

UOT – 398.2

SAGA "MANAS" AS A NATIONAL HERITAGE OF THE KYRGYZ REPUBLIC

Aida Ubaidyldaeva

Teacher of the Asian Medical Institute named after S. Tentishev

Chui region, Kant (Kyrgyzstan)

a.a.ubaidyldaeva@gmail.com

<https://orcid.org/0009-0006-2642-3054>

Summary

The article researches the Kyrgyz saga "Manas" as one of the oral ethnographic, folklore works of the Turkish-speaking peoples. The skill of the story tellers, who created the saga Manas and their narrative about the style of the worldview of the Yenisei Kyrgyz of the VII-XII centuries is described. It is based on the version of the story tellers S. Karalayevev and S. Orozbekov published and archival texts noted by various researchers in the XIX-XX centuries. As well as information about different types of national games of the nomadic people. On the important role of national games in the preparation and training of warriors for military campaigns. It is described as playing different games at the same time, the men trained themselves for military affairs. The episode "Kokotoi's Wake" shows how the results of the contest influenced the statuses of the peoples of Central Asia.

Keywords: History, turkology, ethnography, oriental studies, Manas studies, oral folk art, art of the Turkic peoples of Altai, folklore, religious studies.

KIRGIZ CUMHURİYETİ'NİN ULUSAL MİRASI OLARAK "MANAS" EPOS

Aida Ubaidyldaeva

S.Tentishev'in adını taşıyan Asya Tıp Enstitüsü öğretmeni

Chui bölgesi, Kant (Kırgızistan)

Özet

Makale, Türkçe konuşan halkların sözlü etnografik, folklorik eserlerinden biri olan Kırgız destanı "Manas"ı incelemektedir. Manas destanını yaratan hikâye anlatıcılarının maharetleri ve VII-XII. yüzyıl Yenisey Kırgızlarının dünya görüşünün üslubu hakkındaki anlatımları anlatılmaktadır. XIX-XX yüzyıllarda hikaye anlatıcıları S.Karalayevev ve S.Orozbekov'un yayınlanmış versiyonuna ve çeşitli araştırmacılar tarafından kaydedilen arşiv metinlerine dayanmaktadır. Göçebe halkın farklı türdeki ulusal oyunları hakkında bilgilerin yanı sıra. Savaşçıların askeri seferler için hazırlanması ve eğitiminde ulusal oyunların önemli rolü üzerine. Aynı anda farklı oyunların oynandığı, erkeklerin askeri işler için kendilerini eğittikleri anlatılır. "Kokotoi's Wake" bölümü, yarışmanın sonuçlarının Orta Asya halklarının statülerini nasıl etkilediğini gösteriyor.

Anahtar Kelimeler: Tarih, türkoloji, etnografya, doğu bilimleri, Manas çalışmaları, sözlü halk sanatı, Altay Türk halklarının sanatı, folklor, din bilimleri.

ЭПОС «МАНАС» КАК НАЦИОНАЛЬНОЕ НАСЛЕДИЕ КЫРГЫЗСКОЙ РЕСПУБЛИКИ

Аида Убайдылдаева

преподаватель Азиатского медицинского института имени С. Тентишева
Чуйская область г. Кант (Кыргызстан)

Резюме

Статья рассматривает кыргызский эпос «Манас» как один из устных этнографических, фольклорных произведений тюркоязычных народов. Описывается мастерство сказителей, создавших эпос Манас и о их повествовании о стиле мировоззрения Енисейских кыргызов VII-XII вв. Она основана на версии сказителей С. Каралаева и С. Орозбакова, опубликованных и архивных текстах, записанных различными исследователями в XIX-XX вв. В основном в статье, эпос Манас рассматривается как источник информации о традициях, обычаях и о религиозных особенностях одного из тюркоязычных народов – кыргызов. А также информация о разных видах национальных игр кочевого народа и о важной роли национальных игр при подготовке и тренировке воинов для военных походов. Описывается как одновременно играя в разные игры, мужчины тренировали себя для воинских дел. В эпизоде «Поминки Кокотоя» показано как результаты состязания влияли на статусы народов Средней Азии.

