



ФОНД ПОДДЕРЖКИ ПОЛИТИКИ ТЮРОКЯЗЫЧНЫХ ГОСУДАРСТВ, г. БИШКЕК



ТҮРК ТИЛДҮҮ МАМЛЕКЕТТЕРДИН САЯСАТТЫН КОЛДОО ФОНДУ, БИШКЕК Ш.



TÜRKDİLLİ DÖVLƏTLƏRİN SİYASƏTİNƏ DƏSTƏK FONDU, BİŞKƏK Ş.

Бул китеп Түрк тилдүү мамлекеттердин саясатын
колдоо Фондунун заказы менен которулуп басылды.
Китеп бекер таркатылат.

Bu kitab Türkdilli dövlətlərin siyasətinə dəstək fondunun
sifarişi ilə tərcümə olunub nəşr edilmişdir.
Kitab pulsuz yayılır.

Эта книга переведена и издана по заказу фонда поддержки
политики тюркоязычных государств.
Книга распространяется бесплатно

MINISTRY OF EDUCATION AND SCIENCE
KYRGYZ REPUBLIC

INTERNATIONAL ASSOCIATION of MANASOLOGISTS

THE TURKIC-SPEAKING STATES POLICY SUPPORT FUND

A. Bakchiev

MANAS STUDIES

*Approved by the Ministry of Education and Science of the Kyrgyz
Republic as a manual for students of non-philological programs
of higher educational institutions*

BISHKEK 2018

UDK
BBK
B

This publication is funded by the Turkic-Speaking States Policy Support Fund

Reviewers:

Mambetaliev K.I., Doctor of Philology, professor

Beyshenaliev A.B., Candidate of Pedagogical Sciences, associate professor

Zhuzupekova K.N., Candidate of Philology, associate professor

B Bakchiev T.A.

Manas Studies. Manual for higher educational institutions / English translation G.Aldakeeva – B.: Улуу Тоолор, 2018. - 108 s.

ISBN

Taking into consideration the huge interest in the course „Manas studies“, this manual is designed to help to obtain additional knowledge about the „Manas“ epic and the values that are related to it. The manual was prepared in accordance with the requirements of state educational standards of the Kyrgyz Republic, and takes into account the main points and sections of the curriculum for the course „Manas studies“. The main directions in the study of the “Manas“ epic: historical, philosophical, and ethnological interpretations should enter into the sphere of interest of the student and encourage him to knowledge and thinking by shaping citizenship for understanding of social and cultural events taking place in the country and the world.

B

**UDK
BBK**

ISBN

© Bakchiev T.A., 2018

FOREWORD

The Kyrgyz heroic tale about Manas occupies a special place among the folklore genres of the Kyrgyz people due to its ideological and artistic qualities. Whereas the Kyrgyz people have always been interested in the „Manas“ epic, scientific interest appeared only at the beginning of the 20th century. However, we must not forget that Russian scientists who were in the territory of Central Asia in the second half of the 19th century had specific ideas about the “Manas” epic. From the 1930s onwards, the “Manas” epic has become the main material for various theories and trends in folkloristic studies. The aspirations of researchers to understand and explain the “Manas” epic, its genesis in the life of the Kyrgyz people and in world history gave rise to controversy that sometimes extends beyond academic interests onto socio-political levels.

A “Manas studies” compulsory course was introduced in all universities of designed to provide assistance for gaining further knowledge about the “Manas” epic and the values associated with it. The course has been prepared in accordance with the requirements of state educational standards and takes into account the points and sections related to the ”Manas studies” program designed for students of non-philological specializations.

This series of lectures synthesizes knowledge of several social and humanitarian disciplines, and presents them to you as an interdisciplinary course. The proposed course covers theoretical and cognitive issues relating to fundamental problems in the study of the “Manas” epic. By studying the materials of lectures, one will get familiar with conflicting points of view on various topical issues, which will give one the opportunity for further reflection.

I hope that the course itself, and the lectures that are offered to you for study will be interesting. I express gratitude to the Turkic States Policy Fund for providing invaluable assistance in the publication of this book.

Author

CHAPTER ONE

Topic 1. MANAS STUDIES AND ITS PECULIARITIES AS A SCIENCE

- 1.1. Formation of Manas Studies as a Science.
 - 1.2. Research Methods in Manas Studies.
 - 1.3. Manas Studies as a Science in Modern Stage.
-

1.1. Formation of Manas Studies as a Science

The formation of any field of science has always been defined by the necessities of time and society. The formation of Manas Studies as a separate science is no exception. As the Manas epic refers to a universal spirit, Manas Studies gives priority to those universal values which, even when they are the spiritual heritage of one nation, belong to all of mankind. The Kyrgyz national epic is unique not only for its volume, exceeding all known masterpieces of oral folk art, but also for its tenacity – it lives in the people’s memory, even though it has remained unrecorded for the main part of Kyrgyz history.

It is also unique in its inclusiveness in depicting the life of the nation from ancient mythical strata as an artistic reflection of the real foundation of the nation’s life at the different stages of history. It is significant that all native and foreign researchers of “Manas” have unanimously agreed upon the encyclopedic nature of “Manas” (10. p. 6). This indicates that the “Manas” epic requires comprehensive investigation.

It is difficult to define Manas Studies, and even more to define them with accuracy. However, taking into account scientific findings of the past and the necessity to address a student audience with a precise definition we come to state that: *Manas Studies is a science that investigates peculiarities of the “Manas” epic, which reflects the history of the Kyrgyz in an artistic and emotional form. It is a science that*

studies the principles of the epic's development, identifies its uniqueness, and analyses the artistic careers of Manas narrators. Its most important function is to define the meaning and role of the "Manas" epic as well as the values it brings to society.

Great merit in the birth and formation of the study of the "Manas" epic is given to the travelers and scientist-orientalists of the 19-20th centuries, including Ch.Valikhanov (1835-1865), V.Radlov (1837-1918), D.Almashi (1867-1933) and others. Even back then, these scholars "formed methodological principles of the future Manas Studies related to the epic's original genesis, social and poetic genealogy, evolution, general poetics, artistic structure, harmony of form and content, ancient mythological core and its proliferation to its current size" (10. p. 6).

Works written by V.Zhyrmunskiy (1891-1971), M.Auezov (1897-1961), B.Yunusaliev (1913-1970), A.Bernshtam (1910-1956), P.Berkov (1896-1969), S.Abramzon (1905-1977), P.Falev (1888-1922), V.Vinogradov (1899-?) and other scholars and writers became the basis of the formation of Manas Studies as a science. The scientific works of the above-mentioned researchers and researchers of later periods were informed by numerous practical necessities of their time. Primarily, they aspired to explain the cultural development of the nation that created the epic; to determine the history of the Kyrgyz as an independent ethnic populace; to understand the mechanisms of the formation and peculiarities of the ideological system of the Kyrgyz; and to define the social structure and the relationship of Kyrgyz people with other ethnicities. Answers to these questions were considered by means of complex methods and techniques. As a result of this research, new theories and concepts were generated, scientific institutions and schools were established; and they gradually created a new science studying the "Manas" epic.

Based on this study the historiography of the "Manas" epic can be divided into three periods: the first the pre-Soviet period; the second the Soviet period; and the third the post-Soviet era.

It will take scholars a lot of time to study different aspects of the artistic and poetic structure of the Manas epic, as it is impossible to fully

cover all of its problems in one study. The reason for this is that every new generation and every new school of manaschis has continuously updated and enriched “Manas” in its own way, depending on the generation’s talent, knowledge and skills in relation to the spiritual, moral, ideological demands and possibilities of the time. Accordingly, changes took place in the social, aesthetic and ethical functions of the epic, and in its place among other values of Kyrgyz mentality. Similarly, each new generation of Manas scholars and researchers will discover their own vision and understanding of the “Manas” epic (10. p. 6-13).

Interacting with other fields of science, the potential of Manas Studies is great. The study of the “Manas” epic would certainly meet many requirements of modernity when it involves such sciences as medicine, physics, mathematics, chemistry, astronomy, biology, zoology and related disciplines such as ethnology, ethnography, anthropology, cultural studies, psychology, sociology, philosophy, political science, linguistics, and literature studies.

1.2. Research Methods in Manas Studies

Every scientific study examines its object of investigation by applying all available knowledge. However, it should be noted that each science has its own distinctive characteristics of study. The process of formation of Manas Studies as a science was difficult and at times even vulnerable, and there are several reasons for this. One of the most important reasons is the permanent political persecution of the object investigated, leading to the repression of those who had even a minor affiliation to this science. Therefore, no definite principles of research have developed to determine the specificity of Manas Studies. Nevertheless, we should not claim that Manas Studies has no methods of research whatsoever. By means of a variety of research methods, which include the study of ancient historical manuscripts and essays; personal observations and recordings of scientists-orientalists; notes made by travelers at different times; transcripts of excerpts from the “Manas” epic made by scientists-folklorists and ethnographers; research done by scholars

from different fields of science, etc., we have revealed the “Manas” epic the way it is now. Anyone who engaged with the “Manas” epic used a variety of methods to solve problems and achieve their goals.

This science is one of the youngest disciplines and has tremendous potential that will certainly be vivid in the future.

For Manas Studies, *(1) recordings of variants of the “Manas” epic, which are the main source of research* are very important. Records of variants of the epic are usually conducted in the field, not separating the reciter from his natural living conditions (native home, native land, food, family, native community, etc). Until the 60’s of the 20th century recording was conducted by hand, i.e. using a pen-feather and paper. The participation of a correspondent was required; the corresponded was expected to know the native language of the reciter, the language of the epic, and besides this, he had to have advanced shorthand skills. Later on, recording was conducted with the help of technical facilities; audio and video recorders were used instead.

Simultaneously, one can carry out *(2) analyses of the narrator himself*, within the framework of psychohistory and psychoanthropology. Anthropological and psychological portraits of Manaschys should be provided to determine the qualities and characteristics that are necessary for a true Manaschy. “We must acknowledge the fact that domestic and foreign science did not do what it should and could have done. The problem of storytellers and storytelling was not of crucial importance in epic studies, in fact, more importance was given to the problems of genesis and history of epics, their content and poetics. Activities on recording epic texts were rarely combined with the study of the reciter - his relationship to his repertoire, issues of training, mastering, performance characteristics, variability, and so on. The singer, in rare cases, would become the target of thoughtful experimentation; “chasing” after new recordings would prevent communication between gatherers of living epic since there were no carefully designed learning programs and reciting techniques. This led to a set of observations that are critically important, and to the prevalence of passing messages instead of thoughtful (in situ) analysis. Comparable to many contemporary living

epic traditions, we do not have adequate data on Manas reciters and their art. Unfortunately, in most cases, these problems have been irreparable, since the living reciting traditions vanished or transformed to the extent at which it would be careless to judge about their “classical” state by the latest data. Of course, all this is not at all a reproach to our predecessors: they achieved a great deal, bringing pieces of proofs, precious facts and observations to us. It is not their fault that in the recent past, science did not have technical means to record the epic, to perpetuate the reciters and the moments of their recitation, and so on” (12. p. 10.).

Based on the aforementioned, it should be noted that nowadays, modern science has the means that would help to understand the phenomenon of the reciter. Through long-term observation without departing from its traditional way of life, the study should be conducted from close-by. And as a recommendation, we propose the following method of working with the narrator, which will help researchers to achieve their goals in the study:

1. genealogy and birth of Manaschy, etc.
2. ways, place and time of the selection of the future Manaschy by spirits (dreams, illnesses, wanderings):
 - A) the types of spirit-protectors of the future Manaschy;
 - B) functions of spirit-protectors of the future Manaschy;
 - C) kind and origin of foods as well as objects provided by spirits to the future Manaschy.
 - D) reaction of the future Manaschy, etc;
3. initiation and apprenticeship of the future Manaschy:
 - A) searches for prospective teacher/spiritual mentor;
 - B) reference to the pupil made by the spiritual mentor;
 - C) relationships between mentor and his pupil;
 - D) peculiarities and methods of teaching the future Manaschy, etc.
4. way of becoming a manaschi.
5. skills, techniques, and functions of Manaschy:
 - A) types of epic performance – musical rhythm, voice, tone, frequency, recitative, facial expressions, gestures, and so on;
 - B) healing;
 - C) prophecy;

- D) management of the environment and the weather;
- E) transpersonal state.
- 6. mentorship of Manaschy.
- 7. traditional nature of Manaschy.
- 8. place and role of Manaschy in society.
- 9. comparative analysis of reciters of the world.

In order to determine the social, physical and spiritual changes of the reciter, it is very important to conduct thorough analyses of the physiological, psychological and biochemical state of all phases of the Manaschy's vocation. Of course, it would be very useful to get analogous data from those who have known him for a long time (audiences, relatives, patients, etc.). However, it should be noted that when using such methods of investigation, the researcher must take into account the principles of the reciter; otherwise, the research can be ineffective or insufficient. Certainly, the study might be difficult because the phenomenon of the reciter itself is the major difficulty. Therefore, the task is not easy. No method, no research can uncover the secrets of the art of recitation in its entirety.

A valuable method of research in Manas Studies is (3) *the study of scientific materials*. To obtain scientific understanding and acquire accurate information about Manas Studies, it is advisable to refer to all scientific sources. Scientific articles, monographs, textbooks, ideas or statements, regardless of the authors, place and time of publication can be used as research materials for such study. They will help assess the situation and problems existing in Manas Studies. But at the same time, their objectivity and sufficiency should be carefully analyzed.

(4) *The study of historical records, documents and letters* is also an important method in an attempt to study the "Manas" epic. These are the sources that will provide valuable materials for researchers to conduct further study in the field. They can be written in different languages, including ancient and possibly already extinct languages. Therefore, in the process of studying these materials researchers may face difficulties.

One of the most common methods for studying the epic was and

remains (5) *textual method or comparative text analysis* necessary for researching the epics of the world. A study of the genesis, language, plot, characters within the epic and epic genre varieties is an important method. Using data from related sciences such as history, ethnography, linguistics, ethnopsychology and philosophy, it is possible to determine the similarities between epics and trace their development in the context of universal culture.

With the help of (6) *comparative archaeological materials*, we can obtain more accurate information about the history of the origin of the epic and the initial stage of the process of birth and formation of specialized types of carriers of oral-poetic traditions.

In the practical application of the mentioned research methods, Manas scholars should use modern technology such as medical devices, video, audio recorders, cameras, etc.

1.3. Manas Studies as a Science in Modern Stage

Modern science has tremendous potential to build a universal scientific theory in the field of Manas Studies that can explain its multifacetedness. Modern understanding of the role of the “Manas” epic in society found that unambiguous scientific explanation of this phenomenon does not correspond to reality.

Currently, in Manas Studies, there are two processes taking place – the process of finding new ways of scientific analysis, and the process of developing new conceptual models. In order to solve such problems, old principles are being used. However, these principles are not always effective.

In 1994, an international scientific conference devoted to the 1000th anniversary of the great reciter of the “Manas” epic Sayakbai Karalaev was held in Bishkek. The conference was organized by the State Directorate “Manas-1000” and its business project “Muras” within the framework of the 1000th anniversary of the “Manas” epic.

“Kyrgyzstani scholars as well as scholars from other countries took

part in the conference. In the course of the conference, 30 scientific presentations were held and relevant discussions took place. The participants of the conference emphasized the need to continue to investigate the “Manas” epic thoroughly and comprehensively, and widely promote its importance as universal cultural heritage. Based on the suggestions and ideas of the conference participants, the scientific forum offers the following recommendations:

1. Conduct folkloric, ethnological, archaeological and paleographic scientific expeditions in order to undergo further comprehensive study of the “Manas” epic and the creative careers of reciters;

2. Create conditions for the release of all variants of the “Manas” epic and distribute them to the masses;

3. Create conditions to translate the full version of the epic “Manas” into Russian and other languages;

4. Create an International “Manas” Center in order to strengthen and expand relations with foreign scientific researchers of the epic;

5. Support the practice of holding international scientific conferences that contribute to a deeper and more active study of the “Manas” epic and creativity of its reciters;

6. Hold contests of scientific works that deeply and comprehensively examine the “Manas” epic as well as the creativity of reciters. Suggest government to establish and award a Manas Prize for outstanding works in the field of Manas Studies;

7. Include studying the “Manas” epic as a memorial of folk art in the curricula of secondary, vocational and higher educational institutions;

8. Develop teaching manuals to study the “Manas” epic for teachers of secondary, vocational and higher educational institutions” (2. p. 75-76).

These recommendations were proposed by the scientific forum in order to contribute to the development of Manas Studies as a science.

If during the Soviet era the materials of the “Manas” epic were considered only in historical-ethnographic, linguistic and literary contexts, nowadays they are often considered from the standpoint of philoso-

phy, ethnoculturology, ethnopedagogics and ethnic psychology. Therefore, in the fields of philosophy, ethnoculture and ethnopsychology, the works of Sh.Akmoldoeva and G.Bakieva are significant and popular; in ethnopedagogics we can single out the works of S.Baygaziev and B.Isakov. The problem of some researchers is that they treat “Manas” as a piece of folklore and the reciters as regular folklore performers, not knowing that this regular phenomenon is something unusual, perhaps supernatural.

