

Peculiarities Of Epic “Manas” In Researching

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Abstract

This paper is devoted to the researchers of folk languages, which nowadays is very actual due to the rapid progress of science. This paper is presented about history of the epic, creation period of epic core, skills of teller, their importance, and peculiarities of the epic “Manas”. The researcher has tried to show the importance of the folklore in nowadays.

Key words: The epic “Manas”; research, folk language; tellers, skill; peculiarity; culture; tradition; manaschi; dastanchi

The monumental epic *Manas* is the most treasured expression of the national heritage of the Kyrgyz people. Composed and sung entirely in oral form by various singers throughout the centuries, *Manas* is regarded as the epitome of oral creativity. Although as yet not widely known, for want of adequate translations, *Manas* is considered to be one of the greatest examples of epic poetry, whose importance is not inferior to that of the Homeric epic. As nomads, the Kyrgyz had no written language. However, they excelled in oral composition, which they artistically employed in their traditional poetry and epic songs. As the internationally renowned Kyrgyz writer Chingiz Aitmatov notes: "If other peoples/nations displayed their past culture and history in written literature, sculpture, architecture, theatre and art, the Kyrgyz people expressed their worldview, pride and dignity, battles and their hope for the future in epic genre."

Today there are about sixty versions of the epic *Manas* recorded from various epic singers and oral poets. Its longest version, consisting of half a million (500553) poetic lines, was written down from one of the last master-*manaschi* (singers of *Manas*) Saiakbai Karalaev (1894-1971). The epic is indeed unique in its size. It is twenty times longer than the Homeric epics *Iliad* (15693) and *Odyssey* (12110) taken together and two and a half times the length of the Indian epic *Mahabharata*.

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Although we, the Kyrgyz, naively boast that our *Manas* is the longest epic in the world, the world knows very little or nothing about our epic. This is largely the result of the seventy years of Soviet totalitarian rule, which simultaneously preserved national cultures (albeit in distorted fashion) and denigrated its non-Russian nationalities' cultural and historical heritage. Among other things, the heroic epics of the non-Russian peoples were a potential threat to the Soviet/Communist system, because they glorified their past and carried powerful messages that could stir up or awaken people's pride in their national identity, history, and culture. As with many other non-Russian heroic epics, the epic *Manas* was also condemned as being "bourgeois-nationalist" and "religious" in its content. All the epic's texts published during the Soviet period were the combination of various versions, which were heavily edited to suit the Soviet and Communist ideology.

The epic *Manas* should not only be recognized for its vast size, but it should equally be valued for its exceptionally poetic language and rich content. The German scholar Wilhelm Radloff, who collected Kyrgyz oral literature in the nineteenth century, noted: "It is clear that the [Kyrgyz] people, who very much enjoy an eloquent language, consider a rhythmic speech as the highest art in the world. And therefore, the traditional poetry was developed to the highest level among the Kyrgyz ..." [5] Chokan Valikhanov (1835-1865), the nineteenth-century Kazakh ethnographer who recorded one of the major episodes of *Manas* in the İsik-Köl area, said the following about *Manas*: "*Manas* is an encyclopedic collection of all Kyrgyz myths, folktales, legends brought together in time and centered around the hero *Manas*." [6] A well-known Kyrgyz scholar of *Manas* studies, Roza Kïdïrbaeva elaborated on Valikhanov's thought: "The epic *Manas* is not only the history of the Kyrgyz people, it is a true epic drama which widely reflects all the aspects of their life: i.e., their ethnic composition, economy, traditions and customs, morals and values, aesthetics, codes of behavior, their relationship with their surroundings and nature, their religious worldview, their knowledge about astronomy and geography, and artistic oral poetry and language." [7]

The epic is most ancient kind of literature at the same time as lyric poet and drama. In detail, impatiently and solemnly it tells of old events, which are important for destiny of whole people, - about great wars and campaigns, about exploits of brave hero's, about struggle force of good and evil. Heroic epic turned out of the space of centuries of all ancient people.