Ключевые слова: История, тюркология, этнография, востоковедение, манасоведение, устное народное творчество, искусство тюркских народов Алтая, фольклор, религиоведение

Actuality. Nowadays, it is important to introduce and develop the concept of folk heritage to the younger generation. This is very important so that the values that our ancestors kept are preserved and passed on to the new generation. One of the founders and custodians of the oral heritage of the Kyrgyz people was the storytellers of the epic-manaschy. The creators of the epic "Manas" are talented people from the people. They are also the guardians of the epic, passing his texts from generation to generation. Thanks to them, Manas was constantly evolving, its content was expanding, its forms were improving, and it became.

Annotation. The "Manas" that we know today. "Many of the manaschi, komuzchi were completely illiterate, did not know how to sign. But the genius of our people was concentrated in them. They, like no one, knew the life, customs, history of the country. It was a living memory of the people. Manaschi and komuzchi were both writers and performers. They knew the true language of poetry, knew how to convey the beauty of the earth, nature.

Methods: historical, comparison and reciprocal

"Manas" - an epic heritage of Kyrgyz nomadic culture

Introduction: The epos "Manas" is a highly artistic, voluminous, deeply significant, monumental work with a single ideological content. There is a separate history of the issue of compulsory teaching of the subject "Manasology" in higher educational institutions in all specialties. In 2006, on the basis of a decree of the Government of the Kyrgyz Republic "On propaganda of the epic "Manas", an order was issued on the mandatory teaching of the course "Manasology" in higher educational institutions. Thus, the issue related to the epic "Manas" was positively resolved, and now, as we see, national dignity triumphs, our common patriotic duty to the fatherland. From the moment of its introduction by the first discoverers Ch. Valikhanov and V. Radlov into a single field of the cultural and informational space of mankind, up to the present day, a rich, diverse literature of his understanding of more than one generation of scholars and writers who have determined the high significance of the monument has developed. The people - the creator managed to perpetuate themselves in it at the same time that he had

accumulated over the course of his long historical journey - the spiritual heritage and cultural baggage of the nation. Without this heritage, a respectful perception of any people by the civilized world represented by the multinational community of the great and small states of the earth is impossible today. The national treasure that raised the spiritual authority of Russia in the eyes of the whole world was Pushkin, Tolstoy and Dostoevsky, etc. If you enter the arena of Europe, then we can call the brilliant Shakespeare - the spokesman of the magnificent spirit of the English. Italy will forever be remembered for the world by the revelations of Raphael and Dante, Michelangelo and Verdi. The charm of the German spirit is associated with the work of Goethe and Mozart, Schiller and Beethoven. And this incomplete and symbolic series of exponents of national cultures, which made up the glory of the art of all mankind and approved earthly humanism, requires a long continuation.

Fate turned out to be destined that for the Kyrgyz - one of the Turkic ethnic groups representing nomadic civilization, the epic "Manas" became such a possession - a monument of oral poetic creativity created by the genius of manaschi. (1)



Museum of Manas in Talas region

Epic as a source of studying the culture, traditions and religion of the Kyrgyz people.

The originality of the historical path traveled by the Kyrgyz people led to the exceptional development of his multi-genre oral and poetic work, in which the epic "Manas" is clearly distinguished, reflecting almost the entire historical path of the Kyrgyz from ancient times to our era. The content of the epic covers all aspects of the life of the people - from the details of life to significant historical events in its fate. Manas, which has played an exceptional role in the spiritual life of the Kyrgyz for many centuries, continues to have a great influence on it today. Such qualities of Manas and his forty knights, such as love for his land, selfless service to the people, freedom of courage, military friendship, served as a model for the young generation. The volume of Manas is unique. Only in one version recorded from the brilliant storyteller S. Karalaev contains more than half a million poetic lines. The monumentality of the epic "Manas" is explained, first of all, by its content and artistic originality. The basis of the work is the image of the exploits of Manas in the name of the unification of the Kyrgyz tribes, in the name of

liberating their native lands from invaders and protecting them from enemy raids. Over the centuries, many generations of folk singers have expanded and processed its content, polished artistic techniques. In the epic, many genres of Kyrgyz folklore are synthesized (ritual crying for the dead - "cats", songs - complaints - "armand", testamentary songs - "kerez", and instructive songs - "sanat", "satiare", etc.).

