopped, the two sides made an agreement and parted ways.

On May 9, 1865, Alymkul died in Tashkent while fighting with the army of General M.G. Chernyaev, according to Moldo Niyaz:

He was happy to slap the Russian saying, "He flew away from the court."

The Kyrgyz khan is dead as he was happy to call China.

Butparas mixed with confused, and he was happy to hit Bukhara.

The white tiger has passed away, winter has come in Saratan.

Sun has fallen on the head of the people, like the doomsday..." means the sorrow that has come to the people.

Fifth: Leading representatives of the Kyrgyz community living in the Russian colonial era: Borombai biy, Kurmanzhan datka, Shabdan hero, Iskak Asan uulu, Mamyр Mergen uulu, Abdyldebek, Moldo Ashir, etc. It was revealed that the activities of individuals, major historical events, and the struggle for people's liberation were reflected in oral sources. For example, Borombai also mentioned the reason for his inclination towards Russia: "From the blow of Sarbagysh, from the pain of the scorching sun, I started Russian. I was stubborn." At the same time, Borombai's feeling of apprehension about the arrival of the future herd age can also be observed from the will. For example,

"For the time to come, I have expanded and settled.

... My people, listen to my words,

Open your eyes.

"Time will be narrow, Zalim's words will be fast..." reflects the view of the "modern" saint Kalygul.

Let's take an example of laments for Kurmanjan Datka (lived from 1811 to 1907 years), in Shabdan's poem: "Alymbek and Kurmanjan, they also passed away from life. There was blood when he went to the Kokon, and Alymbek was very angry. After the death of her husband, Kurmanzhan, she took the title of datka from Kokon's king, who made her way to becoming a datka". The life and activities of Kurmanzhan Datka, her attitude towards society, her views on politics, her wisdom, and her genuine, incorruptible noble qualities have been preserved as a classical lament in the mourning poem "Datkayim" by the saintly poet Nurmoldo Narkul uulu (1838-1920). It says: "A white birch fell from the mountain, and lonely remained villages. Instead of being brave, you have become sad Datkayim. ... Datkayim of Kingdom. Datka's work is glorified as the old lady in Andijan, ... the children born by Khan, Datkaym the mother of Khan... .

Shabdan hero (lived from 1839 to 1912 years) is a widely studied figure in Kyrgyz history. In the lament written by Y. Shaybekov: "Andijan and Namangan, Conquered truth." Below it, the big city is Tashkent. Kazakh, Kyrgyz right, left, all of them belong for you. You shared your food with the person you were with. Bayake Haji, Manapbay, Ulkon, from your breath..." says that in 1862. Shabdan Baatyr actively participated in the defense of Tashkent city and showed his bravery.

It should be noted that Ishaq Asan uulu of Polot Khan in 1873 to 1876 years. At the beginning of people's movement against the Kokon Khanate, we witnessed the fact that events of the Aksy hearth were kept in the people's memory. For example, in the village called "Kyzyl Tokoy" in the Chatkal Valley, a folk song related to the uprising says: "The blood of the red flag is flowing, and they say that there was a massacre." It is said that the Kyzyl Tokoi (Red Wood) was named after that..." , and further: "During the reign of Kudayar Khan, he was hostile to the people. The old ones say that there was a fierce war, He is in the war, every tree branch. Even the hanged heroes, without being slowly dug up and buried, still hungry screams, moaning voices are heard, without any change" , these lines were recorded.

Another important moment of the movement of Kushchi, Munduz, Basiz, Karabakhish tribes under the leadership of 35-year-old Mamyр Mergen uulu (lived from 1838 to 1879) from the Munduz tribe in Eki-Suu-Arasy. Its rise covered the villages of Jalal-Abad, Suzak, Khanabad, and reached the city of Andijan in 1873 to 1874 years and caused great danger. At the end of 1874, the defeated Mamyр fled to the Kapka Valley (Naryn region), but at the personal request of Kudayar Khan to the Russian authorities, according to the Tokmok district head order, he tricked Mamyр with the help of his friend Osmon in 1874. They were captured on July 15.