The epic characterized by unity of literary style. Oral traditions were not only fed and enriched epic poem with plots and images, but it is developed its traditions and executive technique, dictated to her its stylistic, rules and reception of descriptively, ways of stylization, which created illusion with full objectivity and constancy. The epic wasn't read, but heard, pronounced in a singing voice [1, p. 93].

From this moment the epos “Manas” leaves for frameworks of an own accessory only Kyrgyz of the people. The scientific world has had an opportunity to earn about “ancient kyrgyz sage” from Valihanovs word’s, from now on and is entered in a scientific revolution “Karakyrgyz fairy tale”, which on volume exceeds all hitherto known to the world the eposes – giants – “Mahabharat”, “Shahname”, “Odiseya and Iliada”, “Kalevalu”, “David Sasunskiy”, “Djanganr”, “a Secret Legend” and others [2, p. 39].

In opinion of the researchers, art importance of the text corresponds also to huge volume there, a lexical variety and invaluable riches oral poetics, which of depths of centuries phenomenal memory up to now has kept. Kyrgyzs, lost written form in the result of historical kataklizms, from depth of centuries about todays on behalf of tellers have kept a richest heritage of Turks – an epical legend “Manas”, which it is possible to name as the encyclopedia of the people. The phenomenon of the epos is, that was from generation to generation transferred by an oral image by word of mouth and exists in national environment and today. During celebrations and memorials the people has an opportunity to see plainly art manaschi and to feel centuries-old magnetic force of the epos which is carrying away us in the last saturation by richest events from life of the people. Today the epos research has exceeded 1000 bibliographic editions. By the separate editions send two variants of the epos written down by word of tellers. S. Karalaev and S. Orozbekov mouth. Are in Russian issued III of volume “Manas” in a series “the Epics of the peoples USSR”. The recordings of variants have been proceeding [3, p. 76].

The epic is especially actively studied in the Soviet time. Here it is possible to note works by P. Faleev, V.M. Jirmunsky M.O. Auezov, P.N. Berkov, I. Bogdanov, L.K. Klimovich, K.Rahmatullin, V.A.Romodina and many others. In late times an interest of the researchers to classical and monumentl language of the epos recently grows, to which number it is possible to attribute apical the giants of a world treasury–“Mahabharat”, “Shah-Name”, “Kalevala”, “Narts”, “Janganr” and others [4, p. 98]. On approach to third millennium, humanity sum up the total of previous progress, giving significance that human values, which in spite of belong to each man. “Manas” belongs for creation of human spirit also. A heroic epic “Manas” is a deep-sapid, highly artistic composition which covers many sides of the people’s life in the past.

Manaschi – the first and main keeper and spreader of epic “Manas” from generation to generation. Talented manaschi began to tell “Manas” after some anticipation from above, on the obvious dreams, on the patronage be holy spirits and so on. It’s really, by tradition, turning out in peoples, execution of epic reminded the art of old-Greece singer sand was accepting by audience, like a secret action. They consider execution is vital vocation of him. And every spectators, listener believed sincerely, thatmanaschi – it’s not a simple mortal, that his soul is inspired by some magic action of hero – Manas and his forty comrades-in-arms. That’s why he can’t live without “Manas”

Peculiarities of Epic “Manas” in researching

one day [5, p. 89]. In time of execution of main episodes, listener was sure, that event is really and the life of heroes of epic is really too. In such moments of manaschi, “Manas” and listeners are united whole, they merge together.