But this does not mean that there is no interest in the study of the “Manas” epic. Recently, both the epic and epic reciters have received much attention. It seems that the public pays more attention to the epic than the state. If anything is done in regards with the epic by the state, it is only under pressure that comes from public and scholarship. On the eve of and after the celebration of the 1000th anniversary of the “Manas” epic, many scientific papers and variants of the “Manas” epic recorded in the Soviet period were published. Besides this, in 1995, the National Academy of Sciences of the Kyrgyz Republic recorded the epic recitation of the trilogy “Manas” (“Manas”, “Semetei”, “Seitek”) by Shaabai Azizov (1927(24)-2004), with a total number of approximately 100 thousand poetic lines. At the same time, with the efforts of the International Charity Fund “Meerim”, several episodes of the “Manas” epic were recorded from the lips of manaschi Kaaba Atabekov (1924-2008).

Unfortunately, throughout the period of Kyrgyzstan’s independence, no versions have been recorded from the mouth of a Manaschy (with the exception of the two mentioned above), and this is disappointing. The main reason for this lack is the fact that regular folklore expeditions are neither funded nor conducted on sites where they could make recordings of various reciters, as it was done at the time of the Soviet Union. However, in recent years, some variants were published, for example, the variants by Sagymbai Orozbekov (1867-1930) – “Manas”; Sayakbai Karalaev (1894-1971) – “Manas”; Mambet Chokmorov (1896-1973) – “Manas”; Ybraiyim Abdrahmanov (1888-1967) – “Seitek”; Bagysh Sazanov (1878-1958) – “Manas”, which

were recorded during the life of the reciters in pre- and post-Soviet times. Other published variants include the following: Seidana Moldokееva's (1922(20)-2006) – “Semetei”; Shaabai Azizov's – “Manas”; Saparbek Kasmambetov's (1934) – the episodes of “The childhood of Manas”, “Er Koshoi”, “Bilerik”, “Jar Manas”; Urkash Mambetaliev's (1934- 2011) – “Semetei” and the episode “The Birth and Childhood of Manas”; Asankan Zhumanaliev's (1947-2011) the episode “The Birth and Childhood of Manas”; Talantaaly Bakchiev's (1971) the episodes: “Almambet's Story” and “Commemoration Feast for Manas”; Döölötbek Sydykov's (1984) “Seitek”.

In 1995, for the first time in the history of Kyrgyzstan, a two-volume “Encyclopedia Manas” was published in the Kyrgyz language. In addition, the scientific works of local researchers were published, such as: H.Karasaev, A.Saliev, Z.Mamytbekov, S.Musaev, K.Asanaliev, M.Mamyrov, R.Kydyrbaeva, K.Kyrbashev, E.Abdyldaev, M.Ubukeev, A.Jainakova, R.Sarypbekov, A.Akaev, I.Moldobaev, O.Ismailov, K.Dyushaliev, Sh.Akmoldoeva, K.Jumaliev, G.Bakieva, N.Bekmuhamedova, J.Orozobekova, A.Bakirov, T.Bakchiev and S.Dyushenbiev. Next to this, for the course of “Manas Studies”, which is taught in secondary and higher educational institutions of Kyrgyzstan, textbooks written by T.Bajjiev, Z.Bektenov (in Kyrgyz), B.Isakov (in Kyrgyz), S.Baygaziev (in Kyrgyz), Sh.Akmoldoeva (in Kyrgyz and Russian), K.Dyushaliev (in Kyrgyz), T.Bakchiev (in Kyrgyz and Russian) have been published. And most recently, a team of scholars and university professors of Kyrgyzstan (K.Imanaliev, R.Kydyrbaeva, A.Bakirov, T.Bakchiev, J.Orozobekova, N.Bekmukhamedova) published a textbook for humanities students and teachers in Russian.

As for foreign researchers, the following authors should be mentioned: Anwar Baitur (China), Lan Ying (China), Hu Jen Hua (China), Ma Hatsy (China), Mambetturdu Mambetakunov (China), Turganbaev Kylychbek (China), A. İnan (Turkey), Kaprolo-Zade (Turkey), Inji-Enginun (Turkey), Kamil Toigar (Turkey), Zuhritdin Isamutdinov (Uzbekistan), Edige Tursunov (Kazakhstan), A.B.Lord (USA), B.Putilov (Russia), Karl Reihl (Germany), Remi Dor (France), Arthur Thomas

Hatto (Great Britain), Adil Jamil (Azerbaijan), Nienke van der Heide (Netherlands), and others. The invaluable role played by foreign researchers in the development of Manas Studies as a science on the modern stage should be emphasized.

In September 2006, within the framework of the First World Festival of World Epics, the International Symposium “Ways and New Forms of Epic Heritage Preservation” was held in the capital of Kyrgyzstan (5-6 September). During the conference, more than 50 reports were presented. Many of these reports were devoted to the phenomenon of recitation. The International Symposium promoted the development of future policies to preserve and develop the epic heritage. Research on the epic heritage of individual nations of the world serves as a powerful tool to further preservation and popularization of the genre. Problems of studying recitation are centered on the development of strategies necessary to protect intangible heritage for relevant authorities, states and international funds. The symposium adopted a memorandum, the content of which does not leave us indifferent:

“1. In order to popularize the precious epics of the peoples of the world and other masterpieces of epic heritage, it is necessary to develop educational programs centering on epics, legends, myths, folk songs and legends that have been preserved in folk memory. Put into practice the organization of international folklore expeditions, especially in the CIS countries, India, China, Mongolia, Greece, Afghanistan, Turkey, Iran and other countries to better identify common roots of cultures;

2. The First International Festival of epics of the peoples of the world recognized Kyrgyzstan as the center of research and promotion of the intangible cultural heritage. With the aim of visual propaganda of values and virtues of folk epics, it is proposed to establish in Bishkek the “Museum of world epics” (cultural and scientific center), and facilitate it with the necessary facilities, land, financial support, filling it with common efforts of countries in the world rich in epic heritage, expository materials, new electronic-technical and other necessary means;

3. Based on the UNESCO Convention of 2003 “On the Protection of Intangible Cultural Heritage of the World”, the participants of

the International Symposium offer to, once every three years, conduct festivals and scientific forums with the participation of scientists and reciters in different regions of the world;

4. International Symposium recommends that the National Center of Manas Studies and artistic culture of the National Academy of Sciences of the Kyrgyz Republic (the center was abolished in 2008 - T.B) completes the academic edition of the epic “Manas” and other samples of the Intangible cultural heritage, supported by the President of the Kyrgyz Republic in the near future;

5. The participants of the First International Festival of epics of the peoples of the world and the International Symposium appeal to governments around the world, UNESCO, international organizations and NGOs for comprehensive assistance in establishing a modern material and technical basis in order to preserve the epic works, masterpieces of fine arts, arts and crafts and music art, rare manuscripts, unique texts, records of outstanding storytellers, singers, improvisers and form an international working committee and regional focal points for the integrated conservation of the epic heritage of the peoples of the world in order to create a set of monuments of this category of culture in the languages of the peoples of the world” (17. p. 175 -176).

In September 2011, during the second World Festival of Epics of the World, Bishkek hosted a scientific and practical symposium called “The Traditional Values of National Culture”, dedicated to the 20th anniversary of Independence of the Kyrgyz Republic, the 20th anniversary of the Commonwealth of Independent States, and the year of historical and cultural heritage (7- 10 September). The main objectives of the symposium were to: 1 study ethno-cultural monuments of the past as the basis of a healthy, peaceful community; 2. contribute to the preservation of ethno-cultural code and archetypes of the nation in the era of globalization; 3. form values in the education system, family, community in order to promote self awareness and the harmonious development of modern society and modern man; 4. revitalize various aspects of intangible cultural heritage; 5. popularize traditions and different forms of their expression; 6. promote social empowerment of spiritual

wealth through formal and informal education (from the proceedings of the symposium “The Traditional Values of National Culture”).

For the purpose of preservation, development, promotion and protection of the trilogy of the “Manas” epic (“Manas”, “Semetei”, “Seytek”) as the unique spiritual heritage of the Kyrgyz people on June 28, 2011, the Law of the Kyrgyz Republic on the “Manas” epic was adopted. Public figures and cultural agents such as R.Kachkeev, A.Jakshylykov, K.Samakov, K.Imanaliev, and T.Bakchiev took part in the development of this law. The Law on the “Manas” epic states that: “The State shall create conditions for the comprehensive study of the trilogy of the “Manas” epic in the general population of Kyrgyzstan and takes necessary measures for it”. The Law on the “Manas” epic will hopefully become a reliable source of support for Manas Studies in facing its problems and challenges.

TEST QUESTIONS:

1. What is the main object of research in Manas Studies?
2. What are basic methods of scientific research in Manas Studies?
3. What is the significance and the role of academic orientalists of the 19-20th centuries in Manas Studies?
4. What are the main problems at the present stage of development of Manas Studies?
5. What are the conditions created by the state for comprehensive study of the trilogy of the “Manas” epic?

LITERATURE:

1. *Abramzon S.M.* Kyrgyzy i ikh etnogeneticheskiye i istoriko-kulturnye svyazi. – F., 1990.
2. *Alp manaschi: tezister jyinagy; Ilimiy propagandalyk “Muras” ishker dolbooru j.b.* – B.: “Kyrgyzstan”, 1995.
3. *Akmoldoeva Sh.* “Manas” aalymy. J.Balasagyn atyndagy Kyrgyz uluttuk universiteti. – Bishkek: Ilim, 2003.

4. *Baigaziev S.* Manastanu. B: - 2010.
5. *Bakchiev T.* SVYASHENNYI ZOV. Mnemonicheskoe tvorchestvo jomokchu. – B., 2005.
6. *Bartold V.V.* Izbrannye proizvedeniya po istorii kyrgyzov i Kyrgyzstana: B., 1996.
7. *Bernshtam A.N.* Epokha vznikenoviya eposa ‘Manas’. “Manas” – geroicheskiy epos kirgizskogo naroda. – Frunze, 1968.
8. *Valikhanov Ch.* Zametki po istorii yuzhnosibirskikh plemyon. Sobr. Soch. V 5-ti t. T. 1-2 – Alma-Ata, 1984.
9. *Isakov B.* Manas Naama: Okuu kitebi. - B.: 2005.
10. *Karypkulov A.* “Manas” i manasovedenie // Entsiklopedicheskiy fenomen eposa “Manas”: Sb.st. ob epose “Manas”. – B.: Gl. red. KE, 1995.
11. Kyrgyz tarykhy: Kyskacha entsiklopediyalyk sozdyk. Urustanbekov B.U., Choro T.K. Frunze, 1973.
12. *Lord A.B.* Skazitel. – M.: Vostoch. Lit., 1994.
13. “Manas” entsiklopediyasy. 2 tom. B., 1995.
14. *Moldobaev I.B.* “Manas” - istoriko-kulturnyi pamyatnik kyrgyzov. – B., 1995.
15. *Musaev S.* Manas: Nauchno-populyarnyi ocherk. – B.: Sham, 1991.
16. *Putilov B.N.* Epicheskoe skazitelstvo: Tipologiya i etnicheskaya spetsifika. – M.: Izdatelskaya firma “Vostochnaya literatura” RAN, 1997.
17. I Vsemirnyi festival eposov narodov mira. – B.: Biyiktik. – 520 str.

Topic 2. ON THE ORIGIN OF THE “MANAS” EPIC

- 2.1. Definition of the terms – “epic” and “tale”.
 - 2.2. The emergence period of the “Manas” epic.
 - 2.3. The “Manas” epic in medieval writings.
-

2.1. Definition of the terms – “epic” and “tale”.

The works referred to as “epic” are very diverse and no definition has yet been presented that would fit all types. Still, the term “epic” forms an element of the scientific apparatus. We will therefore try to define the term “national epic”. More significant perhaps is the definition given in the Dictionary of Literary Terms by L. Timofeev L. and S. Turraev “(from the Greek Epos – word, speech, story). **National epic** – heroic epic and patriotic songs with a historical basis, performed by folk singers and usually accompanied by the national musical instrument. The national epic is more traditional than other genres of folklore, inherent in a wide coverage of events in time and space and the completeness of images. Folk epic has its specific features. It is characterized by its inner plot and drama. The basis of its stories often consists of a fight, a duel with the enemy, that ends with the victory of the hero. The hero of the epic is an athlete and warrior who embodies the best traits of the national character. He is characterized by extraordinary strength and courage; he is a fighter for independence of his native land and people, the images of which are important for the epic ideological significance. Epic has particular methods of construction: the opposition of the hero and the enemy, elaborate descriptive moments and a peculiar repetition of dialogue, introductions and endings. The epic is characterized by a specific stable system of artistic means: distinctive places, the techniques of hyperbole, fixed epithets and a majestic, solemn style. National epic treats the phenomena of reality with a significant share of wonder, and in it vital plausibility and fantastic are interwoven”(13. p. 475-476).

National heroic epic focuses on the national identity of the main characters of the epic. The main actors of the epic are athletes. Regardless of whether or not the word athlete features in a particular epic, the central figure is a man of exceptional qualities and abilities, who can manage deeds for all people, the state and the social group.

The epic arises in oral form (fairy tale, epic, historical songs, epics). The basic feature of the epic is that it comes in verse and that is why it is subjected to a specific musical rhythm. The epic tells the story of the people of the past and can never be the narrative of the present.

Unlike the term **“epic”** and its definitions, that are established as a literary and scientific concept, the word **“tale” (jomok)** is popular. It was used in the sense of “Tale about Manas.” In the northern part of present-day Kyrgyzstan, in the main areas of its existence, the “Manas” epic was called a **“jomok” (tale)**, and narrators of the tale were called **“jomokchu” (tale-reciters)**. This is the traditional name of the epic genre. The great master of Tatar Folklore Isanbet N. writes: “in the language of the Tatars in Western Siberia, Tyumen and Tobol **yomak** **yeu** means to tell the tale, **yomak eytu** means guessing tale. **Yomak** for Bashkirs; **yumak** for Nogai; **zhumbak** for Kazakhs and Karakalpak ... all of them within the meaning of the puzzle ... The current Kyrgyz word **jomok** is the word that passed from mouth to mouth, referring to a legend or a fairy tale. In Chuvash **yumah** is used in the meaning of fairy tales; in Mongol **domog** means treatment, tale, story. In Mongol language the word **dom** means ritual, witchcraft, conspiracy, spell. Ramsted believes that word yomgak comes from this root “(6. p. 10).

It should be noted that the word is present in almost all the Turkic-Mongolian languages and the basis of the word is **dom-** (**jom-**, **yom**, **yume**, etc.), which means: **legend, the story of the shaman and adventures of the soul of an ill person in the other world** (Sagalaev A.). From this we can draw the conclusion that the Kyrgyz “jomok”, i.e. “Manas” epic, is first of all the story of Manas. This is **the ritual, witchcraft, conspiracy, spell, legend, the journey of the narrator’s soul to the underworld of Manas and his story about the exploits of Manas**. Gradually, the **“epic”** as a genre designation was fixed in

science and literature, spread among large oral poetic folk works and started in the first half of the twentieth century to displace the word “**jomok**”, which has gained a place only in the sense of “**fairy tale**”, even though the fairy tale in popular speech was called “**jöö jomok**”.

2.2. The emergence period of the “Manas” epic

The Kyrgyz are among the most ancient nomadic peoples of Central Asia. Due to their peculiar historical path of development, the Kyrgyz nomads developed a mnemonic creativity, which played a significant role in all of their achievements. Their unwritten poetry occupied a special place. This epic genre is made up of folk epics, of which the Kyrgyz people have many. The most monumental among them is the “Manas” epic. And it is in comparison to the “Manas” that the rest of the Kyrgyz epics are figuratively called “small” in Kyrgyz science, although none of them are inferior in content and form to other epics of the world.

The creators of the “Manas” epic are the storytellers-manaschy that have a phenomenal memory (although memory is not the main feature) and a divine gift. They are the keepers of epic who transmit the text of the epic from generation to generation from mouth to mouth. Thanks to storytellers, the “Manas” epic develops and improves. And the narrators whose names were captured in people’s memory were the carriers and keepers of the great legends of Manas.

There are several hypotheses in science about the era of the emergence of the epic:

1. According to **M.Auezov** and **A.Bernshtam**, key events of “Manas” are connected with the period in the history of the Kyrgyz people when they triumphed over a strong Uighur kingdom in the 9th century.

2. **B.Yunusaliev** associated the basis of the epic events with the 9-11th centuries, when the Kyrgyz fought against the Khitan or Kara-Khitan, by analyzing the epic’s content based on historical facts, as well as ethnographic, linguistic and geographic information.

3. **V.Zhirmunskiy** believes that, although the content of the epic contains many materials that reveal the ancient ideas of the people, it primarily reflects historical events of the 15-18th centuries.

4. **R.Kydyrbaeva** defines the following milestones in the history of the formation of the epic: a) the era of the tribal system and the early Middle Ages, with the addition of the related Turkic khanate; b) the era of the Mongol invasion, associated with a significant movement and assimilation of nations and tribes in Central Asia; c) during the formation of Jungar khanate, the misuse associated with the territory of Central Asia and, in particular with the Tien-Shan.

“The current level of study of “Manas” does not fully agree with one of the above hypotheses, rejecting others as incompetent. A deep analysis of the content of the epic leads to one undeniable conclusion: the events that make up the content of the “Manas” represent a multitude of layers, indicating that the product was formed over a long period of time. In the texts of “Manas” there are archaic layers that can be attributed to the life of the Kyrgyz people long before the period of the history of the state. There are more ancient epic elements associated with the remnants of matriarchy. The content of the epic has traces of major events experienced by the ancient Kyrgyz and the history of their relations with other nations. Analysis of stable core events of the epic reveals that the content of “Manas” reflects the highest stage of the tribal system - the era of so-called military democracy. Therefore, when dealing with the genesis of the epic, there is a need for accurate identification and careful consideration of each of the layers, starting with the oldest “(11. p. 46-48).