Usually the performance of "Manas" in front of the audience resembles a theatrical performance. The state of creative inspiration, the ecstasy of the storyteller at the time of improvisation of the tale and his use of rich facial expressions serve as proof that the nature of the existence of this work among the people determines the combination of elements of various types of art. Thus, "Manas" is not only a synthesis of many genres of Kyrgyz folklore, but also contains elements of various types of art in the bud. And in our time, the epic continues to be a work of art that gives people aesthetic pleasure. Almost every Kyrgyz knows the main storyline of "Manas", can retell the most important episodes, remembers the most figurative poetic lines of the epic as a keepsake. Encyclopedia of folk life, which reflects the historical development of the Kyrgyz people over a thousand years. Customs and mores, aesthetic tastes and ethical standards, ideas about the environment, beliefs and religion, worldview and philosophy, language and its poetic capabilities, this is the unanimous concept of modern scientists and politicians, writers and cultural figures about the epic "Manas", which defined the attitude to great creation of the national spirit. (3).

The historical types of worldview are mythological, religious and philosophical. The mythological worldview is characterized by an indistinct separation of subject and object, the inability of a person to distinguish himself from the environment. In the process of cognition, the unknown is comprehended through the known; the man's own being and being of the kind known to man, from which he does not initially distinguish himself. In mythological consciousness, man, society and nature are a single and indissoluble whole, connected by a thousand invisible threads of interaction and understanding. This animation of a myth is expressed in primitive forms of religion: fetishism, totemism, animism, primitive magic. The evolution of ideas about the mysterious spiritual forces that underlie natural phenomena takes the classical form of religion, and religion is a form of worldview. For religion, the world has a reasonable meaning and purpose. The spiritual principle of the world, its center, a specific reference point among the relativity and fluidity of world diversity is God. GOD gives integrity and unity to the whole world. He directs the course of world history and establishes the moral sanction of human actions. And finally, in the person of GOD, the world has a "higher authority", a source of strength and help, giving a person the opportunity to be heard and understood. The steady preservation of tribal relations in Kyrgyz society has contributed to the fact that the archaic form of religion still dominates the Kyrgyz worldview. It plays a significant role in the spiritual life of the Kyrgyz people; its content is far from being reduced to the dominant religion - Islam. Apparently, this is due to the fact that the spread among the Kyrgyz of Islam as a religion was comparatively late in the 16th-17th centuries. Although the Kyrgyz call themselves Muslims, it is difficult to call them true adherents of Islam, since the Kyrgyz still worship the most ancient religious cults: 1. the cult of the tenir; 2. the mother's cult; 3. relics of totemistic representations of Bugu-Ene; 4. The cult of nature Baiterek; 5. The cult of the dead and the ancestors of Ata-Babalaryn Arbaы. The most dominant place in the system of religious

beliefs of the Kyrgyz is occupied by the cult of the Tengir - the sky, the sun - as the highest deity - the creator. “Tengirism was widespread among the Turkic-Mongol nomads. In the broadest sense, Tengirism is faith and worship of the god Tengiri, who was associated with the sky, as part of the cosmos, but was also conceptualized as a heavenly spirit, and as a god abiding in heav: ” In the consciousness of the Kyrgyz people, a special place is still occupied by the idea of the powerful spirits of their ancestors, who can patronize their living relatives, protect and protect them from misfortunes and troubles.

The spirit is a separate particle of life force - be it a person, animal, plant, or celestial body. Spirit is the driving force of any entity. “The Kyrgyz still respect the spirits and define them according to various types. Depending on the type, spirits perform certain functions and have a certain power, and this determines their service hierarchies:

1. spirits of deities. These are the spirits of the pantheon of gods.
2. mythical patron spirits. Patron spirits have their own names and words are added to these names that define their meaning: “fairy” (peri), “ancestor” (womān), “father” (ata), “mother” (ene), “patron” (feast), "owner" (uh) denoting their functional responsibilities. These are patronizing spirits of people (by sex, age, craft and occupation), various types of animals, diseases, holy places (mazars), healing springs, springs, rivers, lakes, mountains, rocks, gorges, trees, etc.
3. spirits of deceased spiritual and holy people (oluyalardyn arbagi). These are the spirits of deceased saints, priests, shamans, storytellers, sages;
4. Spirits of deceased rulers, ancestors, national heroes (Eldik Baatylardyn Arbagi);
5. spirits of deceased ancestors (ata-babalardyn arbagi);
6. evil spirits jins (ginder);
7. "hungry or orphaned spirits of the dead" (ach arbak). These are the spirits of those deceased who were not buried after death, did not hold a wake. Therefore, the spirits of such deceased become harmful, enemies of the living world. "(4).

Information about the national games and military affairs of the Kyrgyz nomadic people in the episode "Kokotoi's Wake".

It should be noted that such a large, independent episode, like “Kokotoi Wake” in the version of Sayakbai Karalaev, is not set out in “Manas”, but in “Semetea”, as a memory that has a very deep logical meaning. This tradition can be traced to other storytellers. Kokotoi - a Tashkent khan, one of Manas' senior comrades-in-arms, before his death bequeaths to his son - Bokmurun, to arrange a wake (ash). Son Bokmurun arranges commemoration in honor of the deceased father. The messenger calls guests, threatening that those who do not appear at the call will be defeated by Bokmurun. The rulers of different countries come to the commemoration with their troops, as if gathering on a campaign. In addition to the allies, there are opponents of the Kyrgyz: Jola, Konurbay, Neskara. In the past, a horse played a big role in the life of nomadic peoples, serving the nomad both as a transport, and as a definition of his social status (wealth), and as food. The horse played an extremely important role in military campaigns, especially in battle. Preparation for the campaign, noted S.M. Abramzon, “required not only the manufacture of equipment. A huge place in it was occupied by the training of war horses and their training for long transitions, training for use in battle. One of the types of preparation for protecting one’s

native land from foreign invaders has always been the physical training of warriors for all peoples.

Kyrgyz children from a very early age were prepared to meet with the enemy. One of the important means of educating the future brave and skillful warrior was the various types of equestrian competitions and games, which contributed not only to the physical education of the warrior, but also the development of the necessary qualities of a war horse: endurance, speed, maneuverability, etc. Speaking of equestrian events, one cannot but mention such forms of entertainment beloved by the Kyrgyz people as:

- 1) Oodarysh - the struggle of two riders whose goal is to pull the opponent off the saddle;
- 2) Zhamba atysh - shooting at full gallop at a target suspended on a long pole;
- 3) tyiyn ecmey - dzhigitovka, during which the rider at full gallop had to lift a coin from the ground;
- 4) kyz kumai - competition between a boy and a girl in the ability to ride;
- 5) gorgo salysh - horse racers and some others.



The games of the Kyrgyz are well adapted to the conditions of nomadic camping life, and some types of national entertainment acquired a clearly militarized character. As the scientists noted: "Such types of folk sports as Er Sayysh (martial arts of two riders at the peaks), Zhamba Atysh, Oodarysh, Tyiyn Ekmey, Balans Kuresh - foot wrestling, as well as all varieties of equestrian events until the 19th century. In addition to entertaining and general educational, they also retained specific military-applied significance."

Among the equestrian competitions, the most militarized character was the combat of two horsemen at the peaks - er saisy. During eras, saisy often spilled blood, as warriors went into a duel with combat peaks. "The cruel nature of this contest, which persisted at the end of the 19th century, was undoubtedly an echo of the harsh military era that gave rise to it." Competitions of warriors are colorfully described in one of the most remarkable and interesting cycles of the epic "Manas", dedicated to the description of the commemoration of the senior associate of Manas - Kokotoi, arranged by his son Bokmurun. Here and holding races, and the struggle of strong men,

