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# HISTORICAL AND ARCHEOLOGICAL SCIENCES

## «ПРИЧИТАНИЯ» КЫРГЫЗОВ КАК ИСТОРИКО-ЭТНОГРАФИЧЕСКИЙ ИСТОЧНИК

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## "LAMENT SONGS" OF THE KYRGYZ PEOPLE AS A HISTORICAL-ETHNOGRAPHIC SOURCE

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### Аннотация

В настоящей статье рассматривается то, как пение поминальных песен в духовной жизни кыргызского народа наряду с другими устными народными произведениями развивалось самостоятельно и возросло до уровня эпических произведений. Жанр поминальных песен сказывался в народе, хранился в самом народе, эти песни пелись при смерти людей разного возраста, сопровождая различные обряды по их погребению, а также при обычаях по проводу невесты.

### Abstract

Judging by the comparative historical-ethnographic method of research, the genre of lament is an encyclopedia of a person's life. It tells about the life and death of a human being and his actions in society. This article discusses the history of the origin of lament songs, their genealogical aspects and their expression in epic works, the use of some versions among the people today were compared based on historical data.

**Ключевые слова:** причитания, воля, мечта, горе, траур, смерть, прощание, плач, грусть, традиция.

**Keywords:** lamentation, will, dream, grief, mourning, death, farewell, lamenter, sadness, tradition.

Lamenting has developed independently, as well as other folk oral works, and has grown to epic works in the spiritual life of the Kyrgyz. The genre of lament songs is told and preserved among the people, and when people of different ages die, they are mourned together with the customs of burial, and it is also told in the tradition of weddings.

Noting that Lamentation is a widespread genre in folklore, it is said in the sense of lamentation, farewell, testament, dream-mourning. It is considered to be the main source of a separately developed poetic genre directly involved in death rituals, traditions and folklore. The content is composed of a collection of poems that express a person's inner sorrow, mourning, grief, praise, curse, dream, and advice.

Its dissemination was carried out by experienced poets and improvisers among people. When people face political, economic and spiritual degradation in public life, they look for convincing support. Such a support should be a strong authority in reality, great ideas, and a leading person who inspires him. Among them, we note the laments dedicated to wise historical figures have spread widely and found their place among the people. Therefore, the lament songs are transferred from generation to generation by the poets and improvisers among people. At such a time, artistic language will be the main tool in the historical-social, social-cultural growth and development of the people with excessive praise of ordinary life.

The lamenters created all the important events of the life around them in artistic images, made them accessible according to their poetic ability, and listened to them with the rhythm of their voices, sometimes

accompanied by musical instruments. One of the characteristics of laments is that the meaning of the lament songs changes depending on the relativity of lamenter to the deceased person. This is because, conditionally, grief, sorrow, and sadness are intensified when bereaved by a loved one. Remembrances, laments, and dreams are given in the laments, which are told through more distant aspects. On the other hand, in cases where a mourner is specially hired, the dead person is generally praised, justified, and glorified.

If we take a look at the content of the lament songs, there are given the specific position of a person, his actions, moral actions, behavior, and spiritual values in life.

Based on the above, the prestige of the lament songs, its historical-cultural, ethno-philosophical values, formed and developed under the influence of various factors (geographical, ethno-cultural, social, economic, etc.). In this regard, it is our civic duty to master the system of laments, to learn its content, to turn it into self-consciousness and intelligence. In fact, as the complex history of our population, statehood, citizenship, and social development clearly shows in the lament songs, our ancestors understood the inescapability of death as an indisputable law of nature since ancient times. Generally, the social status of a person or the interests of a certain group (clan, tribe, friend) or the actions and goals of enemies are announced to the public.

During the nomad life, the closest relatives (wife, mother or one of the sisters of the deceased person) lamented on the way to a new place. "Mourned nomad" people was called "Blackened Nomad". Such nomad

was not stopped on the way, nor was attacked by its enemies. This scene was considered a tribute to death. At the head of the nomad, the dead man's horse was covered with a black saddle and a black cloak, and a whip, a sword, and a bow were hung on the saddle's brow, and the tip of the spear was tied to the ground. The "black horse" named after the mourner was led by close friend or brother of the deceased and started in front of the nomad movement. Anyone who saw the nomad movement gave way to it, stepped aside and let it pass. All kinds of revelries on the road have been stopped. Help was provided as much as possible, and the nomad was facilitated. A woman, dressed in black, sat on a horse putting her hands on her kidneys, led by her aunt or sister-in-law. The main nomad movement went only in the next row.