2.3. The “Manas” epic in medieval writings.

Since the past few years, it has become possible to use secret documentary sources that allow for new views on many historical problems and processes of the past. Currently, many historical documents written in Chinese, Arabic, Sanskrit, and Persian give more and more informa-

tion about our past. This suggests that the Kyrgyz people occupied a special place in the global stage of world history.

“The Arabic-speaking writer, traveler and doctor **Tahir Al-Marvazi** noted at the beginning of the 12th century that Kyrgyz rulers have singers and storytellers who entertained them in the evenings with their songs and legends, accompanied by stringed instruments. This is the first reference of Kyrgyz folklore performers in written sources. Of course, we can not with certainty claim that they performed “Manas”. However, given the fact that the epic took shape over a long time, having incorporated various small tales and other genres, it is likely that at that time already performed such works, which could later form part of “Manas”.

If it is difficult to argue that with the work of the Arab author of the 11-12th centuries we are talking about the “Manas” epic, another written source confidently talks about it. This work is “**Majmu ‘at-Tawarikh**” (“Collected Stories” or “Collection of Heritage”) written in Tadjik, which was discovered only in 1959 in the library of the Eastern Faculty of Leningrad University. Its author is a mullah **Saif ad-din Aksykenti** whose work was completed by his son **Nurmuhammed** after his death. The manuscript dates back to **1503**.

“**Majmu ‘at-Tawarikh**’ is interesting to us because first of all, in the episodes about the “Manas” epic, the characters live together with actual historical figures that lived in different times. For example, along with the epic characters, the names of specific historical figures are mentioned in the book: Abaka Khan, ruler of Iran in 1265-1282 years, Timur, who lived in 1336-1405 years and Tokhtamysh Khan (died in 1406), the ruler of the Golden Horde in the late 14th century. In addition, it states that Tokhtamysh allegedly names the town Manasiya after Manas, although by known sources Tokhtamysh never visited the town of Manas, located in the territory of contemporary China” (11. p. 9- 10).

“Besides, it tells the story of Manas and his allies who opposed Kalmak conquerors. The manuscript writes about Manas as a historical figure. In one of the battles against the Kalmaks Manas opposed Joloi:

Manas rushed into the battlefield,

Mournful cries of the enemies were heard,
When Joloi directed his lance towards Manas's finger,
Manas opposed with his lance against him,
At that moment a furious battle began.

This lines prove that the “Manas” epic already existed in poetic form before 15th century” (7. p. 32-33).

“The manuscript reflects information about Manas as a historical figure, explaining the roots and tribal divisions of the Kyrgyz, the relationship of cities and settlements as At-Bashy, Naryn, Chui, Kemin, Talas, Andijan, Osh, Kochkor and others. In general, a generic description of the genealogy of the Kyrgyz coincides with our modern scientific data. Despite the fact that the manuscript is written in Persian, we believe that the author himself descended from Kyrgyz nomads, as in the 15th century in many countries of Central Asia Persian served as the language of writing and literature” (15. p. 36). During Soviet times this handwritten essay had not undergone in-depth study, since its main idea was defined as religious: it was related to the glorification of Islam, as it explained the doctrines of the Muslim faith, its rites and customs. The saddest thing is that this essay's importance was concealed as a source revealing the life and activity of the Kyrgyz.

According to the content of this historical monument, we can see that the epic enjoyed great popularity among the people.

“The first reference, if not of the “Manas” epic, then at least of Manas and his son in Russian literature begins with the accounts of a major **G.Franel (1849)** who was the former police officer of the Russian government with the large Kyrgyz horde (among Kazakhs). According to his story, local Kyrgyz believed “to be descendants of the Nogai, who supposedly roamed here before them. Kyrgyzbai – the ancestor of them with his two sons, Adigine and Tagai, retired from the oppression of the Nogoi princes, Manas and his son Semetei, from the banks of the river Ili to the mountains that lie to the south” (according to I.Moldobaev).

TEST QUESTIONS:

1. What does the term “national epic” mean?
2. What does the term “tale” (jomok) mean?
3. What kinds of hypotheses about the origin period of the “Manas” epic exist?
4. In which medieval essay can we find a reference about Manas as a historical hero?

LITERATURE:

1. *Auezov M.* O vremeni vozniknovenii eposa “Manas” / Entsiklopedicheskiy fenomen eposa “Manas” In Sbornik statey of epose “Manas”. Bishkek: Gl.Red. KE, 1995.
2. *Bartold V.V.* Izbrannye proizvedeniya po istorii kyrgyzov i Kyrgyzstana. Bishkek, 1996.
3. *Bernshtam A.* Epoha vozniknoveniya kirgizskogo eposa “Manas” / Entsiklopedicheskiy fenomen eposa “Manas” In Sbornik statey of epose “Manas”. Bishkek: Gl.Red. KE, 1995.
4. *Valihanov Ch.* Zametki po istorii yuzhnosibirskih plemen / Sobranie sochineniy v pyati tomah. Volume I, II – Alma-Ata, 1984.
5. *Zhirmunskiy V.M.* Narodnyi geroicheskiy epos – M., L., 1962.
6. *Isanbet N.* Tatar tabyshmaklary tuurasynda. “Tatar Tabyshmaklary”. Kazan: 1970.
7. *Karaev O.* Rannie soobsheniya o Manase // Epos “Manas” i epicheskoe nasledie narodov mira. Tezisy mezhdunarodnogo nauchnogo simpoziuma, posveshennogo 1000-letiyu eposa “Manas”. Bishkek: Kyrgyzstan, 1995.
8. *Kydyrbaeva R.* Genezis eposa “Manas”. Frunze: Ilim, 1980.
9. *Chorojev T.K., Urustanbekov B.U.* Kyrgyz taryhy: Kyskacha entsiklopediyalyk sozduk. Frunze: 1995.
10. *Meletinskiy E.M.* Proishozhdenie geroicheskogo eposa. Moskva, 1963.
11. *Slovar literaturovedcheskih terminov.* Red-sost.: L.N.Timofeev, S.V.Turaev. Moskva: Prosveshenie, 1974.

12. *Talant Aalybek (T.Bakchiev)*. Manastaanym. Zhomokchunun zholu. Bishkek, 2003.

13. *Eraliev E.* Pervoe istoricheskoe svidetelstvo ob epose “Manas” // Epos “Manas” i epicheskoe nasledie narodov mira”. Tezisy mezhdunarodnogo nauchnogo simpoziuma, posveshennogo 1000-letiyu eposa “Manas”. Bishkek: Kyrgyzstan, 1995.

14. *Yunusaliev B.* Kirgizskiy geroicheskiy epos “Manas” / Entsiklopedicheskiy fenomen eposa “Manas”. Sbornik statey ob epose “Manas”. Bishkek: Gl. red. KE, 1995.

Topic 3. MANAS STUDIES DURING SOVIET PERIOD

- 3.1. Recording the Variants of the “Manas” epic.
 - 3.2. Textological research of the “Manas” epic in philology and history.
 - 3.3. Publishing the texts of the “Manas” epic.
 - 3.4. The influence of Soviet ideology in the development of Manas Studies.
-

3.1. Recording the Variants of the “Manas” epic

Recording the “Manas” epic for scientific purposes commenced in the second half of the 19th century.

Ch.Valikhnov (1835-1865) is not only the first Russian-Kazakh scholar and an enlightener, but also a researcher-scholar with a broad profile. In his scientific materials, Ch.Valikhanov conducted profound research on the history and culture of the Kyrgyz people. He met the Kyrgyz for the first time as a member of a military and scientific expedition under the supervision of M.Khomentovski in Issyk-Kul in 1856. During this expedition, he recorded an extract from the Manas epic from the recital of an unknown manaschi.

Ch.Valikhnov considered the “Manas” epic to be a versatile source that reflects the history, culture and worldview of the Kyrgyz nation in the past. If we thoroughly study his works, then we can notice that in almost all of his works he tried to get all the needed information from the “Manas” epic.

Thus, “Kokotoidun ashy” (the commemoration ceremony for Kokotai a year after his death) which was recorded by Ch.Valikhnov and which is the main event in the Manas epic contains much scientific and educational information. Its significance lies in the fact that it was recorded before the October Revolution (1917), even before the Russian Imperial colonization.

The content of the “Manas” epic was published for the first time in 1885. The credit for the implementation of this historic event belongs entirely to the outstanding turkologist V.Radlov (1837-1918). Having graduated from Berlin University (he was German), in the summer of 1858 he started his journey to Russia in order to realise his academic goals. He dealt with collecting and recording linguistic, ethnographic and folklore materials of the Turkish, mostly Altaic and West Siberian people.

V.Radlov visited the territory occupied by the Kyrgyz people twice. According to his words, he was among Bugu tribe in Tekes in 1862 and in 1869 he visited southern Issyk-Kul and in the south-east regions of the Tokmok city. During these expeditions, he recorded some samples of the Kyrgyz folklore, including the “Manas” epic.

In V.Radlov’s structural outline, the Kyrgyz folklore samples are divided into four parts. In the first part he included the “Manas” epic. The second and the third parts contain “Joloi Khan” and “Er Toshtuk”. The fourth part consists of several mourning songs (koshok). In his opinion this classification is conditional: “I divided epic poems into three titles – Manas, Joloi and Toshtuk but we should not consider them to be three different epics”.

Radlov divides the Manas epic into seven episodes. The first story is “The birth of Manas”. According to V.Radlov, “this part is not a complete story and it seems to me to be a song created by chance in response to my question about the birth of Manas”.

So, the first publication of the Manas epic was done in the Kyrgyz language with a Russian transcription in S-Petersburgh in 1885, and its German translation was published in Leipzig. We have to mention that the content of this text is fragmentary. Some intermediary episodes are absent and this was also mentioned by V.Radlov. The first story contains only six pages. The stories that relate to Manas’s childhood, teenage years and his becoming the ruler of his people are absent.

The text of the Manas epic published by V.Radlov about 130 years ago has great scientific, historical and cultural value, because Radlov’s publication is the first publication of Manas in the world. The Manas

text recorded by Ch.Valikhanov was translated into Russian and published by N.Veselovskiy only in 1904. Although Radlov's version is not complete, it gave Europe a full reflection of the Manas epic which is the pearl of the Kyrgyz literature.

In 1898, by order of the Naryn administrative unit, one of the major episodes of the second part of the epic (the episode of "Semetei") was recorded. This recording was accomplished by Manaschy Tynybek Japyev (1846-1902) himself. A few years later (1925), the recorded episode was published in Moscow under the editorship of I.Arabayev (1882-1938).

Of great importance among the research works on the Manas epic before the October revolution (1917) is D.Almashi's (1867-1933) article titled "Farewell of Manas with His Son Semetei". The article contains 72 lines with comments in Kyrgyz and German. It was published firstly in the journal «Keleti Szemle» (1911-1912) in Budapest. There is no information about the time and place of the author's recording. It is also unknown who the reciting author of this part of the Manas was. However, in a short encyclopedia on Kyrgyz history, it is noted that D.Almashi recorded this extract from an unknown Manaschy from the Bugu tribe in the Naryn area.

In 1903, the Semetei epic (the second part of the Manas trilogy) which consists of 270 lines was recorded on phonography by Russian artist B.Smirnov (1881-1954). When he was an art student at S-Petersburg Art Academy, he had the opportunity to join a complex expedition to the North Asia organized by the Russian Geography Community. During that expedition, he discreetly recorded on phonography an excerpt from Kenjekara Kalcha Uulu's (1859-1929) recitation in Pishpek (Bishkek). In this short period, the artist was able to include more than twenty etudes and natural depictions for his art album "About Kyrgyzstan. The year 1903". Among these depictions, there is a picture of Kenjekara Kalcha Uulu, who is the first reciter before the October Revolution (1917). The text of the Semetei poem, which was recorded from Kenjekara Kalcha Uulu and some of his pictures were published in B.Smirnov's book "In Steppes of Turkestan". This extract is about

how Semetei searched for a bride, met Aichürök and married her.

One of B.Smironov's merits is the fact that he introduced to the Russian public the contents of a remarkable monument of Kyrgyz epic creativity, which, according to the singer-narrator, "you can hear for forty days and forty nights".

It should be noted that some of the works that were included in this period (G.Franel, D.Almashi, B.V.Smironov and others) are conditional: these authors' research focus was not on the "Manas" epic specifically. However, this trend is peculiar to the pre-revolutionary period of studying the "Manas" epic. Exceptions are Ch.Valihanov and V.Radlov and, although even they were not fully engaged in studying the Kyrgyz epic.

Apparently, this is due to the fact that in the past scientists were not yet divided into philologists, linguists, historians and ethnographers. For the most part, they were versatile people with encyclopedic knowledge.

The first recordings during the Soviet period started five years after the October revolution, in 1922. The initiator of this idea was from Bashkiria - K.Miftakov (1882-1949) who at that time was a teacher in a village school. He was the first person who created a group consisting of his own school students that was responsible for recording folklore. The first record of the "Manas" epic from the recitation of famous storyteller Sagymbai Orozbekov (1867-1830) was accomplished by K.Miftakov, but then the hard work was handed over to his pupil Y.Abdrahmanov (1888-1967). The recordings were written in Kyrgyz with the help of an alphabet used by the Kyrgyz at that time.

"This humble man (Y.Abdrahmanov) has an immeasurably great role in recording different versions of "Manas" and in ordering and storage of manuscripts. Among the records of the epic that are available now, a huge volume that is difficult to imagine, there are almost no pages that this person has not dealt with. All entries, starting from the version of Sagymbay and ending with all versions recorded afterwards by Y.Abdrahmanov, differ in precision and accuracy "(6. p. 24-25). Recording the version of Sagymbai Orozbekov, despite many difficulties, took exactly four years (1922-1926) and was terminated due to repeated

illness of the storyteller. During almost all of this period, the state did not provide any appropriate support. This attitude can be explained by the fact that the version of Sagymbay Orozbekov contained elements of religious and nationalist sentiment. It is possible that the state's attitude led to the frequent illnesses and early death of the Manaschy. The version of Sagymbay Orozbekov recorded by Y. Abdrahmanov consists of the first part of the trilogy "Manas" ("Manas") in 180 thousand lines of poetry. Although the version of Sagymbay Orozbekov is not complete, it is still considered to be one of the largest variants of Manas.

It should be noted that even in the later years of his life Y. Abdrahmanov took active part in recording the versions of such Manaschys as Akmat Yrismendeeva (1891-1966), Togolok Moldo (1860-1942) and Sayakbai Karalaev (1894-1971). In 1929, the second and third parts of the trilogy were recorded from recitations of Jakshylyk Sarykov (1880-1934).

From 1932 to 1937, the recording of the first part of the trilogy of the "Manas" epic of Sayakbai Karalaev's version was carried out. The volume of this version amounted to 83,830 verse lines. In the same years, until the beginning of the Great Patriotic War (1941-1945), two Manas versions were recorded from the famous Manaschys Togolok Moldo (Bayymbet Abdrakhmanov) Janybai Kojekova (1869-1942), Bagysh Sazanova (1878-1958) Shapak Yrismendeev (1863-1956), Akmat Yrismendeev, Aktan Tynybekov (1888-1951) and others.

The recordings of Manas, which were stopped during the Great Patriotic War were resumed in 1943. The recordings of Sayakbai Karalaev's versions (the second and third part of the trilogy "Semetei", "Seitek") were continued, and in the 1944-1945 the version of another prominent Manaschy, Moldobasan Musulmankulov (1883-1961), was recorded.

In 1952 S. Karalaev's variant was written down for the second time. In 1959, the nephew of prominent Manaschy Choyuke Ömürov, Shaabai Azizov recorded the main episodes of first part ("Manas") and submitted it to the Fund of Manuscripts in the Soviet Union Kyrgyz Academy of Sciences. After two years, he submitted the 4th and unprecedented

part of “Manas” to Soviet Union Kyrgyz Academy of Sciences. This part was called “Er Saryk” and consisted of fifteen thousand verses, narrating the heroic deeds of Manas’ great-grandson.

In the 1960-70s the complete three parts of the epic were recorded from Manaschy Mambet Chokmorov. Also, the variants from outstanding Manaschys like Almabek Toichubekov (1888-1962), Dunkana Kochukeev (1886-1981), Kaaba Atabekov (1924-2008) and Seidana Moldokeeva (1922-2006) were recorded.

In 1963, an audio tape of 45 thousand metre length was used by the Kyrgyz State Radio to record Sayakbai Karalaev’s presentation of the initial two parts (“Manas” and “Semetei”) of the epic. In 1966, on the initiative of the famous Kyrgyz movie director M.Ubukeev, the experimental film “Uluu Manaschy” was shot in the film studio “Kyrgyzfilm”, in which Saiakbai Karalaev presents the second part of Manas (“Semetei”). In the same years with the help of film maker B.Shamshiev the documentary film “Manaschy” (1965) was shot. This film narrates the works of Sayakbai Karalaev. In 1968, when Sayakbai Karalaev was 74 years old, the „Manas“ epic was recorded to audio tape for the third time. This recording was organized by the Academy of Sciences of the Kyrgyz SSR.