and competitions at the peaks, and shooting at djambas, and much more. Many episodes develop into battle scenes, in which Manas takes part, invariably coming out the winner. These competitions in the epic are portrayed as the highest military skill and are considered not as simple competitions, but as a test of the forces of two warring parties in upholding the honor of the people and their native land. The Kalmyk giant Joloy was defeated by the oldest Kyrgyz wrestler, Koshoy, on foot. In an equestrian match at the peaks of the main Chinese hero Konurbay after a bitter struggle, Manas wins. Shooting at jamba (a bar of gold) began, and there the Kyrgyz were stronger. Each of the forty Choro Manas was knocked down by a cord, on which djamba from rifles rested. In horse racing, the first horse of Manas Shark comes out. The Kyrgyz army, according to the epic, was organized on the principle of tribal militia. According to the materials of the epic, every combat-ready man from seventeen to seventy years old had to perform military service and participate in campaigns. An obligatory component of the episodes about the campaigns of Manas is the traditional description of the council of elders, which gives the motivation for the campaign and makes a general decision on going on a campaign. The council discussed the plan for the upcoming campaign, appointed the time and place of gathering of troops, and the order of their appearance on the campaign. So, at a council where the question of moving the Kyrgyz from Altai to Ala-Too was decided in order to take revenge on the enemy and return the lands of the fathers, Manas tells the elders of the tribes and the main military leaders who are present at the meeting: Who can ride a horse, who can hold a spear, who proud that he is a man. Let not one of such daredevils stay at home. Let not one remain - neither old nor young. Of the seventeen, eighteen, let no one remain at home. Let the elders be no less than seventy - These are my words; you understand their meaning. The nomadic herder in wartime became a warrior. Each man was a born rider and knew how to own weapons. He studied this since childhood. As an adult, he perfected his skills in countless wars and raids, as well as a massive hunt for wild animals. During the formation of troops, combat units were built according to the clan principle. The tribal leaders, who constituted the aristocratic elite of society, were, as a rule, also military leaders. As the materials of the epic show, in order to protect their tribes from foreign invaders, the Kyrgyz organize first temporary and then permanent alliances with neighboring tribes and peoples. So, according to S. Orozbekov's version, when the Altai Kalmyks first attack the Kyrgyz, neighboring tribes of Kazakhs and Altai Turks notified by Dzhakyp come to their aid. Subsequently, in the military campaigns of Manas, Kazakh tribes led by the hero Kekcho are mentioned as allied Kyrgyz, Uzbeks with a tribal leader, Margelans are led by Malabek, Turks by Muzburchak, Afghans by Akunkhan, etc. As you can see, the epic "Manas" gives us rich material for studying the military past of the Kyrgyz: ways of organizing troops, discipline, strategy and tactics, weapons and equipment of soldiers. (2).



Manas with his 40 warriors.

Results:Conclusions and suggestions: The modern understanding of the role of the epic "Manas" in the life of society is relevant. At present, the process of searching for new ways of scientific analysis, the process of developing new conceptual models is underway in Manas studies. Proposing to widely promote its significance as a universal cultural heritage, recommendations are put forward:

1. To organize folklore, ethnological, expeditions in order to further comprehensive study of the epic "Manas" and the work of the storytellers of the epic;
2. To create conditions for the translation of the full version of the epic "Manas" into other languages of the peoples of the world;
3. To create an international center "Manas" in order to strengthen and expand ties with foreign scientists and researchers of this epic;
4. To include more widely in the curricula of colleges and universities the study of the epic "Manas" as a monument of Kyrgyz folk art;
5. To develop textbooks for the study of the epic "Manas" for teachers of secondary, secondary special and higher educational institutions.

References:

1. Bakhchiev T. A. "Introduction to Manas Studies". Bishkek // Short course of lectures for university students. 2008, 36-43, p.

2. Beyshe Urstanbekov, Tynchtykbek Choroiev. Kyrgyz history: “The Kyrgyz encyclopedia”. Frunze 288 p. 192-194 p.
3. Reichl K. “TURKIC epos Traditions, forms, poetic structure” // Moscow Publishing House. "Oriental Literature" of the Russian Academy of Sciences, 2008, 214-221 p.
4. Gundula Salk. Die “Sanjira Des Togolok Moldo” (1860–1942) //Wiesbaden. Harrassowitz Verlag. 2009, S. 2-3 72-81 p.

Daxil olma tarixi : 26.04.2023. Çapa verilmə tarixi : 17.05.2023.