In the house of a deceased person, the deceased is lamented by relatives every day. Other people were welcomed, women and men were wailing.

Nowadays women and the relatives of the deceased sit side by side and mourn inside the house where the deceased person is lying (outside the curtain drawn over the deceased). Women who come from outside the house join in mourning, cry and sit among them. Outside the house, male relatives of deceased person look at the side where the deceased person lie, stand on a row and wail. Everyone (both men and women) who comes to sympathize and express their last respects to the deceased, cries and wails loudly. Relatives of the deceased, who are inside and outside the house, greet them with loud cries. Screams and wails are added, and the wails are stopped from the moment the Qur'an is read.

During the wedding ceremonies all the good aspects of the bride were told in lament songs like: beautiful face, good-looking figure, gentle attitude, parentage, happy living conditions, along with carefree playfulness, remind of the end of childhood. Now it is said that home life will be different, masculinity has passed away, "a girl will be banned from forty houses" They sent off with their own lamentations. Her cousins and friends also went to see the girl off. When the bride was carried away, she was dressed in decorated clothes, she rides on a decorated horse, led by one of her close cousins, and the girls and women of her age accompanied her in the village with laughter, singing and rejoicing. They sang songs, rode horses, played games, and became the bride-groom companions. At present, the tradition of moving a bride has changed in a different direction depending on the needs of the times.

The history, genealogical aspects, their expression in epic works and the use of certain versions of lament songs among the people were compared based on historical data.

In the history of the Kyrgyz people, we will talk about the importance of lament songs as a historical-ethnographic source. In this case, a comparison analysis was made between lament songs given in the literature and those recorded by the best mourners from the selected contemporary objects. In the lament songs of the past times, specific historical periods, people, genealogical and toponymic names are given. In our observation, we know that the only reason for the unique

richness of the Kyrgyz folk songs, which are the beginning of ancient culture and have been preserved to this day without being forgotten, is the phenomenon of their repeated life over the centuries. Basically, life goes on in its own way, and death is an irreparable sorrow, so human beings satisfied their inner psychological grief in the form of melodious songs accompanied by words. Taking into account the ethnic components, social and economic structure in the history of the Kyrgyz people, we also deeply studied the dialectical features of the versions of the lament songs, and tried to create a whole culture. After all, lament songs from the regions (Jalal-Abad region) that have been studied very little in the methods of studying laments have been presented.

It is known that serious work has been undertaken on the lament songs. This issue is in the history of Kyrgyz folklore in the 19th century. started. At first, it was among other genres K.Miftakov, K.Rakhmatullin, M.Bogdanova, A.Taigurenov, Z.Bektenov, T.Baijiev, J.Tashtemirov, S.Musaev, S.Zakirov, K.Artykbaev, A.Akmataliev, It was studied by folklorists such as S.Egemberdieva, A.Tokombaeva

When looking at lament songs, you can see lament songs with the following themes: lament songs for young children, women, and men. They are further separated by age characteristics. For example, depending on the content, "young child", "daughter-in-law", "sister-in-law", "wife", "elder woman" are spoken separately, and the same applies to men - "child", "father", "old man". And in the scientific literature it is given as follows; "Lament songs of a girl whose father died", "Lament songs of a girl whose mother died", "Lament songs of a girl whose parents died", "Lament songs of a woman whose brother died", "Lament songs of an aunt who brother-in-law died", "Lament songs of a mother whose child died", "Lament songs of a girl whose sister died", "Lamentation of a woman whose husband died", "Lamentation of a married man" etc. b. (Akmataliev, Egemberdieva 1998). Most of the above are performed by women.