During the Soviet times about 60 variants of “Manas” were recorded from different Manaschys. I would like to acknowledge the efforts of the researchers who have done this work because in the history of Manas studies there was not done as much work on the recording of the epic versions as was done in this period, and possibly in the future there will not be such a case. Even if we would be willing to repeat the past, it is unlikely that there will be storytellers from whom it would be possible to write new variants. Of course, even in those days they had their own problems and shortcomings. Nonetheless, a lot of work has been done, which will certainly become an inexhaustible source for future research.

3.2. Textological research of the Manas epic in philology and history

The second period of research on the “Manas” epic from historical and ethnographical viewpoint covers the years from 1922 to 1991.

The start of scientific study of the “Manas” epic in the Soviet era was initiated by Professor P.Falev’s in his works “How is the Kara-Kyrgyz epic” and “On the Kara-Kyrgyz epic”, which were published in the first issue of the journal “Science and education” in Tashkent in 1922. The author analyzed the poetic peculiarities of the epic on the basis of the materials collected by V.Radlov.

B.Soltonoev (1878-1938) is known as a Kyrgyz historian, literature figure and poet, but we can also consider him to be the first Kyrgyz ethnographer. The poetic and literature heritage of all his literary works is highly valued. We can say that he is the first Kyrgyz scholar who analyzed the “Manas” epic and the works of other Manas recitors. The main part of his work is devoted to the “Manas” epic. His study named “Manas” begins with the fact that the Kyrgyz have been a singing people for a long time, and have not forgotten the epics such as “Manas”, “Koshoi”, “Er Töshtük”. The researcher highlights the poem, as separate works, while their heroes in the full version are characters of the epic.

“In 1935, the first Union-wide Scientific Conference devoted to the “Manas” epic was held. The main speakers were K.Tynystanov (1901-1938), E.Polivanov (1891-1937) and the scholar M.Auezov (1897-1961). K.Tynystanov as a scientist with a high professional position managed to systematize the fundamental problems in Manas studies in his report. The scientific reports of K.Tynystanov and E.Polivanov are the first results of the classical period of the Manas Studies, the foundations of which were laid by Ch.Valikhanov and V.Radlov” (1. p. 214-215).

A special place among the researchers of the “Manas” epic belongs to the outstanding Kazakh writer, expert on folklore and prominent Soviet scholar M.Auezov who actively engaged with the epic from the

late 1920s until the end of his life. His well-known work “The Kyrgyz national heroic poem “Manas””, which was the result of rigorous research, is one of the fundamental studies on the “Manas” epic.

V.Bartold (1869-1930) is one of the first scientists who studied the history of the Kyrgyz people before and during the Soviet time. Judging by his works devoted mainly to the history of Kyrgyzstan, he was familiar with various genres of Kyrgyz folklore. In his famous work “The Kyrgyz”, the scientist repeatedly mentions the “Manas” epic. And in a number of his other works “Manas” is used as a source for various aspects of the history and culture of the Kyrgyz people. In his work “Twelve lectures on the history of Turkish peoples of Central Asia”, concerning the military structure of the Kyrgyz, V.Bartold notes that their struggle against the feudal Jungar lords “left its mark in the Kyrgyz national epic, especially in the cycle of tales of Manas”. V.Bartold was critical of the fact that in the “Manas” epic, the Kyrgyz people’s struggles are portrayed as a religious war, “although” - he writes - “the Kyrgyz in the 19th century, as well as in the 16th, were almost completely unfamiliar with dogmas and rites of Islam”. Of course, it would be wrong to assert that the Kyrgyz were not familiar with Islam at this particular time. Apparently, the scientist wanted to assert that Kyrgyz superficially learned the dogmas and rites of Islam religion.

In the ethnographic study of the Kyrgyz people, the contribution of S.Abramzon (1905-1977) is well-known. It would be difficult to name any aspects of history and culture of the Kyrgyz people that he did not touch upon. In his scientific heritage, the works where materials of Kyrgyz folklore were used occupy an important place. But mostly the scientist pays special attention to the “Manas” epic. In the epic he discerns various historical and ethnographic data. In his article “The Kyrgyz heroic epic” “Manas” as an ethnographic source” published in 1968, S.Abramzon expresses the fair criticism that “Manas” still remains very poorly studied ethnographic material. One of the first works of S.Abramzon where “Manas” is used as a source on ethnic history, in particular the analysis of the ethnonym “Kyrgyz”, is the article “On the semantics of Kyrgyz ethnonyms” that was published in 1946. In this article, he leads the term “Kyrgyz” back to the numeral “kyrk”

(forty), referring to the “Manas” epic, where the Kyrgyz are called a forty-tribes people.

A. Bernshtam (1910-1959) is a remarkable Soviet archeologist, historian and ethnographer. A. Bernshtam refers to the “Manas” epic for the first time in 1941, in his work “Archeological essay on Northern Kyrgyzstan”. He is one of the first scientists who referred to the roots of Kyrgyz culture by using materials from the epic. In A. Bernshtam’s works about the epic “Manas”, and there are more than ten pieces, the epic is primarily considered as a historical source.

In his article “The era of the emergence of the Kyrgyz “Manas” epic”, A. Bernshtam considers the epic to be a historical source. The scientist links the epic content mainly to two historical phases of the Kyrgyz political struggle for independence in the 8-9th centuries and 17-19th centuries, although he did not deny that the epic could absorb historical events between these periods. He places the main emphasis on these two periods of the history of the Kyrgyz people, especially in the 8-9th centuries, the time of the rise of the Enisei Kyrgyz in Southern Siberia.

He draws the following clear conclusions:

1. “Manas” is a historical poem of the Kyrgyz tribes’ struggle for independence in 820-847 AD;
2. According to the “Manas” epic, there is a clear historical image of a person who was the leader in this struggle for independence.

In the 40s of the 9th century, when the leaders of the Enisei Kyrgyz, whose name is interpreted based on ancient Turkic inscriptions by A. Bernshtam as Yaglakar Khan, associated with the episode of the “Great Campaign” (Chong Kazat). The fact is that in 840 AD, the Kyrgyz defeated the Uighurs and occupied their capital. According to A. Bernshtam, this event is reflected in the epic “Manas” in its largest episode – “Great Campaign”.

Academic B. Jamgyrchinov (1911-1982) is one of the first Kyrgyz professional scientists in Soviet times who began to use the data of folklore Kyrgyz in scientific research. In his work “The joining of Kyrgyzstan to Russia”, he briefly described the “Manas” epic and other epics as monuments of spiritual culture of the nation. The information

taken from the “Manas” epic is found in his work “Kyrgyz genealogy” where he tries to connect the ethnonyms in the “Manas” epic with the general Kyrgyz genealogy. The author notes that “the narrator of the “Manas” epic Sagymbai Orozbekov in his own variant narrates about forty kyrgyz tribes and their division”. B.Jamgyrchinov listed all the forty Kyrgyz tribes from Sagymbai’s version.

Theory and practice of translation of the epic into Russian were investigated back in the mid 1930’s by professor E.Polivanov.

Among Kyrgyz scientists a special place in the study of the “Manas” epic belongs to the following professors: in historical research to B.Yunusaliev, in folklore to M.Borbugulov, S.Musaev, R.Kydyrbayeva, E.Abdyldayev, K.Kyrbashev, A.Sydykov, A.Jaynakova, R.Sarypbekov, S.Begaliev, Z.Mamytbekov, M.Mamyrov; in history and ethnography to S.Ilyasov, I.Moldobaev, A.Hasanov, O.Karaev, A.Mokeev; in philosophy and culture to A.Tabaldiev, A.Medetbekov, M.Ubukeev; in pedagogy to T.Baijiev, Z.Bektenov, B.Isakov; in literature to Ch.Aitmatov, K.Asanaliev and others.

B.Yunusaliev (1913-1970) is the author of several major works on various issues related to “Manas”. He was one of the most active initiators of the publication of the epic. As editor in chief of the Kyrgyz text prepared for publication in the “Legends of the people of the USSR” series, B.Yunusaliev contributed until the last days of his life to the solution of many issues related to the preparation of texts for publication. The complex and demanding job of textual work has been carried out mainly with the direct participation and under his leadership.

Complex analyses of the “Manas” epic were done by the famous researcher of folklore and expert on the world’s national epics V.Zhirmunskiy (1891-1971). He was also interested in the issue of the Kyrgyz epic’s origin. He divided the period of the epic’s appearance and development into three periods:

1. 6-9th centuries: pre-historical – fairy-mythological period;
2. 9-17th centuries: historical – the age of expansion of the Kyrgyz nomadic people (the struggle between the Chinese and Kalmak people);
3. 17-19th centuries: later period – the period of Islamizing of the epic

3.3. Publishing the texts of the “Manas” epic

In the Soviet era, along with recordings of different versions of the epic, much attention was paid to their publication in order to return to the people the epic in a new form. The first published material on “Manas” in the Soviet era is an excerpt from “Semetei” (the second part of the trilogy “Manas”) based on the version of a well-known narrator at that time, Tynybek Japyev (1846-1902), published in 1925 in Moscow.

In the beginning of 1940s, all three volumes based on Sagymbai Orozbekov’s version were prepared and the best samples were published under the name “Manas series”. Then, various versions were chosen and important events were represented in brochures to be printed for the general public: in 1941 7 brochures, in 1942 2 brochures and in 1944 1 brochure (Akmat Yrysmendeev’s, Sagymbai Orozbekov’s, Sayakbai Karalaev’s and Togolok Moldo’s versions). In 1952, a scientific conference on “Manas” was held in Frunze (Bishkek) city and following up on the conclusions of this All-Union Scientific Conference, condensed versions of the first part of “Manas” were published in two books, the second part of “Semetei” in one book and the third part of “Seitek” in one book during 1952-1960.

In 1978-1982, a four-volume book called “Manas” based on Sagymbai Orozbekov’s version was printed. In 1982-1984, five-volume books (“Manas” – two volumes, “Semetei” – two volumes, “Seitek” – one volume) based on Sayakbai Karalaev’s version were published.

Apart from these, in the 1980s in Moscow a four-volume book, based on Sagymbai Orozbekov’s version, was published as an academic edition.

3.4. The influence of Soviet ideology to the development of Manas Studies

The Soviet ideology during the era of the socialist system with its rigid party system and invincibility promised a “bright future”. Therefore, for a long time, the word “ideology” appeared in the unity and

power of the Soviet Union. However, nobody suspected that the principles of communism in such a huge country were distorted. In dictionaries, the word “ideology” is defined as: “the theoretical level of social consciousness, which reflects social life.”

It is known that many researchers of Manas or even those who have had at least some relation to the epic were either destroyed or were under the strict supervision of the government, i.e. the Communist Party.

“Did Stalin give instructions for the arrest and execution of researchers of Manas, confiscation of issued books and manuals?! It was the work of local authorities, envious careerists who for selfish purposes derailed not only of unwanted people, but also the brilliant creation of people. Local party-leaders who were often very far from science and performed lackey servility reported to Moscow about “the measures taken.” A single ruling party of the Bolsheviks, who was afraid of any alternative forces within the country, immediately conducted punitive action” (according to M.Baijiev).

Here are some examples from that period:

In 1925, the decision about the instant publication of “Manas” poems was taken by the Team on Oblast Russian Communistic party committee for Agitation and Propoganda on the proposal of K.Tynystanov. The chairman of the committee was T.Aitmatov (1900-1938). On the 6th of November in 1938, K.Tynystanov was accused of being bourgeoisie-nationalistic and shot for adding episodes from the “Manas” epic to his own play. T.Aitmatov was arrested on the 1st of December in 1937.

On the 10th of January in 1935, T.Joldoshev (1903-1937), the leader of the national committee for the enlightenment of the Kyrgyz ASSR, proposed to the Central Committee of the Communist Party to publish fragments of “Manas” in Kyrgyz and Russian. T.Joldoshev was imprisoned for two years. His further destiny is unclear until now. In March of 1935, the Central Committee of the Communist Party gave its approval to the editorial board for the publication of the “Manas” epic. The list is headed by First Secretary of the Central Committee of the Communist Party of the Kirghiz ASSR M.Belotsky, followed by his deputy H.Jeen-

baev, the chairman of the Soviet National Committee B.Isakeev (1897-1938), the famous orientalist and academician A.Samoylovich and the classic of Kazakh literature S.Seifullin.

M.Belotskiy was taken to Lefortov prison in Moscow and was killed there, A.Samaylovich was shot in Leningrad (Saint-Petersburg), and S.Seyfullin was killed in Alma-Ata. H.Jeenbaev and B.Isakeev together with K.Tynystanov and T.Aitmatov were shot as well. Their names were found in the list of killed and buried people in Chon-Tash village of Chui region.

Document №8 given an extract from the transcript of the meeting on “Manas” from 27-28 December 1935, which was addressed by the brilliant Russian linguist-polyglot E.Polivanov, who first proposed the hypothesis about the millennial age of the Kyrgyz epic. He was to be arrested on August 1, 1937 and executed in Moscow.

At a meeting of the Bureau of the Central Committee of the Communist Party of the Kyrgyz SSR on July 1, 1937, it was decided to “place before the Central Committee of the Communist Party of the USSR the question of the publication for the 20th anniversary of the October Revolution - “The Memorial Feast for K k t i” (K k t id n ash) and “The Great Campaign” based on the version of Sagymbai Orozbekov translated into the Russian language”. At this meeting speeches were held by B.Isakeev, Commissar of Education O.Aliev, head of the department of the Central Committee of the Kyrgyz SSR Ayilchinov, and the First Secretary of the Central Committee of the Kyrgyz SSR M.Ammosov.

On the 8th of August in 1937, O.Aliev was arrested, and then Aiyilchinov and B.Isakeev were also imprisoned. M.Ammosov was taken to his native Yakutia and then executed in Moscow.

On November 5, 1937 the Central Committee Bureau of the Kyrgyz SSR renewed the editorial board of “Manas” due to the “unmasking of bourgeois nationalists who introduced ‘their own corrections’ to the epic”. The new board consisted of eight people and on November 5, 1938 some of them, E.Sultanbekov, M.Salihov, K.Kambarov, and A.Alimov, were shot and thrown into a pit in Chong-Tash.

On the second day of the new and terrible year 1938, due to the “departure” of the above members, on the decision of the First Secretary of the Central Committee of the Communist Party of the Kyrgyz SSR K.Kenebaev (who replaced M.Ammosov) new names appear on the editorial board of “Manas” – the poets T.Ümötaliev, Zh.Bökönbaev (1910-1944), and K.Malikov (1911-1978) and a certain Gurevich. K.Kenebaev was shot on November 6, 1938.

In the 30s of the twentieth century, in addition to those we have mentioned above, two other outstanding sons of the Kyrgyz people who had a direct relation to the epic “Manas”, B.Soltonoev and I.Arabaev, were shot.

“In 1946, the Central Committee of the Communist Party of Kyrgyzstan adopted, seemingly, the historic decision on the celebration of the 1100th anniversary of the “Manas” epic as a national holiday of the Kyrgyz people, aimed “to further the development of Soviet patriotism, Stalinist friendship of peoples of the USSR and culture of the Kyrgyz people”. Released in 1946 in Moscow, the episode of the epic “Great Campaign” in Russian and the opera “Manas” were nominated for the Stalin prize” (1 p. 64).

Then the First Secretary of Central Committee N.Bogolyubov asked permission from the Secretary of the Central Committee of All-Soviet Communist Party A.Jdanov for continuing the making of the film “Semetei - son of Manas”, since the film would be a big cultural and political event devoted to the anniversary. But again everything collapsed after the Committee of the Central Committee issued a Decree on the journals “Zvezda” and “Leningrad”. According to the report of the then-chief of the Party ideologist A.Jdanov, new “enemies of the people” – both cosmopolitans and in the republics – or “bourgeois nationalists” were among these journals and in the circles of intellectuals. In the light of the new party measures, the proposals made on “Manas” began to be seen as an “ideological diversion” to undermine the state and the unity of the party and the people “(1. p. 64). After the report of the Secretary of the Central Committee of the Communist Party A.Jdanov, a meeting was held on September 9, 1947 in the Bureau of the

Central Committee of the Communist Party of Kyrgyzstan titled “On the work of the Institute of Language, Literature and History”. In this meeting serious accusations were made to the members of this structure, who were accused of bourgeois nationalism. Footage of the film “Semetei, the son of Manas”, was burned. The consequences were that T.Samanchin (1909-1979) and T.Baijiev (1909-1952) were sentenced to 10 years of prison. T.Samanchin returned from prison seriously ill, and T.Baijiev did not come back at all. Dzh.Shukurova was brought to death, and H.Karasaev (1902-1998) and K.Yudakhin (1890-1975) were branded “unreliable”. In 1950 Z.Bektenov was sentenced to 10 years. He spent 5 years in prison and 7 years under house arrest.

In 1949, when the persecution of “Manas” began and the arrests of folklorists followed, the prominent folklorists K.Miftakov took his own life.

The author of the play “Manas and Almambet” K.Rahmatullin (1903-1946) was literally forced to early death.

B.Yunusaliev spent all his life to achieve the full rehabilitation of K.Tynystanov’s literary works and academic publications of Sagynbai Orozbekov’s version. But he died of a heart attack in 1970 without having witnessed the long-awaited document.

The outstanding Kazakh scientist and writer M.Auezov who took an active part in the preparation and promotion of the anniversary of the Kyrgyz epic, was forced to seek refuge in Moscow.