There are some moments in mastering the tellers’ skills and art, not ruled to a rational explanation hardly perceived by our consciousness, generated in other cultural traditions. Sometimes future tellers acquired the epic with speed and easy, unknown to him before. The clear explanation can be found, when the speech goes about tellers raised in an atmosphere epical creativity and then specially trained to this art. There are 3 schools of tellers at the present stage study of creativity: Issyk-Kul, (Sagymbai Orozbekov), Tyan-Shan (Sayakbai Karalaev), and southern, However to, Rahmatullin – one of the first researchers of the epic acted against such classification. They recognized only schools Sagymbay and Sayakbay, however and for such division there were no sufficient bases [6, p. 298].

First of all tellers of the epos, amazes the students and researchers by it’s magnetism – with large volume of the epos and according to this, riches of means of art expressiveness. In the given tellers table minimal volume tellers about 10 000 poetic lines(4 volumes with 2 lined by vertical printing of the text).

The others tellers variants remain still untouched, or if are involved, only fragmentary and sketchy for an illustration any of the fact. Today translation of the epos into other languages is very actual, for connection of the experts of all worlds for study of the epic and comparison with world epical by the giants such as “Mahabharat”, “Kalevala”, “Narts”. The researchers mark, that, that the world eposes circuit under the similar and generically have common roots, where it is possible, and the keys for a solution of set of secrets lay which are carried to us by the epic, unsolved and hitherto riddles, which were left o us by ancestors, previously coded the necessary information in the magic shell of a word.

Tellers can say the epic with in several months, and never repeating, using words and expressions always to a place and in a rhyme, using the numerous terms and names for a reconstruction of color of epoch, in which the characters work, which number exceeds thousand and so on.

To explain a phenomenon of tellers it is necessary, to our point of view, to take into account the following factors concerning psychology-psychological features of the human being:

- Phenomenal memory necessary for storing of a plot of the epic, common places, terms, names and others;
- Poetic feeling and skill, which per few seconds helps to lay a set of words and concepts in rhythm and realized line;

-Efficiency of thinking, in the necessary time to manage adjusting itself either to rest, or on culmination essence of a statement, depending on an audience;

-Large artistry with application of a range of a voice, gestures and mimicry for telling of structural parts of the epos in spirit of events, necessary rhythm, simulative variety.

The first written fixing of the epic “Manas” was made by ChokanValihanov – Kazakh enlightener-democrat, ethnographer and folklorists, historian – one of the first Kazakh scientists – enlighteners. During expedition of the Russian geographical community to SemirechieValihanov was in structure of this expedition in 1854-1857 yy. Though the basic task military and scientific expedition was an establishment of the trade attitudes with the peoples, joined to Russia, the scientist-enlightener begins to study material and spiritual culture of the people living in territory of Kazakhstan and Central Asia. During visiting Kyrgyz of an Issyk-Kul from words of one manas-teller from sorts “bugu” he wrote down a sequence from Manas “Death of khan koketei and his commemoration”. From this moment the epos “Manas”leaves for frameworks of an own accessory only Kyrgyz of the people.

In opinion of the researchers, art importance of the text corresponds also to huge volume there, a lexical variety and invaluable riches oral poetics, which of depths of century’s phenomenal memory up to now has kept. Kyrgyz, lost written form in the result of historical cataclysms, from depth of centuries about today’s on behalf of tellers have kept a richest heritage of Turks – an epical legend “Manas”, which it is possible to name as the encyclopedia of the people. The phenomenon of the epic is, that was from generation to generation transferred by an oral image by word of mouth and exists in national environment and today [8, c. 137]. During celebrations and memorials the people has an opportunity to see plainly art “manaschi” and to feel centuries-old magnetic force of the epos which is carrying away us in the last saturation by richest events from life of the people.

Today, epic “Manas” continues to pass to generation to generation in the traditional way. Performers, called *dastanchi*, learn the epic by heart and are generally taught by theirgrandparents or older relatives. Dastanchi are traditionally men, although in recent years women have also started to take on this role.

It is a decision to include the epic “Manas” on the UNESCO list. More resources and more support will be put towards further research, study and dissemination of the epic. In the future, the world will know about Kyrgyz people through the epic “Manas”.

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