We noticed that another feature of the poetry genre is that it not only reflects reality, but also reflects religious principles by imagining that there is life in the afterlife. With the emergence of new qualities of thinking, artistic imagination, and their performance according to life conditions, the period, place, tribe, and social status were reflected in the earlier lament songs, but nowadays they are not used. In the texts of the 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,

<i>When grass is green,</i>	<i>Formed a bubble,</i>
<i>She wished that his</i>	<i>He said that the witches</i>
<i>mother was going with</i>	<i>are going.</i>
<i>Batma.</i>	<i>He is the master of</i>
<i>Blackberry tall,</i>	<i>A noble soul has passed</i>
<i>After the passing of a</i>	<i>away.</i>
<i>noble soul,</i>	<i>My grandmother sleeps</i>
<i>Mother, sleep with Batma.</i>	<i>with her family (FMA</i>
	<i>1: Hasanova; FMA:</i>
	<i>tetr.2)</i>

- and in another one:

<i>The horse you ride is different,</i>	<i>Like a seven-year-old boy.</i>
<i>My dear, heaven is a red flower.</i>	<i>If I turn around, my mother will be happy,</i>
<i>May your five hands be opened without touching,</i>	<i>Let it be a light sin.</i>
<i>May the face be scattered in front of you...</i>	<i>May your curtain be green,</i>
<i>Seven rows of flower paradise,</i>	<i>My mother advises me to turn around.</i>
<i>May your fruit be a flower and raisin,</i>	<i>Rest in peace. (FMA 1: Aldosova; FMA 2: tetr.1).</i>

It should be noted that the memories written on the decorated surfaces of the stone monuments placed on top of the graves of the ancient Turks belonging to VI-VII centuries are called Orkhon-Enesai texts. It is known that the writings in it are the first beginnings of the genre of lament songs. The special feature of Ene-Sai's written monuments lies in their lamentations. The information in the monuments revolves around the problem of death, and human life is considered at the intersection of "death". For example,

Faithful - monument No. 10 in Lake Cha, (dedicated to Ugrach, Mother-Say).

*My queen in the white house, my daughter and son,  
I did not bend to my wife and my peers.*

*I broke up at the age of forty-three.*

*Inan Ugrach is me. (Zhumagulov 1982:63).*

In the small scenes (fragments) of these cited laments, the individual is mourned as shown above. Even today, we can find the biography of a person or short poems dedicated to him on the stone monuments placed on the grave. Because of this, the dirges in the Orkhon-Enesai inscriptions, epic works, and dirges among the people of today resonate with their meaning and content. In comparison:

<i>Aksy is your center city.</i>	<i>If sixty worlds come to one.</i>
<i>You are an advisor.</i>	<i>The one behind you won't be like you,</i>
<i>From different cities, Bishkek is your center.</i>	<i>If water comes from seven ditches.</i>
<i>You got shot at fifteen, when you turned 35,</i>	<i>A perfect lake is never full</i>
<i>You are as brave as dragon.</i>	<i>If seventy worlds come to one, my dear.</i>
<i>At the age of 40, An order came from God.</i>	<i>You can't be like yourself.</i>
<i>Your name is gone.</i>	<i>To the pale rain.</i>
<i>If water comes from six ditches,</i>	<i>What happened to me without you?</i>
<i>The moon itself is not full.</i>	<i>To the death that has come,</i>
	<i>I did not find a way.</i>
	<i>(FMA 1: Narbaeva; FMA 2: tetr.1).</i>

As a result, the study of lament songs in historical, ethnic and genealogical sources is described with examples of how they are studied in literature, and how they are preserved among today's people.

The era of creation of the lament songs is represented in epic works, written monuments carved on stone surfaces through the images of folk heroes. Some of the texts dedicated to historical figures are still popular. The increasingly declining status of the lament songs and the oblivion of traditional culture were described in detail. It was confirmed by comparison with oral materials, epic works and texts of inscriptions on Orkhon-Ene-Sai monuments.