The Leningrad academician V.Zhirmunskiy who intensively studied the “Manas” epic, was declared as a cosmopolitan because of his relationships with Kyrgyz nationalists and he barely escaped imprisonment. All of his works were recognized as hostile to Marxism-Leninism ideas.

The All-Union Scientific and Practical Conference on the “Manas” epic, which was attended by Orientalists from all over the USSR, was held in June 6-10, 1952 in Frunze (Bishkek). The discussion lasted for 5 days. The main theme of the conference was to determine the nationality of the “Manas” epic. The first secretary of the Communist Party of the Kyrgyz SSR I.Razzakov took part in this conference. “In the

outcomes of the conference, it was noted that the epic is a “treasure of poetic tales, which reflected the myths, legends, life, manners, wise sayings, social and economic structures, as well as many aspects of the history of the Kyrgyz people. The epic is widely spread among the Kyrgyz people”. At this conference there were serious discussions, and “the party and obedient literary functionaries found in the epic ‘ideological mistakes’ in the form of pan-Turkic and pan-Islamic accretions, which were imposed by storytellers of “Manas”, who were considered to be “enemies of the people”. The secrets of these conclusions were revealed in the report of the expert committee of the KGB: “Bourgeois nationalists forced some manaschis in their class interests to pervert the epic, to make anti-national, pan-Islamic, pan-Turkic ideas, and sometimes open counter-revolutionary attacks on its leader, V.Lenin, as it took place in version of Sagynbai Orozbekov”.

According to the decision of the Central Bureau of the Communist Party of the Kyrgyz SSR on June 27, 1952 anti-national books were to be drawn from circulation. Among them were the “Manas” edition of 1941, the “Great Campaign“ (Kyrgyz: “Chong-Kazat”) edition of 1946, and the “Manas, the Benevolent” edition of 1948. The “Great Campaign of Manas” was portrayed as destructive and invasive. Perhaps, this attack on the epic was due to the fact that after the victory of the revolution in 1949, China had established friendly relations between Moscow and Beijing. In this connection, the mention of the Kyrgyz victorious war with the Chinese in the epic might be perceived as a challenge to the party line “(1. p. 65).

Today the “Manas” epic is rehabilitated and the accusations of Pan-Turkism and Pan-Islamism are recognized as ideological error.

Here is what the well-known Kyrgyz playwright M.Baijiev, the son of T.Baijiev who was repressed in 1949, writes in this regard: “The attitude to the “Manas” epic changed over the years, due to the needs of the political situation in the state. The heritage, which took a solid place in the spiritual world of the Kyrgyz people, received political recognition, but at the same time, it could be criticized by the Soviet authorities on the basis of class and party lines. The Bolsheviks wanted the great

national epic, by all means, to sing the song of the “wise policy of the Party and Government.” But rebellious “Manas”, falling into the vortex of the historical events in the political milestones could remain in its origin, serving his people, and at the end it emerged victorious.

Reading party decisions related to the “Manas”, one can not cease to be amazed at how cruel, unfair, and sometimes shameless this “wise policy” was. For the sake of its interests, this policy went against and disregarded the truth without a twinge of conscience. It crippled destinies and fractured human personalities, to turn them into puppets. And people, in order to save their lives and freedom, at times were forced to compromise to call “white” “black”, and vice versa” (2. p. 226).

TEST QUESTIONS:

1. What were the roles of Ch.Valikhnov and V.Radlov in the development of Manas Studies?
2. When and by whom was the recording of the “Manas” epic started in the Soviet period?
3. What are the roles of K.Tynystanov, E.Polivanov and M.Auezov in the development of Manas Studies?
4. Why was the “Manas” epic considered to be a “reactionary epic”?
5. What kind of political accusations were aimed at Soviet Manas researchers?
6. In the history of Manas Studies, what is the role of the All Union Scientific and Practical Conference on the “Manas” epic held in 1952?
7. What does the traditional plot of the epic mean?
8. What are the reasons of changes and alterations in the traditional plot of the “Manas” trilogy?

LITERATURE:

1. *Akaev A. Istoriya proshedshaya cherez moe serdse – Moskva-Bishkek: IPC „Dizayn, Informatsiya. Kartografiya“, Ilim, 2003.*

2. *Baijiev M.* V bitve za istinu. Literaturovedcheskie ocherki raznyh let. Bishkek, 2001.
3. *Zhirmunskiy V.M.* Narodniy geroicheskiy epos. L.M., 1962.
4. *Karypkulov A.* „Manas“ i manasovedenie / Entsiklopedicheskiy fenomen eposa “Manas”: Sbornik statey ob epose “Manas”, Bishkek, Gl. red. KE, 1995.
5. *Musaev S.* Manas: Nauchno-populyarniy ocherk – B.: Sham, 1991.
6. *Sudba eposa „Manas“ posle Oktyabrya.* Sostaviteli: T.A.Abdykadyrov, S.R.Jumaliyev. B., 1995.
7. *Yunusaliev B.* Kirish soz (foreword). In “Manas”, Book I, Frunze, 1958.

Topic 4. WORLDVIEW OF THE KYRGYZ AND THE ART OF STORYTELLING OF MANASCHYS

- 4.1. Worldview of the Kyrgyz.
 - 4.2. Types of spirits of the Kyrgyz.
 - 4.3. Manaschys transcendental functions.
 - 4.4. Types of Manaschys.
 - 4.5. The place and role of Manaschys in the life of Kyrgyz people.
-

4.1. Worldview of the Kyrgyz

Worldview is a collection of generalized knowledge, values, beliefs, ideals and views on the objective world and on the place of man in it, on the relationship of man to the reality around him, as well as views, beliefs, ideals, principles of cognition and activities and the value orientation developed on the basis of it. In worldview human spirituality finds its completion. Worldview exists in the form of a system of value orientations, ideals, beliefs and convictions, as well as the way of life of human beings and society.

Man is a social being. His activities have a goal. And in the complex real world, he must not only know many things, but also to be able to act – to be able to choose a goal, to be able to take decisions. For this purpose it is necessary, first of all, to have a deep and correct understanding of the world.

We can discern the following historical types of worldviews: mythological, religious and philosophical.

Mythological worldview does not make a clear separation of the subject and object, human being does not distinguish himself from the environment. In the process of knowing, the unknown is perceived through the well-known; the known is man's own existence and the existence of his family or tribe, from which he cannot separate himself.

In mythological consciousness, man, society and nature are one and an indivisible whole, connected with a thousand invisible threads of interaction and mutual understanding. This animation of myth is expressed in primitive forms of religion: fetishism, totemism, animism, primitive magic. The evolution of ideas about the mysterious spiritual powers, underlying the phenomena of nature, takes the classical form of religion, and religion is a form of worldview.

In **religion**, the world has a reasonable meaning and purpose. God is the spiritual beginning of the world, its center and a specific point of reference among the relativity and fluidity of global diversity. God imparts integrity and unity throughout the world. He directs the course of world history and sets moral sanctions on human actions. Finally, in God the world has a “higher authority”, a source of strength and support, giving the person an opportunity to be heard and understood. The problem of God translated into the language of **philosophy** is the problem of the existence of the absolute, that is transcendent, actual and endless in time and space. In religion, this is the beginning of not the abstract impersonal but personal, expressed in God.

Sustainable preservation of tribal relations in Kyrgyz society contributed to the fact that in the worldview of the Kyrgyz archaic forms of religion still dominate. Archaic religion plays a significant role in the spiritual life of the Kyrgyz people, its content is not reduced to the dominant religion – Islam. Apparently, this is due to the fact that Islam as a religion was introduced comparatively late, in the XVI-XVII centuries. Although the Kyrgyz call themselves Muslims, they can hardly be called true followers of Islam, because the Kyrgyz still worship ancient religious cults:

- 1. The Cult of Tengir-Ata;**
- 2. The Cult of Umai-Ene;**
- 3. The cult of nature;**
- 4. The cult of ancestors.**

The most powerful place in the system of religious beliefs of Kyrgyz is taken by the Cult of Tengir – the Sky, The Sun, God, the Creator.

“Tengrism was spread among the Turko-Mongol nomads. It is known that one of the first tangirian were ancient Xiongnu. Tengrism was mentioned in Chinese chronicles. The term “tengirianstvo” or its Latin form “tengrism” was proposed as the name of the religion of ancient Turks by outstanding French Turkologist, Jean-Paul Roux, on behalf of their supreme god Tengir. In the broadest sense, tengirianstvo is a faith and worship of God Tengir which is associated with the sky as part of the space, but also conceptualized as the heavenly spirit, and existence of God in heaven” (5. p. 59).

In the minds of the Kyrgyz, a special place is taken by an understanding of the powerful spirits of the ancestors who can patronize their living relatives, to preserve and protect them from misfortunes and troubles.

4.2. Types of spirits of the Kyrgyz

Spirit can be conceptualized as a single particle of the living nature – be it a person, animal, plant, mineral, or a celestial body. Spirit is the driving force of all nature. All living things have a spirit.

According to beliefs of the Kyrgyz, only those who have been elected by spirits of the world of Manas can be manaschy, and mainly those who had manaschy relatives in their family or tribe.

Kyrgyz people still worship the spirits and determine their different types. Depending on the type, they perform certain functions, and have a certain powers, according to which all spirits are hierarchized:

1. spirits of deities, spirits of supporters of a nation or all people. They belong to the pantheon of the gods, and belief in them can be seen as a cult of deities. According to legends of the Kyrgyz some of them were historically real persons, but after their death, the people began to honor them for their deeds and to rank them as national heroes and even deities (such as Manas and world of Manas, Gesar, Chenghis, etc.). They are perceived as supreme intelligence, acting mainly in the field of the human mind and are considered sources of great power vested in the personal qualities of the human mind. This great spirit, or any name

that we give to its source, is not shown in miracles, and exist in simple matters of our daily lives;

2. mythical guardian spirits. These spirits have their own names, and to them the words that define their meaning are added: “fairy” (peri), “ancestor” (arbak), “father” (ata), “mother” (ene), “patron” (pir), “caretaker” (ee) indicating their responsibilities. These guardian spirits support specific people (based on gender, age, occupation and crafting), different animal species, holy places (Mazars), springs, springs, rivers, lakes, mountains, rocks, valleys, trees, etc. They can assume human and animal form. The cult of the spirits-patrons is a special cult that expresses reverence for human nature, for example: Cholpon-Ata (patron of sheep), Jer-Ene (patron of the Earth), Baba-Dyikan (patron of agriculture), Kytmyr-Ata (dogs patron), etc.;

3. spirits of holy people (oluyalardyn arbagy). These are spirits of deceased saints, priests, shamans, manaschy, seers, storytellers, sages, such as: Kalygul Oluya, Arstanbek Oluya etc.;

4. spirits of the deceased rulers, founders and national heroes (Eldik baatylardyn arbagy) such as: Er Tabyldy, Kurmanbek Baatyr, Tagay Bii, Tailak Baatyr etc.;

5. spirits of deceased ancestors and parents (ata-babalardyn arbagy);

6. “hungry or orphaned spirits of the dead” (ach Arbak); these are the spirits of those who died, but were not buried, and forgotten by descendants. Therefore, these are harmful and enemies of living people” (3. p. 64-69).

7. Evil spirits (jin, kara küch).

All above-mentioned spirits of the dead, and of some deities, are called “Arbak” by the Kyrgyz. The spirits that are not mentioned here have their own name. The last five types of the spirits in the list, and some spirits in the first category, belong to the cult of the dead. Analyzing the cult of the dead and ancestors, S.M.Abramzon writes: “The cult of the dead and ancestors occupied one of the main places in the system of pre-Islamic beliefs among the Kyrgyz” (1. p. 334.).

Kyrgyz people believe that the spirits of the dead are able to know and see everything that happens with people. Among all the spirits, the spirits of the world of Manas and the spirit of Manas itself are dominant. Probably only they can be attributed to the first type – the spirits of the deities.

Some of the myths and legends of ancient Turks say that “in ancient Turkic Tengir Khan, together with his divine consort Umai, had three sons: 1. Manas; 2. Teniz (Chenghis); 3. Eren-Shaiyn. In the Altai, these three sons make Üch-Kurbustan, a triune deity (“the three of them are one”) that sits at the highest layer of the sky” (5. p. 68-70.).

In the “Manas” epic and in the modern life of the Kyrgyz people a belief in “Kaiyp” exists, which means disappearance, or becoming invisible. Although this word has two meanings in the Kyrgyz worldview, we offer only one of them. In this case, these are people who do not die, they cannot be buried, they merely leave the world of men and the middle world and disappear in between two worlds. They go to the Kaiyp world and become immortal, eternal. Their places of permanent residence are mountain cave (kaiypchynyn ünkürü). This cave represents the womb of Mother Earth in her protective aspect, the place of the individual compounds with a higher ego, the place of the meeting of the deity with a person, a place of initiation and rebirth, both the place of burial and rebirth, of renewal, the place where people are born and where they go after they die. This is the way – a tunnel – to enter another world. They are a kind of invisible intermediators or bridges between three worlds: the upper is the world of gods, the middle - the world of the living and the lower – the world of the dead. Based on the “Manas” epic, those who have gone to Kaiyp temporarily leave the world of the living, they cannot see and hear. But they can be returned to the middle world, the human world: when they are fed with mother milk they get a chance to see and hear. Therefore, the Kyrgyz never considered them as dead, instead considered them as vanished or invisible, and in critical moments in the life of their relatives, they can suddenly appear and help or protect them. In Manas, epic heroes such as Bakay, Kanykei, Semeitei, Aichürök, Gülchoro were kaiyps.

4.3. Manaschy's transcendental functions

What is a Manaschy? What are the transcendental features of Manaschys? Which criteria define this profession?

1. Manaschy's dream and improvisation of the story after his dream. It is after a dream in which the narrator meets the spirits of the world Manas, that he begins to tell Manas, and therefore, before becoming Manaschy, he should go through a dream cycle;

2. During performance, Manaschy and his audience enter a trance, which means that its performance is a transcendental process;

3. in his performance the following are combined: myth, history, current events, philosophy, and travels to other worlds.

A Manaschy recites Manas for the audience not for show or entertainment. His performance is not a goal in itself but a tool to achieve a final goal. The aim is the internal cleansing of himself and the audience. He does not learn the text by heart and does not repeat the same episode every time in his performance. And for the audience it is not necessarily to understand the text, the main thing is to listen. The text will be understood only when the listener is free of mind.

Research on the art of storytelling of Manaschys was a prohibited theme, as was the theme of the "transcendental functions" of Manaschys. Why was it a taboo topic? It turned out that there were too many mystical, magical, transcendental, anti-ideological aspects for the Soviet science.

Transcendence of Manaschy is that his storytelling:

1. affects the human psyche and makes people enter into a trance;
2. impacts the environment and weather conditions;
3. heals people from all sorts of diseases;
4. foresees the future;
5. interprets dreams;
6. travels to other dimensions and space.

In addition, a Manaschy is an outstanding expert in the spiritual culture of his and other people. He is also a great virtuoso in literature and an expert in human psychology, hunting birds, horses and astronomy.

Manaschys are the bridge between the world of the ancestral spirits and the world of the living, between the higher mind (Sanskrit – MANAS) and the people. Based on those features Manaschys have similarities with shamans. Shamans are carriers and at the same time custodians of traditional knowledge. We can with certainty say that the shaman and storyteller are two deeply connected cultural types. Both storyteller, by means of the epic text, and shaman, using the performance of the ritual, bring their audience in a trance state, call the spirits of ancestors and cleanse the internal state of the human spirit. Another similarity is that both receive their status and a gift in the form of talent with the participation of the spirits. And the spirits elect them and send them on the path of narrator and shaman.

4.4. Typs of Manaschys

The talent of narrator-manaschy is not given at birth, but usually a person who becomes Manaschy was born in a narrator's family. His ancestors, father or one of his elder brothers were storytellers. Such examples exist in the life histories of the Kyrgyz narrators: Dynasty Tynybek, the Toichubek dynasty, the Choyuke dynasty, etc.

The process of electing a future Manaschy usually begins in childhood and teenage years. This is due to the completion of a complete astrological cycle (Kyrgyz: **müchöl**) in 12-13 years (first müchöl), 24-25 years (second müchöl) and the deadline for the election of a Manaschy candidate is the 36-37th year of life (third müchöl). In this segment of life a man develops sensory-emotional, psycho-emotional, intellectual and social experience. The process of electing Manaschys usually occurs in the first two stages of life (müchöl) when he is not yet fully formed as a person.

A sign of election are dreams and visions (Kyrgyz: **Ayan**). For the Kyrgyz, dreams are a very serious matter, as they consider dreams to be part of real life and understand them as signs sent by the spirits. In a vision or a dream the Manaschy sees Manas and his followers. Often the spirits of old storytellers come to Manaschys. In this case it is nec-

essary that experienced storytellers interpret and confirm the value of these dreams. The dream of a future Manaschy is the main sign of his election, and it is impossible to suppress. Similar examples are found in the cultures of other peoples of Central Asia and Siberia.