He was then arrested in Lepsy County. In 1877 only because of his mother's request, Mamyр Mergen uulu returned to Andijan country with the right to be secretly monitored. In the mourning song of Abdylidabek's wife, about Mamyр Mergen: "...Tilla is dressed in a shield, at least she is happy, and she is a battle in Enkeiish." Both of them were injected with layers, and the hero Mamyр became the head. If he told me, he would be disheartened..." described the hero.

Myimanbai Mamyтov, the old man of Murgab, said about Abdylidabek, Ishaq's hero: "Alas, Omarbek, old man, if he leaves, I will die." Take away my body [bones], try to fold your back as five folds. Look at Gulusho and try to load it, pass Kyzyl-Art.

Hide it in Gulusho, twin lift the grave. It is preserved that he made a will saying "Don't cry, be patient, Asanbek, Maamyt my darling." Abdylidabek serves as a local pillar of the khanate. In the mourning of

Abdyldabek, old Kurmanzhan said: "You were a lion-hearted soul like your father, but you were stubborn in your stubbornness... I do not blame you: your struggle is white, your work is white, you stood up for the people, the land, for Islam... You did not care about the circumstances, exactly at that time, if you know your mistake..."

Moldo Ashir was one of the active leaders of the popular uprising in Batken region, which began under the leadership of Polot Khan, the son of Iskak Asan. Dilpigar, the daughter of Moldo Ashir, lamented: "A fire broke out on the stone, and the people of Tashkent were hit by a ball." A fire broke out on the ice, and the people of Bukhara were hit by a ball."

In general, in our small research, we compared the political activities of historical figures studied in the literature with the field materials collected from the public, their actions for the government, folklore materials that reflect the freedom and statehood ideas, including mournings. Such unique monuments are rarely studied today.

We were able to provide a historical analysis of ethnographic materials collected from the people and we noticed the following: in the examples given above, in mourning songs, dreams in the Kyrgyz nomads life and culture, the folklore genre of lamentations, dreams and mourning is divided into several types, mainly by reflecting the experiences of a person with lamentations. We could also notice that he was able to give big social and historical ideas. The genre of mourns, dreams and mourning has not been forgotten by the Kyrgyz people. However, in conditions of globalization, in the flow of modern life, it can be observed that their level is decreasing more and more. This is considered to be the oblivion of traditional culture.

Even so, we can restore the Kyrgyz people's expression of traditional freedom ideas, patriotism and other humaneness in the example of mourning songs that have been preserved among people with a retrospective method. This is why the study of folklore materials is valuable and relevant.

Therefore, it is necessary to consider the following recommendations when studying the scientific work: for purpose of in-depth study of Kyrgyz people history, it is necessary to undertake the collection, research and introduction of folklore materials into the scientific circle; recently, due to the change in the people standard of living, the number of mourners decreased, and influence of such oral creativity types began to disappear among people.

It is necessary to prepare special scientific and journalistic works on these genres of folklore, which form the beginning of national culture; it is possible to introduce public to rich heritage of the people's

treasure by periodically holding cultural events that promote historical figures activities.

In addition, a foundation will be created to get rid of the current spiritual diseases, to form political figures who are dedicated to their people and will work tirelessly for the government future; today's main task is to glorify the Kyrgyz people historical figures actions who lived in the past, who fought for freedom and independence, their qualities of statesmanship, and to launch propaganda. Because it opens the way to educate young people to patriotism, love their country and humanity.

Therefore, we note that this scientific work should be continued. After all, with the passage of time, the thinning out of old people who know the value of art leads to a decrease in historical and ethnographic values. Young people in modernized society are completely ignorant of such culture. It is a necessary task to preserve the traditional culture. The results of such activities are fully guaranteed to fill the historical gap.

Conclusion

Mainly, variants and regional features of lamentation were analyzed. Thus, the materials collected from different places were compared with each other, and their features and differences were noted. The materials are distinguished by their novelty and originality. Due to the fact that the poem genre is considered for the first time in literature as a historical-ethnographic source, the textual analysis of each song verses was not carried out. Instead, we decided to introduce the song scrolls to the readers by analyzing in general and dividing into the most important parts. Undoubtedly, the grouping distribution of verses in the scrolls according to their content under one title was intended to facilitate the reader's perception while reading. Each part has its own short titles and topics. For example: about children, parents, etc. However, the poems in all parts are united by only one thing: longing, dreams, mourning, memories.

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