The Kyrgyz people are one of the ancient peoples with a history of 23 centuries. It is also clear that the traditions, customs, and genres of laments of our people, which have been formed since ancient times, have evolved. Thus, there is no doubt that our indigenous people have immortal and unforgettable traditions. Manas has been following the tradition of «do not pursue a girl», «promise a girl», "do not shoot a court", "do not marry a boy", etc. unlike the traditions, it is considered a tradition to add lamentation, which is sung during the funeral. It is known that human life will gradually run out one day, as the saying goes. According to the law of nature, when the living soul extends to its eternal place, then the sorrows in the hearts of almost all the relatives left behind will come out from the inside and turn into an unforgettable memory, a sad song. What turned into a song is called "lament songs" in the Kyrgyz people. However, it has been proven that this tradition is not only for women. In some regions (mostly in mountainous regions) it is also possible to meet that men stand in a row and join the usual lamentation near the house. Funeral traditions are not the same in all regions. For example, in some regions of the Jalal-Abad region, the boz ui is not built, and women are inside the house and men are crying outside.

In most regions, boz ui is built, and women cry inside the boz ui, looking at the deceased, and men cry looking at the boz ui and the deceased, not at outsiders. In the old man, if the woman is on the left (hand side), if he is a man - on the right side (man side), the head is laid facing the Qibla; Mourning is added to people who come from outside. Such tradition is not always observed. For example, in some parts of northern Kyrgyzstan, relatives do not face at a deceased person.

If women 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".

That is, making noise from the house where a person died is considered a conditional manifestation of informing the neighbors and relatives of the community that something bad happened in that house. Only after this, the troublesome preparations begin to be seen. The funeral of a person who has died is considered to be the last respect shown to the deceased by his relatives. With this act, relatives and life in general say goodbye to him for the last time, and it can be understood as announcing his place in this life and his identity to the living. Along with this first "noise" and after that, the environment is filled with tears from the cries of the relatives, the cries of the deceased, and the repeated sounds of the people who came from outside. This scene is described in the epic "Manas" as follows:

*Birch and willow cry,  
All creation is crying.*

*A stone that does not live,  
Sadness covered the moon and universe.  
It was a dark night,  
The world is upside down.*

*He mourned the hero.* (Kyrgyz.mambas 1959: 304)

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.

It is known that lament song is the oldest genre of folklore. At the same time, it is said that our great epic "Manas" also came out of lament song. In the part called "Kanykey's Lamentation" in the epic "Semetei", along with the mourning of Manas, the people's past life, bravery, and now their uniqueness are 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. As Z.Bektenov and T.Baijiev noted, almost all of the Orkhon-Enesai writings, which are the origin of our literature, consist of laments spoken in the form of a testament.

The Kyrgyz people paid attention great importance to figurative language. Aiming to re-accept this view of life, he starts the speech in figurative language, prepares the listener mentally, and only then goes to the actual speech. This pronunciation is the best example of the Ket Buka singer telling Genghis Khan about the death of his son Juchu.

*The tail of the flag is a hug,  
The horse ran away,*

*It's been a while,  
Aiganim. Falling from the poplar tree,*

*Freed from the truth  
The falcon fled,*

*The earth is broken, my father.  
Aiganim. Ala-Too fell and fell,*

*A golden shoe, a silver nail,  
Duldul fled, Aiganim.*

*The blessed light fled,  
From the beginning of the Golden Horde,*

*People were shocked,  
Aiganim. (Akmataliev, Egemberdieva 1998:20).*

*The nightingale fled,  
Aiganim.  
The stream always dries up,*

Fearing the Khan's wrath, the singer, unable to listen to the song, escaped from the Khan's wrath "without cutting his tongue" and saved himself and his people with the power of his words. In this case, it is possible to note the prudence of the listener. Perceive the truth through melody and figurative language, and give mysterious answers to mysterious questions. It has been observed that the Kyrgyz people pay attention to words since ancient times, and even today, laments with such meaning have been preserved among the people:

*Let there be no death,  
The Prophet is a friend of God.*

*From the bottom of the black earth,  
We can't take the dead person.*

*Mankind,*

*He was helpless.  
On the side of the pale mountain,  
We can't go.  
From the gray soil,  
We cannot attack.  
At the bottom of the black earth,  
We can't go.*

*White dove fly on the edge,  
The White Mosque ends with a secret.  
The dream of the dead,  
We will say it with sadness.  
Blue dove fly on the edge,  
The Blue Mosque ends with a secret.  
the dream of the dead,  
We will say it with tears. (FMA 1: Narbaeva; FMA 2: tetr. 1yo).*

This lament song belongs to the type of lament for death. Here, death is described in words. It also clearly describes the fact that after death, as given in the text, there is no way to revive him, and after burial, he cannot be taken back from the underground.