Narrators are considered to be elected by spirits. Those who are elected by spirits of the world of Manas are true Manaschys. As an example, we present the process of election of one of the most brilliant Manaschys of last century, Sayakbai Karalaev, by the spirits of the world of Manas:

“I was born in an ordinary, poor family on the shore of Ysyk-Köl, in Ak-Ölön village (now the Ysyk-Köl oblast, Ton district) in 1894. My mother gave birth to me prematurely after she had stepped on a snake barefooted in the mountains during the collection of wild berries. At age 17, I had no idea about Manas. I grew up as an ordinary village kid, and if I had some kind of creativity, it was only at the level of primitive village songs. One day during the holy Ramadan (Orozo) month, I went to Kochkor to sing zharamazan (a song performed during Ramadan by Muslims from household to household) to earn money. My success there exceeded all expectations. I earned 19 tsar’s rubles, which was big money. Don’t forget that at that time one could buy a whole sheep for one ruble! I was returning home through the forest in Orto-Tokoy. Nowadays there is a water reservoir. It was no use to go further at night and I decided to spend the night in the woods. I unsaddled and tied my horse near a large boulder. At night, I was awakened by a feeling of hunger. I opened my eyes, looked and wondered. At night, I saw that the horse was not tied near the boulder, but near a beautiful, snow-white yurt. Through the entrance, a ray of light shone through. Without thinking, I went to the yurt and looked inside. There sat a beautiful woman, and the whole middle of the yurt was covered with a dastarkhan loaded with fabulously beautiful and abundant food that I had never dreamed of. A woman with a friendly smile and a hand gesture invited me to the dastarkhan. Relieved, I crossed the entrance of the yurt, but as I remembered the red spots on my bare feet, I stood at the door in embarrassment. At that time I still went barefoot, without shoes. We were

so poor that I did not even own old shoes. But the woman reassuringly smiled at me, and I overcame my shyness and crawled to the dastarkhan on my knees. I just put out my hand to take the hand of the woman, who I guessed was Kanykei, wife of Manas, and accepted the large bowl of mare's milk, when suddenly there was a deafening roar, hurricane wind rose. With fear I jumped out outside of the tent. What I saw outside scared me to death. In front of me I saw prancing giant riders of horses, and their heads touched the sky. From the nostrils of their wonder-horses occasionally hot flames burst, and the eyes of the formidable Baatyr (hero) standing in the center were flashing like lightning. It was invincible Manas. But at that moment I did not know anyone in front of me. And then an old man with a white beard down to the waist, sitting on a horse near Manas, suddenly shouted at me: "On your knees, you idiot!" I had long been sitting on my knees, because the ground was moving, and standing on my feet was impossible. But to make Bakai (who it was, Bagy – mighty Father of the universe – Aalamdyn Atasy) not think that I did not obey, I lay prone on the ground. Then the grey-bearded old man dismounted, scooped up a wooden bowl of sand from the ground and held it to my mouth. He said: "Come and eat". I gritted my teeth and turned away, making clear that I was not going to obey him. Then the Lord Kyrgyz Ata frowned, took my head with the power given to him and looking into my eyes, he said: "You have to swallow what I give you. Then you will have to glorify Manas. Open your mouth, do not be afraid." I unclenched my teeth, and Bakai emptied the contents of the bowl into my mouth. I remember the hot sand burned my tongue and palate, and my throat squeezed in spasm. Frankly, I wanted to stand this test of honor, and I tried to swallow all at once, but I could not. A lump stuck in my throat, preventing my breathing. From my eyes tears flowed as a stream, and as I looked at Father Bakai, seeing how angry he was, I didn't know what to do. Then the old man threatened to push the sand into my throat with his whip. At some point I decided that I was dying. It seemed that with a little more, my throat would burst into pieces and the whip would pierce through my body! Mentally reconciled with death, I lost consciousness, and made a last effort and swal-

lowed the sand. Then the mass of sand turned into something sweet, enveloping all my insides in a pleasant warmth. Later, in 1918, when I was in Bukhara as a volunteer in Frunze's army and tasted honey for the first time, I immediately recalled the "sweet sand" that the hands of the generous Father Bakai made me swallow.

When I woke up, Bakai told me: "Tomorrow, at the exit of Orto-Tokoy you will meet a man with two sheep: white and black. This is your sacrificial sheep. Do not be stingy, give the owner of the sheep all the money you earned in Kochkor and go home. There, slaughter these two sheep for village elders and ask them for their blessings in the service of the great and invincible spirit of Manas. Then bear in mind that you will lose your voice for a half of year. Don't fear, your voice will become better: loud, sonorous and tireless", he said and disappeared.

In the morning I woke up, I looked around and thought I dreamed of evil - my horse was tied in a large boulder, and there was no sign of the fabulous yurt of Manas, no hooves of horses, no giant horse riders! After washing in the stream, I went on a long journey. On the exit from Orto-Tokoy, where there is a dam now, at the turn of the road from mountains, I met a person with two sheep. One was white, the other black. I was stunned. I do not know what happened to me, but all the money from my waist belt I threw out into the hands of the sheep owner without a word. He, of course, was very surprised and hurried to run away with my money. Apparently, he thought that I was crazy. At home, as recommended by Father Bakai, I made a feast for our village elders on the same day. All people love eating and our old men were no exception. They gladly ate my sacrificial lambs, then hiccupping, they blessed me, although it was evident that not everyone believed my confused story about how Bakai and Manas came to me in my dream.

The next morning I lost my speech. I moved my tongue, but could not say anything. My family was looking at me disappointedly. A week later I had to leave home – villagers began to point fingers to me, and some boys were throwing stones. Even I began to feel that I was slowly going crazy. I went to the mountains, ate whatever I found there: the roots of plants, sometimes a hare, if I managed to catch one. This last-

ed for six months. One morning I woke up from a noise coming from somewhere in mountain village. At the same time I was shaking like an epileptic. I realized that my speech returned, but I couldn't stop the flow of turbulent, rumbling words. The words poured out of me uncontrollably: I could not understand what I was singing about. I could get clear only a few words about Manas. I became very afraid and rushed home. There my father grabbed a whip and with all his strength began to peel my back until I stopped. This is how I became Manaschy "(from B.Shamshiev).

The famous Russian scientist B.Putilov described the gift of storytelling in "The Gift of epic storytelling, connected with such a monument as "Manas"" as an inexplicable mystery. No one can explain the origin of this gift, how it enters into a person and why it both hurts and pleases him, and how powerfully it requires its realization. The mystery remains, and something different is needed for the explanation of the mysterious phenomenon of the gift of storytelling. That something has its origin since ancient times, fed by myth, supported by stable conceptions of "supernatural" power, "supernormal", "beyond", perceived, by the way, in very real changes" (6. p. 51).

Spirits that visit Manaschys, suggest, ask, and sometimes even insist that they take up the "burden of the storyteller" and to perform the epic for people. The spirits of the world of "Manas" offer the elected person one of types of the following products:

1. **milk drink** (mare or cow's milk or airan);
2. **cereals** (wheat, barley, wheat, oatmeal, millet);
3. **meat products**;
4. **water**;
5. **very rarely, sand**.

This is their blessing and at the same time, the repertoire that should be manifested in the future by the Manaschy. Each particular type of product and its composition has a very important symbolic value.

"After staying in the hands of the spirits, the future Manaschy becomes like a twice born. He will be changed completely: his character, fate, worldview. The first mentor, patron or helper in his later life

becomes a spirit from the world of “Manas”. The tribe of the future Manaschy and the entire Kyrgyz people treated the process of electing Manaschy with great reverence and respect. To be elected by Manas was considered a great honor among Kyrgyz, but at the same time a huge responsibility” (3. p. 77-78).

From all that has been said above, it is possible to determine several types of Manaschy. The level of creativity of Manaschys depends on the food provided by the spirits. The type of food and its chemical composition define the level of storytelling skills of a Manaschy. Here, the storytellers who received blessing from the world of spirits of Manas and passed all stages are designed for true Manaschy:

1. “Chala (not real) Manaschy” (has not reached the highest level of storytelling skills) – this is the type of storytellers who compose and tells only the well-known episodes of the epic;

2. “semeteichi” – these are storytellers whose main repertoire constitutes the second part of the trilogy “Manas” – “Semetei”, they are composers and storytellers of the second part;

3. “chong Manaschy” (big Manaschy, great Manaschy) – a storyteller who composes and tells all parts of epic “Manas” thoroughly.

They are storytellers of different levels, but they are the creators of the epic, the carriers of the transcendent. At each performance, they minutely compose new texts – this is the moment of creation of the narrator, the creation and execution of the epic, the coming into being of both traditional epic and storyteller.

However, written culture, with its mystery and temptation that came from the outside to the culture to which the narrator belonged, began recording oral epic texts from the mouth of narrators, and then these records grew into big books that were published in large editions. In this way, the epic appeared in the form of written books, which until then had lived in the memory of the narrators. A fixed moment of creative storytelling became the main written text. In this embodiment, the writing of the epic is not a live narration, the art of storytelling and creativity is lost, only dry text remains in written form. And now, when the text is removed from the mouth of the narrator, it is not necessary to

have a narrator as a bearer and creator of the epic text.

In this regard, there are new types of “storytellers” who memorize the epic text of the books once published and performed, imitating the creator of the text, without telling this. Such “storytellers” are merely implementing someone else’s text, and should not be identified as carriers of the brilliant art of storytelling. The American scientist A. Lord writes about them, using the example of the Yugoslav oral tradition: “such “storytellers” appear in national costumes on festivals and folk song sing songs learned at the collection. Any of us can do the same thing, it merely takes a little practice and a national costume. In fact, these “singers” are con artists masquerading as storytellers! They entirely, from the first to the last word, borrow from real storytellers, and their songs can be checked by the book. There was a change: the stability of the main plot - something to aspire to an oral tradition - was replaced by the stability of the text, a narrative of specific words. Paradoxically, it is folklorists and, to an even greater extent, those who used their collections for educational, nationalistic, political or religious propaganda, who gave to a society based on oral culture the fixed form of their own creations. This is a mistake made at the stage of observation, an error which is constantly made by scientists who sacrificed the practice for the sake of creation of theory” (4. p. 153-157).

With the advent of writing, another type of “storyteller” emerged among the Kyrgyz, one who learns the technique of composing lines of epic and learns some episodes from oral, written sources and combining it all together to create his own written version. The main feature of this type of storytellers is that they do not narrate, and do not compose epic texts, as it is done by traditional storytellers. This is why it is difficult to name them storytellers. This phenomenon, which appeared recently, is probably closer to the professional literary poet, rather than the narrator, who is a carrier of oral folk tradition.

4.5. The place and role of Manaschys in the life of Kyrgyz people

Speaking of “Manas”, it is impossible not to talk about its narrators, since both are part of a whole – two in one, both body and soul, where one cannot exist without another. In his narration, a Manaschy calls upon spirits that send him truly great words about Manas. This has special power, or energy that internally cleanses both the narrator and his listeners. Words that are revealed from the spirits of the world of Manas, but that seem to be coming from the narrator, have healing power.

The phenomenon of Manaschy means that:

1. A Manaschy creates his own version of “Manas” and recreates the tale anew, setting out its vision, he narrates all parts of the “Manas”.

2. His narration is different:

a) with high erudition;

b) with poetic brilliance and philosophical and poetic narration;

c) with the logical conclusion of each episode and each part;

g) high performance skill.

3. The performance of epic Manaschys does not contain repetitions of versions of other Manaschys, although in fact in oral tradition repetitions are logically relevant to its development. Repetition is therefore never considered as plagiarism, and this is why the epic “Manas” is considered to be national

4. Characteristic features of his rhythm and forms of description

5. Recognition of the narrator with great love by not only his tribe, but also all the people, remaining forever in the memory of the people;

6. Manaschy’s greatness is not determined by personal genius, but by the quality of the created narration

7. The preservation of traditional culture, and traditional knowledge of Kyrgyz people;

8. This is an art passed from father to son.

“Many people of the world have experienced “an epic era”, a time of intensive life of epic narrations in oral tradition, that ceased several

centuries ago, and continuing to preserve it as the fact of its bygone history and a part of the national cultural heritage. The Kyrgyz “epic epoch” in the form of a distinct productive form, stretching up to the mid-twentieth century, and that is especially unique, was not erased even today due to the continuing phenomenon of the traditional custodians – Manaschys” (2. p. 187).

Today, the narrator-manaschy faces a threat. He stands at the crossroads of nomadic and settled life, and traditional and mass culture, spiritual and material culture. He becomes a stranger among his own people - not understood in his own environment, where he was born and grew up. What awaits him in the future? What is his fate? The present and future of Manaschy are questionable. It is hard to say what awaits him in the future. The art of Manaschy was created in epic era, in the era of nomadic lifestyle. The modern way of life, based on anti-traditional values, dominates and dictates new conditions, and the expansion of mass culture is impetuous. After a change of consciousness and people’s daily lives, the storyteller has also changed. Therefore, for reasons of self-protection, Manaschys should be transformed into another more suitable form.

“With the desire to help the situation, the most progressive international organization, the United Nations, stepped in in search of preventive preservation of living Kyrgyz traditional art. In 1997, a project titled “Support of Manaschys and Akyns” between the Government of the Kyrgyz Republic and UNDP was signed.

The project has been provided to assist Manaschy and akyns in their professional activities and was carried out in three stages:

- The creation of non-governmental organizations to support Manaschy and akyns;

- Creation of conditions for the continuation of the traditions of the art of storytelling through video presentations of Manaschy and akyns through training courses for young Manaschy by experienced Manaschy and Akyns, through a variety of activities;

- Sponsorship of a Republic Festival, advocating creative activities of Manaschy and Akyns” (2. p. 188-189).

In November 2003 at the 32th session of the general conference of UNESCO “the Art of storytellers of Kyrgyz epics” was proclaimed “a masterpiece of oral and intangible heritage of humanity.” In this context, UNESCO provides financial assistance for the preservation and development of the art of storytellers of the Kyrgyz epic.

Of course, these one-time events sponsored little that can be done to solve the real existing problems in support of art of storytelling, because the narrator is the very tradition, so the problem is not a simple as we imagine.

Manaschy and the sacral words about Manas are difficult to understand, it is absolutely incomprehensible to the human mind. We try to understand it only in the way we want to understand it. It is coded world, a maze, and Manaschy is a part of this world. This powerful spiritual phenomenon possesses enormous energy, and although we have always heard about it from the mouth of older generations, we did not want to believe it, considering it a folk legend, and the narrator as the usual performer of this legend.

TEST QUESTIONS:

1. What are the religious cults of the Kyrgyz?
2. What is the definition of “Kaiyp”?
3. How do the Kyrgyz refer to the cult of the ancestors?
4. What transcendental powers do Manaschy have?
5. Who is a Manaschy?
6. How is the gift of storytelling received by future Manaschys?
7. What is the role of Manaschys in the life of the Kyrgyz?
8. What is the role of Manaschys in society?
9. What challenges do Manaschys face nowadays?
10. What types of Manaschy you know?

LITERATURE:

1. *Abramzon S.M.* Kyrgyzy i ikh etnogeneticheskiye i istoriko-kulturnye svyazi. – F., 1990.
2. *Asankanov A., Bekmuhamedova N.* Akyndar jana manaschylar – Kyrgyz elinin ruhani madaniyatyn tüzüüchülör jana saktöochular. – B.: Muras, 1999.
3. *Bakchiev T.* Sviashennyi zov. Mnemonicheskoe tvorchestvo dzhomokchu . – B. 2005.
4. *Lord A.* Skazitel'. – M.: Izdatel'skaya firma "Vostochnaya literatura" RAN, 1994.
5. *Nikonov A.* Altun Bitig. Tengrianstvo. Almaty: Izdatel'skij dom „Zhibek Zholy“, 2000.
6. *Putilov B.* Epicheskoe skazitel'stvo: Tipologiya i ethnicheskaya specifica. – M.: Izdatel'skaya firma „Vostochnaya literatura“ RAN, 1997.
7. *Novleva I.M.* Philosophia. – M. : Russkaya Delovaya Literature, 1999.

Topic 5: THE ROLE OF THE “MANAS” EPIC IN KYRGYZ SOCIETY

5.1. Interest in own roots.

5.2. The search for a national ideology

5.1. Interest in own roots

When the Soviet Union collapsed and all Soviet republics gained sovereignty, most peoples of the former Soviet country became increasingly interested in their roots. This is quite understandable, as, in the words of K.Moldobaev: “in the post-Soviet states the intellectual elite attributed the revival of its people to the development of national ideologies. The core of this ideology, as a rule, is made up of the historical memory of the people that is given it a special place in society and defines its role in the development of human culture and civilization. The central category of a national ideology, or the “creed”, is the idea of a national state. The ideological basis of this structure may be the idea of exclusive ownership by the national ethnic group, and then the whole structure becomes nationalistic and ethnocentric in character. At the same time, a national ideology based on a maximum of attention to their own nation may come from a realistic understanding of the interdependence of people in today’s contradictory and interdependent world. This ideological construction acquires a fundamentally different and international sound” (1. p. 114-115).

Breathing full freedom, intellectual elites undertook a thorough study of the ancient history of their people. Especially in the last twenty years they became interested in a variety of forms, “the attempt to revive national traditions and customs, folklore, etc. previous to the creation or restoration of their national statehood illustrates the processes of sovereignty in the post-Soviet countries” (1. p. 109). In fact, all ethnic groups attempt to interpret their past as being overly substantial and

significant in world history for ethno-political purposes. V.Shnirelman lists some of the main components of this process: “the statement of ancient, if not primordial, origins of their ethnic culture and language; the desire to project modern ethnic and political borders as far as possible into the past in order to expand as much as possible the territory of the ancient settlement of their ethnic group (the myth of the ancestral home); the desire to identify their ethnic ancestors with any nation that is well-known by ancient sources (the myth of the glorious ancestors); exaggerating the degree of ethnic consolidation in antiquity and deliberate underestimation of the role of tribal divisions and multicomponent of the emerging community (the myth of ethnic homogeneity); claims to historical precedence (the State) of the achievements of its ancestors compared with the ancestors of neighboring peoples (the myth of colonization)” (2. p. 56). Some of these components are also specific for the current situation in Kyrgyzstan. But here, the idea that the ethnic group existed for a long time cannot be ruled out. In the Soviet era, and even before, some historians purposely distorted whole layers of the history of the Kyrgyz people and misrepresented the true picture of this nation’s past. As a result of this manipulation of historical facts the distorted impression was formed that the Kyrgyz people do not have a history worthy of serious study, or that these people have “a recent barbaric origin”... that this nation in general is historically backward. Allegedly, that is why Kyrgyz people are not capable of historical creativity, consequently they are second-rate. They have to be managed and controlled. Rules must be set to them, and in case of disobedience and insubordination force must be applied. To support the concept of “science”, special programs, theories and doctrines were developed that held that this backward ethnic group did not yet properly develop a scientific (purely theoretical) way of thinking, and its intellectual capability is not above the level of ordinary consciousness. This leads to ideas, for example, that before the October Revolution, the Kyrgyz did without official and private writings, dispensed with literary language, they did not develop the attributes of a nation, such as philosophical

thought, because there was no philosophical science, there was no art, which would contribute to the development of the world culture, etc.

Since the beginning of Russian colonization from the middle of the 19th century, the peoples of Central Asia are moving towards slow “modernization”. This began with a period of “adaptation”, followed by “demand” and then by a period of “need”. The last period has led to partial assimilation and the dissolution of the whole system of classical, native life both in form and content. First of all, elements of spiritual culture were subjected to conformism. This process is often deliberate and has led to false, distorted results, as “traditional” institutions, customs and ways of thinking are considered an obstacle to the development of society. In fact, the interest of researchers has focused on the problems of modernization, because the traditional features were defined primarily in negative terms in opposition to modernization. Accordingly, if we start from this point of view, processes of modernization always undermine, weaken and displace tradition. Tradition was seen as a phenomenon that is withering away, unable to resist any real advanced forms of life, or to coexist with them. Traditional cultural phenomena were viewed as a vestige that was to disappear as the activity of the modernization process increased” (3. p. 170-171). Peoples of the East, including the nomadic peoples of Central Asia, have been considered traditional. Along with the opposite of modernization, the East was considered in opposition to the West, as a sedentary western lifestyle is very different from the “eastern” mentality. The Western mind requires logical development of ideas, in which certain provisions or syllogisms follow one another in a certain connection. When making clear new ideas or arguments, the Eastern mind neglects this manner of thinking, considering it slow and not artistic. It prefers the way of poetic turns of phrase and change of fantastic images. By choosing this path, the mind does not need intermediate assumptions. Thin subtle twists of thought, as if by the wave of a magic wand, hold it directly to a bright new proposal that could never be reached by cold logical reasoning “(4. p. 242-243). And this is just one of many, but one of the main differences of these two worlds.

Peculiarities of both ideologies should be taken into account, and without prejudice to one another to come to a consensus, because in prehistoric times the mentality of primitive society was similar. Presently, the problem is that while some have not been able to keep and preserve the old, others cannot fully accept the new. Modern Western science has condemned everything that was the beginning of the development of human society, calling it primitive, archaic, backward and old, forgetting that “primitive” is a fundamental principle, eternal, and this is a new long-forgotten old.

In the recent past, the Kyrgyz heroic “Manas” epic was considered primitive, archaic, and even a folk creation with an anti-national “interpretation”. This can hardly be considered only Kyrgyz, most likely it is the spiritual heritage of all mankind. By fate, I had a very close relationship with one of the greatest storytellers of the “Manas” epic, who was also the patriarch of narrators at the end of the twentieth century - Shaabai Azizov, a surprisingly wise man. And when we talked about the role of “Manas” in the history of the development of human society, he always insisted that: **“Manas” is the holy word that was God-given to mankind!** (19 November 2000). And this familiar expression of my spiritual teacher, my mentor, a person dear to me, made me think. Of course, the “Manas” epic can be viewed in historical and artistic terms – namely the creation of the Kyrgyz people. But the ideas that are taking place in the story of Manas, of course, are universal. This message can not be archaic because it is addressed from the past to present and future. It may not be primitive, as is the spiritual and moral perfection of all mankind. Its spiritual value lies in its universality.

The participants of the International Symposium “Ways and new forms of conservation of epic heritage”, which took place in 2006 in Bishkek, under the “First World Festival of Epics of People of the World”, “believes that the promotion and popularization of the best samples of national and world culture is the spiritual foundation for the educating future generations of citizens, promoting national identity, it offers real significance of human values and promotes an even greater understanding of peoples and nations” (7. p. 174-175).

The importance of the International Scientific and Practical Symposium “The traditional values of the national culture” which also took place in the capital of Kyrgyzstan in 2011, is the “recognition of the objectivity of the process of globalization and concerns about the results of this process to a greater degree in the field of culture. These concerns are largely related to the problem of the spiritual life of society and the problem of preservation of the national cultural identity of modern nations. The consequences of the loss of cultural identity as a result of globalization are the phenomena of intolerance, serious threats of deterioration, disappearance and destruction. Therefore, a comprehensive and in-depth study of the origin of nations and the ethnic and cultural cooperation with other nations will fill the gaps in the knowledge of the ancient layers of traditional culture, the role and place of spiritual culture in the past, present and future “(from materials of the International scientific and practical symposium “Traditional values of national culture “, 2011).

5.2. The search for a national ideology

Every state has an ideology, both internal and external, that justifies the right of the authorities to be an authority. Usually these value orientations are defined at the moment of arrival of the authorities, after which mechanisms and principles of its approval are developed. “This applies both to the global change of existing power ideologies, and a simple change of scenery when a new team assumes the highest post in the hierarchy” (5. p. 200). This counts for the internal ideology of the state. An ideology can be described as a system of views of nature, society and the individual based on the material relations of production in society. It includes philosophical, political, economic, moral, religious, aesthetic, and other ideas.

In his book “Kyrgyz statehood and the national epic “Manas”, A.Akaev wrote: “Some readers (of the “Manas” epic – T.B.), inexperienced in matters of ancient history, may wonder about the legitimacy of the position of the “Manas” epic within the Kyrgyz state. Often the idea

of the state covers centuries, and is linked to the current understanding inherent to the modern state features, such as a well-marked social and political system, foreign policy, rigid boundary lines, the development of legislation and the existence of coercion and the rule of law, of ideological attitudes in the form of programs, doctrine and concepts, moral landmarks, etc. However, the careful reader will easily discover all this in the structure of the epic “(6. p. 419-420). Further, he writes: “In assessing the “Manas” epic in terms of the ideas contained in it, you can easily see that for the ancient Kyrgyz tribes and clans the epic was:

1. The prototype of the people’s Constitution;

2. A code of law and moral decrees;

3. A code of honor and morality;

4. Testament to future generations of Kyrgyz” (6. p. 420).

Speaking at the 1,000th anniversary of the “Manas” epic in 1995, A.Akaev has formulated seven lessons that can be learned from the “Manas” epic. Thus, the first head of sovereign Kyrgyzstan was able to find the in the epic core values that are close to all the representatives of ethnic groups living in Kyrgyzstan. In fact, they are instructive for any member of the public and any ethnic group. As for the Kyrgyz people as the titular ethnos of Kyrgyzstan and the creator of the epic, testaments of Manas are not indifferent. So this popular creation continues to serve his people and all mankind, even today. As the leader of the state, he noted that they belong to this people. Even bearing in mind the mistakes that were once allowed by him, we should not forget the achievements and the first step that Akaev tried to make against the introduction and spread of the ideas of the “Manas” epic. This fact remains.

Actually at this moment in the recent history of Kyrgyzstan, the seven lessons of Manas were specified by the leader of the country and claimed to the role of state ideology, but ultimately, they did not fulfill this role. Why is that? What is the cause of national indifference to the initiative put forward by the leader at the time of the state? Why did the people not support this initiative? We know from history that the leaders of certain countries conducted their political ideology against the will of their own people. In this respect A.Akaev did not act against

the wishes of his people by referring to the “archaic”, but rather served as a centuries-old will of the Kyrgyz people. After all, the “Manas” epic is the national Kyrgyz genetic code, which is stored for centuries in national memory. It contains information about the history, development stages and the conditions of existence and potential of the ethnic nation. “In the case of the destruction of the national genetic code, as in processes of violation of human heredity, we can talk about the disappearance of the ethnic community” (1. p. 112-113).

But for what reason was the initiative of A.Akaev not supported by the people? Why is it that the so called “Lessons of Manas” were not able to penetrate into society, although in his time there were active attempts to implement the lessons into the education of the younger generation in schools and institutions? Perhaps there was a lack of national character and spirit to implement the “Testaments of Manas”? Perhaps not the right tool was used for the introduction of “Testaments of Manas”? Finally, it may be due to the fact that the concepts that A.Akaev suggested to the people did not conform to his political activities, with the situation that prevailed in the country.

It should be noted that any national ideology, even as an ethnographic sketch, will live only in a complex of national memory and national character, which will take into account the security of national culture, national language, spirit, morality, honor, and most importantly, if it considers the political independence of the nation.

CHAPTER TWO

Topic 1. TRADITIONAL PLOT OF THE TRILOGY OF THE “MANAS” EPIC

- 1.1. The traditional plot of the first part of the trilogy of the “Manas” epic – “Manas”.
 - 1.2. The traditional plot of the second part of the trilogy of the “Manas” epic – “Semetei”.
 - 1.3. The traditional plot of the third part of the trilogy of the “Manas” epic – “Seitek”.
 - 1.4. Causes of distortion and changes in traditional plot of the “Manas” epic.
-

1.1. The traditional plot of the first part of the trilogy of the “Manas” epic - “Manas”

The trilogy of the “Manas” epic by Sayakbai Karalaev was recorded in full. This is different from other storytellers, of whom some epic passages, or variants thereof, for some reason, have not been published. The adaptation of Sayakbai Karalaev stands out for its fullness and richness. Therefore we have turned to this edition as an example to study:

- 1. Birth of Manas;**
- 2. Childhood and early years of Manas;**
- 3. Kyrgyz migrations from Altai to Central Asia;**
- 4. Marriage of Manas to Kanykei;**
- 5. The Great Campaign and the death of Manas.**

BIRTH OF MANAS: The epic begins with the presentation of the genealogy of Manas, and then describes the events associated with the death of his grandfather Karakhan. After the death of Karakhan the Chinese conquer and plunder Kyrgyz and the eight sons of Karakhan.

Kyrgyz elders gather for a meeting to find a way out of this situation. At this time, they were attacked once more by the Chinese Khans Alooche and Molto, after which the eight brothers headed by Jakyp oppose the Chinese by raiding their caravans. This serves as a pretext for a new campaign by Alooche and Molto. After plundering the Kyrgyz, Alooche sends all eight brothers to different parts of the world. Jakyp was sent to Altai with forty yurts. The Kyrgyz that settled in Altai work together with the Kalmyks. Gradually their economies grow stronger. Jakyp becomes a rich cattle owner, but he does not have children, and this makes him mourn. At that time, the magicians of Chinese ruler Esenkhan predict the appearance of a Kyrgyz boy named Manas, who will be a threat to China. Esenkhan decides immediately to track down the boy and sends troops to capture him. These troops search for unborn Manas. The Chinese capture another boy named Jarmanas, the son of the Samarkand ishan, and imprison him. At this time Jakyp has a prophetic dream: "As if he is holding in his right hand the sun, and in his left hand the moon, and then changing their places. Somewhere from the heavens a huge sword descends to him, which shines for the whole world". The significance of this dream is unraveled by the wise old man Akbalta, who explains that Jakyp will have son, a hero who conquers China, where Iskender, Sulayman and legendary Ürüstöm did not set foot, where never had been wars and that never had been conquered. A few years after this dream, the senior wife of Jakyp Chyiyrdy gives birth to a glorious boy. In connection with his birth a feast is held and the newborn baby is given the name Manas. In order to conceal this from the enemy, the evil eye and evil words, a false name is assigned to the infant: Chongjindi, which means 'great mischief'.

CHILDHOOD AND EARLY YEARS OF MANAS: The boy grows up to become a large mischief and prankster. He beats 80 Kalmak children who attacked his companions. To make him stronger and learn about life, the boy's father gives him to the shepherd Oshpur, to help with the lambs graze. Manas lives with Oshpur until the age of 12, but even here Manas continues his misbehaviour. The meaning of his false name pursues him everywhere. After collecting 40 boys, he slaughters

more than 1,000 lambs and during this feast, the hero kills the Kalmyk Kanjarkola and 700 of his warriors, who attacked his peers, and robs old Kalmyk of his Flint. And from that moment the boy reclaims his real name - Manas. After receiving the news of Manas from Kochku, who barely survived the battle, Esenkhan directs 10 thousand warriors led by Dong and Joloy to fight against Manas. Manas' army beats Joloi, who himself barely escapes. In connection with all these events Jakyp picks up his son from Oshpur.

Following the advice of Akbalta, Manas goes to look for his people and the Kyrgyz hero Koshoi, well-known in Central Asia, in the town of At-Bashy. This story describes the area that Manas passes, who particularly admires the beauty of Lake Issyk-Kul. After staying at Koshoi and listening to his good advice, Manas returns to Altai. After Manas has left for Altai, Koshoi takes his army to Kashgar. The purpose of his campaign is the liberation of hero Bilerik and Jarmanas, imprisoned by Chinese (Jarmanas was the boy that the Chinese captured, thinking he was Manas. Bilerik was the son of Khan Aykhojo). Taking advantage of the absence of the Chinese army, which was sent to Altai to fight Manas, Koshoi easily releases the two prisoners. Then he rushes to the aid of Manas, and arrives with his army in the midst of battle. On arrival at Altai Manas meets a Kalmak army of 700 soldiers led by the hero Kochku, that attacked the Kyrgyz in advantage of the absence of Manas. Manas destroys the enemy troops. Only one Kalmak warrior survives, and he informs the Chinese ruler Esenkhan about the battle. Taking this opportunity, Manas gathers all the Altai Kyrgyz and migrates to Central Asia.

MIGRATION OF THE KYRGYZ PEOPLE FROM ALTAI TO CENTRAL ASIA: Manas with his ayil roams in the Talas valley. Having a grievance against his father that scolded him for squandering cattle, Manas leaves home and goes to the steppe. There he meets the patron saint of agriculture Babadyikan. On his advice Manas begins to cultivate the land and sow grains. From the harvested grain he purchases the warhorse Akkula. Then he meets the holy prophet Kyzyr, who gives the athlete six sacred swords that descend from heaven. Manas

searches his relatives and meets Bakai, Ajbai and Shuutu who become his companions. Together with Manas, they return to his city.

After a while Manas opposes Alooche, who by this time completely colonized Andijan and Ferghana Valley. On hearing of the arrival of Manas Alooche sends messengers to him, offering to surrender. But when Manas arrives, Alooche, fearing Manas' greatness and power, gives up and presents gifts to Manas. When Manas leaves to fight with the Afghan Khan Shooruk, Alooche takes advantage of the absence of his dangerous enemy and decides to hide in Beijing. He takes all his wealth, and leaves for Beijing with all his soldiers. Manas pursues Alooche with forty soldiers, destroys all his soldiers and kills him. Then, together with Koshoi, Manas divides the wealth of Alooche between Samarkand and many other khans. Manas is elected Khan.

The war with the Afghan Khan Shooruk was caused by the attack on his relative Akbalta. After hearing about the crimes of Shooruk, Manas opposes him, leading a company of only forty soldiers. Reaching the territory of Shooruk, Manas begins to smash his warriors, and Shooruk in fear surrenders without a fight. Shooruk accepts his faith and gives Manas his daughter Akylai in marriage.

Then the history of Akbalta and Chubak is told. Chubak is the adopted son of childless Akbalta, who found Akbalta in the field at six months of age. When Chubak was 12 years Manas came to him in dream. Chubak leaves to search of Manas. On his way to Manas, Chubak suddenly meets Kyzyr, who gives him the warhorse Kökala. Then Chubak goes off to conquer Bukhara.

MARRIAGE OF MANAS AND KANYKEI: At this time, during the hunt Manasi finds a camel - Jelmayan and a little puppy - Kumaiyk born from a vulture. He now needs a man who would look after and train his puppy. On the advice of Bakai, Manas decides to give the puppy to the daughter of Bukhara Khan, Kanykei, and goes to Bukhara. There Chubak meets Bakai and Manas.