Lamentation is also found in neighboring nations as Tajiks, Turkmens, Uzbeks, Kazakhs. Lament songs were widespread in the Kyrgyz people before the October Revolution. "The Kyrgyz people are an inexhaustible treasure, their unique traditions are much different from those of other nations," said the great Kazakh scientist Ch.C.Valikhanov. One example is honoring and remembering the deceased, holding rituals, commemoration parties, and reciting the Quran.

Most of the lament songs that have been researched and written are dedicated to famous people, poets, singers, and heroes. One of the main features of the poetry genre is that it reflects the deep roots of the real life.

Therefore, the fact that the folklore of the Kyrgyz living in a nomadic life has been preserved in the nation to this day indicates the uniqueness of this genre of laments and the fact that they are treated with caution and economy. A clear example of this can be observed from the historical and ethnographic materials we have collected. We should appreciate and preserve folk oral creativity, the history and culture of the people as a great resource and an indomitable monument. In folklore of the Kyrgyz, the genre of laments occupies a wide place, and it is possible to know that some of them appeared in ancient times based on the materials collected from folk literature. The poem was presented in the form of a simple poem and grew from a saga to an epic work. We have noticed that in Kyrgyz folklore, laments are recorded in epic works that appeared in ancient times, in addition to genealogical legends. This appearance of the laments reveals an interesting future in studying and learning the history of the formation and development of Kyrgyz culture. Basically, this genre of Kyrgyz folklore reflects the ideal image of a person. Even so, it can be said that it contains some specific events of Kyrgyz history. We can learn this feature with the help of lamenters.

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## СТАНОВЛЕНИЕ ПОЛИГРАФИЧЕСКОЙ ПРОМЫШЛЕННОСТИ В КАРАКАЛПАКСКОЙ АВТОНОМНОЙ ОБЛАСТИ

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**Аннотация**

Данная статья посвящена истории становления полиграфической промышленности Каракалпакстана. Изобретение механизма книгопечатания и распространение книг является самым величайшим событием в истории человечества. Изучение этого научного вопроса в новых условиях приобретает новую окраску, когда идет активный процесс национального и культурного возрождения, усиливается интерес к истории своей культуры, литературы, языка, письменности и т.п. Этим определяется культурологическое и научно-познавательное значение данной статьи. Хронологические рамки исследования охватывает период со второй половины 1920 – начала 1930-х годов. В этот период издательское дело Каракалпакстана имеет ряд своих особенностей. Указываются проблемы становления книгоиздания в Каракалпакстане, отмечаются этапы централизации издательского дела в целом в стране, что послужило укоренению идеологических основ советского государства и укреплению тоталитарной системы управления обществом.

**Abstract**

This article is devoted to the history of the formation of the printing industry in Karakalpakstan. The invention of the printing mechanism and the distribution of books is the greatest event in the history of mankind. The study of this scientific question under new conditions acquires a new color when there is an active process of national and cultural revival, interest in the history of one's culture, literature, language, writing, etc. This determines the cultural and scientific-cognitive significance of this article. The chronological framework of the study covers the period from the second half of the 1920s to the early 1930s. During this period, the publishing business of Karakalpakstan has a number of its own features. The problems of the formation of book publishing in Karakalpakstan are indicated, the stages of centralization of publishing as a whole in the country are noted, which served to root the ideological foundations of the Soviet state and strengthen the totalitarian system of society management.

**Ключевые слова:** Каракалпакская автономная область, кадры, типография, книгопечатание, издательство, полиграфия, оборудование.

**Keywords:** Karakalpak Autonomous Region, personnel, printing house, book printing, publishing house, printing, equipment.

Вопрос формирования всесторонне развитой личности и воспитания подрастающего поколения

во многом определяется развитием системы издания и распространения книжной продукции, повышению и пропаганде культуры чтения. Принятие