On the way to Bukhara, Bakai proposes that Manas should marry Kanykei, telling him that he does not have a worthy wife, as the wives that he has are the spoils of war. According to tribal customs, he

should also have a legitimate wife, which is taken by all the rules and customs (she would be chosen by his parents and a dowry would be paid). On arrival in Bukhara, they face a solemn meeting, but Kanykei does not approve of this groom. Manas breaks into the palace, beats the servants and insults the entourage of the bride. He is overwhelmed by passion, to which the bride first responds with feigned coldness, and then wounds Manas with a dagger. The conflict is settled by the mother of the bride, but there is no reconciliation. On the wedding night Manas waits for Kanykei until the morning – the revenge of the bride. Enraged Manas orders his forty body-guards to destroy Bukhara Khan Temir, his daughter and the entire population of the city. Defenseless and submissive Kanykei then offers peace. But the bride and her forty friends face a cunning response of Manas. He offers to arrange a horse race for his friends who can take as a prize the girl in front of whose tent the horse will stop. The hero comes in last, when all yurts are taken, except the one that houses Kanykei. Now a new challenge arises: the blindfolded girls must choose a mate. They end up in the same couples as before. Now, at the suggestion of Kanykei, the men are blindfolded and must choose, which again produces the same couples. In all cases, Almambet is denied by his bride Aruuke who wants to marry a warrior Kyrgyz. She calls the groom “Chinese” (foreigner), but after a magical transformation she becomes a black slave, and Almambet is horrified, not knowing that she is the daughter of a peri. Manas, intending to avenge for the rejection of his sworn brother, declares war. She then agrees to marry Almambet.

Üsön (generally Üsön and his children were called Közkaman, which means “boar’s eyes”), the brother of Jakyp, has lived in China for years, and now roams with his adult sons to Talas, requesting Manas to give them shelter. Manas agrees with great pleasure and allocates them a certain number of cattle and farming land. But after a while, they have bad thoughts - to kill Manas, marry Kanykei and take power into their own hands. They invite Manas to their house and offer him poisoned mare’s milk. Anticipating evil, Kanykei sends his companions to Manas. The companions of Manas kill Közkaman and save Manas.

THE GREAT CAMPAIGN AND THE DEATH OF MANAS: Introduction to this chapter is the description of the tale of the khans. During a banquet for Töshtük, held on the occasion of his return home after seven years of wandering around the world, twelve khans and beks decide to oppose Manas. Kshoi dissuades them, but the khans and beks do not listen to him and ride to Manas with all their forces. Here they meet the company of Manas. A battle follows in which the company of Manas crushes the troops of the khans. Wanting to avoid unnecessary bloodshed, Bakai stops them. The khans surrender to Manas and ask him to march on China. Manas forgives the khans and accepts their offer to go to war against China. Management of the troops is entrusted to Almambet, who introduces order and strict discipline. They count the whole army, which amounts to 42 thousand. Manas declares to the warriors that those who does not want to go in the campaign, can return home. But no one leaves. Kanykei gives the members of the Manas' military team armor and equipment. Kshoi blesses her and the newborn Semetei. The troops are sent on their campaign.

On the way Almambet, on the advice of Bakai, gives the troops a rest, and goes for exploration with Syrgak. At this time, a conflict with Chubak breaks out. At the instigation of one of the members of Manas' company, who complained about Almambet, Chubak leave to butchery. Manas goes out to look for Chubak and appears just in time, when Almambet and Chubak, after a verbal battle, rush at each other with swords. Manas separates them and expresses his dissatisfaction with their behavior. Reconciled, Almambet and Chubak ask Manas forgiveness. Then Almambet tells Manas about the strength and power of China. Manas decides to participate in the exploration himself, despite the warnings of Almambet. Manas, Almambet, Chubak and Syrgak climb the mountain Tal-Choku, which was the border area between Kyrgyz and Chinese. There Almambet tells them the story of his life (this episode is called "Spiritual repentance of Almambet" – T.B).

Then Almambet and Syrgak go out to investigate. On the way they meet numerous magical Chinese troops. Almambet destroys them, us-

ing magic. He tells Syrgak about his studies at magic and his love for Burulcha, Esenkhan's daughter.

After killing a fox, wild sheep and a giant standing as guard over the borders of China, they move on. Almambet dresses in clothing of the giant, the servant of Chinese khansha Kanyshai. He sneaks into her feast and makes the soldiers drunk, and together with Syrgak he kills them and Kanyshai. Then they run to Almambet's palace, where he finds his lost smoking pipe and talks about his homesickness. Then they go on to steal herds of horses of Kongurbai. They succeed, but the main herdsman Karagul notifies Kongurbai, and he catches Almambet and Syrgak. A battle follows. At this time, Manas has a prophetic dream. Along with Chubak he rushes to the rescue. The Chinese are defeated, but quickly gather their forces and reoccur. Wounded Syrgak goes back and sends the the entire Kyrgyz army to Manas' aid.

There is a bloody battle during which the companions of Manas and his guards kill Joloy and the sniper Karajoi. The Chinese flee. Chubak takes Manjuu Khan Neskara prisoner. Manas sends his companion Ajibai for a meeting. Esenkhan is forced to accept the terms of Manas and peace is made. Manas becomes Khan of Chet Beijin (the capital of the Frontier Province – T.B.) and his companions the rulers of individual Chinese regions. Koshoi, Töshtük and Jamgyrchy return home.

Here ends the first part of the "Great Campaign".

The second part begins with a description of the Chinese preparation for the overthrow of Manas. The Chinese complain to the Chinese emperor Karakhan about the despotism of Manas' khans, but he says that "... Manas will rule Beijin for six months, as has been foretold", and tells him to wait and endure.

Manas sends his messengers to Talas with the news of victory. Kanykei very anxiously sends an envoy back to Manas and begs him to return soon. Meanwhile Kongurbai sends his cook to Manas, who sneaks up on Manas and wounds him during his prayers. Wounded Manas returns to his homeland, but he does not have time to get to Talas as Kongurbai, who has gathered an army, attacks the Kyrgyz people remaining in Beijin. A second great battle begins.

The Kyrgyz win again. Then Kongurbai calls his sniper Kojojash who trained with Almambet and was very accurate shooter, and instructs him to destroy Manas and his associates. With his best shot Kojojash kills Almambet, Chubak, Syrgak, K kch , Muzburchak, Bokmurun and Manas' warhorse Akkula. Manas kills Kojojash, goes on the offensive again and drives up to Beijing, but at the gate of the city, he hears a voice from heaven, who advises him to return home. He stops the war and returns to Talas. His health deteriorates from the received wounds, and he dies.

Kanykei, Koshoi, Bakai, Jamgyrchy and T sht k bury Manas secretly at night. The burial place remains a closely guarded secret that even Manas' close relatives do not know. In order to distract attention Kanykei builds a mausoleum, where they bury a dummy made from a tree, wrapped in a white felt mat.

(By V.M.Zhirmunskiy and K.Rahmatullin)

1.2. The traditional plot of the second part of the trilogy of the “Manas” epic - “Semetei”

- 1. Escape of Manas' family to Bukhara and childhood of Semetei;**
- 2. The return of Manas' family to Talas;**
- 3. Disputes with relatives, vassal khans and warriors of Manas;**
- 4. Marriage of Semetei and Aich r k;**
- 5. Campaign of Semetei against Kongurbai and revenge for the death of Manas;**
- 6. Departure of Semetei in the world of kayip.**

ESCAPE OF MANAS' FAMILY TO BUKHARA AND CHILDHOOD OF SEMETEI; after the death of Manas, the power over the Kyrgyz people passes to his younger brothers, Abyke, K b sh, Chyibyt, Kochkor, Adybai, K lbai. They are the sons of Jakyp's younger wife

Bakdöölöt. The warriors of Manas pledge allegiance to their new rulers, who seize the lands and wealth of Manas and hope to strengthen their authority and their power to destroy Manas' generation by marrying his widow and take the life of his son Semetei. Manas' father Jakyp acts as matchmaker of the widow of his eldest son, performing only the old tribal custom of levirate that was widely used until recently and among other nations, according to which the right to the wife of the deceased transfers to his younger brother. However, with respect to Manas' widow, the attacks of Kōbösh and the role of Jakyp are perceived as blasphemy. Recurring epithets that accompany the names of the sons of Jakyp in the epic (except Manas) are usurpers, tyrants, villains and "aram kul", which literally means "unclean slaves."

Semetei was born while Manas was still alive, before Manas went on his "Great Campaign". The traditional motive in all variants is that Semetei was born by miraculous conception, after the blessing of Koshoi. As he is dying from wounds, Manas, who anticipates attacks of his younger brothers on the family, advises Kanykei to flee with the baby to her father in Bukhara. For refusing to marry Kōbösh Kanykei suffers beatings and abuse of the new ruler of Talas. Kanykei saves her baby from the hands of the murderers by putting him in the cradle of a boy of the same age, the son of her maid Karakum. Then she flees to Bukhara with Manas' mother Chyiyrdy.

In contrast to the faithful wife Kanykei we find the unfaithful older wife Akylai, who willingly accepts the suit of Kōbösh and moves to the winning side. Abyke woos the widow of Almambet, Burulcha, who, like Kanykei, refuses to marry Abyke. As punishment for her refusal, Abyke banishes her from the palace and gives her away as a slave. Hungry and naked, she milks the cattle in the herds of rulers of Talas. Faithful Bakai is left in a tattered old robe and leather pants to herd camels in the village of Besh-Tash. The people groan under the hard yoke of the usurpers.

The story of Kanykei's escape with old Chyiyrdy and baby Semetei, their barefoot journey without food in the empty steppe and desert to Bukhara, the help of old Bakai and the amazing patronage of su-

pernatural forces that support and save Manas' family in their trials, belongs to the most moving episodes of the epic. When the fugitives, exhausted by their arduous journey, fall asleep in the shade of the sacred tree "bai terek", a white female deer feeds Semetei with her milk.

On arrival in Bukhara, Semetei is brought up in the family of his grandfather on his mother's side, Temirkhan, and is adopted by the younger brother of Kanykei, Ysmaiyl. Semetei finds out about the mystery of his origin when he reaches the age of twelve, from the miner Sarytaz, the younger brother of Temirkhan who was exiled to the forest for his obstinacy. A little later Semetei learns the more complete history of his father and the Kyrgyz people from his mother. Kanykei tells the whole story that precedes their arrival in Bukhara. She tells the story about the közkaman (which means "boar's eyes"). When Alooqe sent the Kyrgyz to all parts of the world, one of Jakyp's brothers, Üsön, arrived in Manchuria. Living there Üsön formed a family and adopted the Manchurian religion and culture. Years go by and Üsön has five sons. After hearing about the power of Manas, Üsön decides to go back to his relatives to find shelter and protection, but at the same time Üsön and his sons are tempted by the Chinese rulers, who promise a great reward for the head of Manas: the rule of the outside province of China, Chet Beijin. With that purpose Üsön and his family leave from Manchuria. On arrival in Talas Manas meets them joyfully and arranges a feast in honor of his uncle. Five közkaman conspire to poison Manas. But thanks to a medicine provided by Kanykei, Manas manages to survive. The közkaman take advantage of the situation of panic, rob the treasury of Manas and leave for Beijin. But members of the military team of Manas catch and destroy them. After he has heard the story of Kanykei, Semetei strives to do his duty - to avenge his father Manas and to regain his hereditary power in Talas.

THE RETURN OF MANAS' FAMILY TO TALAS: The return of Semetei in Talas is accompanied by miraculous signs that point him out to be the legitimate heir of his father in the perspective of national consciousness. At Manas' mausoleum there is a mysterious sound like thunder, which marks the return of a son and heir. The animals that used

to serve Manas welcome Semetei as their owner. The spear of Manas starts stabbing by itself on the arrival of his son, his gun Akkelte begins to shoot out loudly. One of the warhorses of Manas, Taibuurul, grieved like a person after the death of his old master: he did not eat for days, fled to the mountains and turned wild. With a whinny Taibuurul runs toward Semetei, sniffs him and fondles him. The wonderful dog of Manas Kumaiyk, and his white gyrfalcon Akshumkar disappear after Manas' death; greet Semetei upon his arrival. The footed camel Jelmayan, who had been standing on his knees at the mausoleum of Manas for twelve years, stands up at the approach of his successor and goes to meet him.

DISPUTES WITH RELATIVES, VASSAL KHANS AND WARRIORS OF MANAS: with threats and force Semetei regains the arms of his father, six swords, among them the sword Zulpukor (sword of Manas), the spear Syrnaiza, gun Akkelte, the axe Aibalta, the silk armor Akolpok that is impervious to bullets, the belt with a tobacco pouch Akkise, the hiking bag Akkurdzhun and even Manas' whip.

Old Bakai, the wise advisor of Semetei's his father, becomes director and assistant of Semetei on his return to Talas. He saves Semetei from the machinations of his grandfather Jakyp who, meeting his grandson, offers him a poisoned chalice. He advises Semetei to spare the life of his unruly relatives. The poisoner Jakyp is killed by the insulted women Kanykei and Chyiyrdy. Kanykei also brutally cracks down on Akylai, the unfaithful wife of Manas. Semetei is ready to forgive Abyke and Kōbösh, and even offers, in accordance with family law, the hand of his mother Kanykei. But the brothers of Manas themselves raise war against their nephew, during which they die. It is not Semetei who kills them, but his father's gun and peak. Semetei bitterly complains that he was unable to prevent the spilling of his rebellious relatives' blood.

Disputes with relatives, khans, vassal and rebellious warriors occupy much more space in "Semetei" than in "Manas". Abyke and Kōbösh are supported by vassals that were once offended by Manas, and by former members of the conspiracy of seven khans, such as Ürbü, and their sons, for example, the son of Muzburchak. His second cousin Chynkhojo, son of Japak and grandson of Shygai brother of Nogoikhan, also

refuses to recognize the authority of Semetei. Moreover, he continues the family feud that commenced when Japak tried to set up Manas' own allies against him, for which he was punished at the hands of Manas' supporters. He conspires against Semetei with Toltoi, the head of the Kyrgyz tribe Jediger. Toltoi is also the hereditary enemy of Semetei: his father Bagysh was killed by Manas during the conspiracy of khans.

In comparison with the epoch of Manas, Semetei's epoch is a period of tribal strife, and of tribal and family feuds.

The old companions of his father are also disobedient to Semetei – the “Kyrk Choro” (forty warriors) of Manas also switched to the side of his younger brothers. The most active traitor is the head of the Kyrk Choro, the old man Kyrgyl-chal and the youngest companion Tazbaymat.

Semetei considers the company of his father his most precious legacy. Semetei forgives them more than once, nevertheless, the warriors continue to rebel against the son of their former lord, reproaching the late Manas that when they defeated their enemies, all praise went to Manas. “Manas was no braver than us! Are we going to obey him all our lives and serve Manas' offspring?” Therefore, they tried to cross over to Kongurbai twice. For the second time, Semetei was forced to fight with them and this time he killed them all, including four of his relatives - Chyibyt, Kochkor, Adybai and Kölbai.

Henceforth, instead of Manas' forty companions, Semetei is accompanied only by two: the sons of Almambet and Chubak - Gülchoro and Kanchoro.

MARRIAGE OF SEMETEI AND AICHÜRÖK: the story of the marriage of Semetei and Aichürök has a fabulously romantic character. Aichürök is the daughter of the Afghan ruler Akunkhan, who once passed over to the side of Manas and became an ally of the Kyrgyz people. During the commemoration feast for Kökötöi Akunkhan and Manas betrothed their children before birth. This ancient tradition “bel-kuda” is widespread among peoples of Central Asia.

However, as the daughter of Afghan Khan Aichürök also has fabulous origins: she is from the world of kayip (this is the world of not

dead, not alive, of blind and deaf, a world in the Indian subcontinent, on a magical island in the Aral Sea) and can turn herself into a swan. Before meeting with Semetei, Aichürök is threatened by Toltoi, who wants to take her as his wife by force and keeps her city under siege. Aichürök decides to eliminate the threat to herself and her city, turns into a swan and flies around the world in search of a hero-savior. She flies along twelve khans and Beks: Kongurbai, Ümötöi, Koshoi, Malabek, Kozubek, Sanjybek, Synchybek, Bilerik, Töshtük, Ürbü, Muradyl and Semetei. Aichürök rejects them all, except Semetei. She lures Akshumkar, the white gyrfalcon of Semetei, to her homeland. The search for the missing bird leads Semetei to his bride to Urgench. Semetei, Kanchoro and Gülchoro enter into a battle with Chynkhojo and Toltoi who for a long time kept the city of Aichürök under siege. As a result, Chynkhojo and Toltoi die and Semetei marries Aichürök.

CAMPAIGN OF SEMETEI AGAINST KONGURBAI AND REVENGE FOR THE DEATH OF MANAS: After the wedding Semetei goes on a campaign to Kongurbai in China to avenge his father's death. The aim of Semetei is not the conquest of China or Beijing, but revenge on Kongurbai for the murder of his father. With great difficulty Semetei reaches the border area and the battle begins. Kongurbai intercepts Semetei and shoots him with a firearm. Semetei is seriously wounded. Aichürök arrives in the form of a swan on the battlefield to save the mortally wounded Semetei. Stepping over his body, she pulls the bullet out of his wound (an ancient magic motive that occurs in many nations of the world). The campaign ends with the murder of Kongurbai and his associates.

DEPARTURE OF SEMETEI TO THE WORLD OF KAYIP: After some time, the son of Kokche Khan and Semetei's cousin from his mother's side Umetey, also stands up to Semetei. As a pretext for a quarrel, he demands that Semetei should pay "kun" (i.e. blood money) for his father, who was killed by the Chinese during the "Great Campaign". The murder of Ümötöi leads to new blood feuds: the mother of Akerkech and the sister of Kanykei raise against Semetei Kyias Khan, the brother of the late Toltoi. With the help of the traitor Kanchoro,

Kyias manages to seize power and to defeat Semetei. To save Semetei, the younger sister Aichürök from the world of kayip, the peri Kökmonchok, takes the mortally wounded hero into the world of kayip, where she heals his wounds and places a spell on him.

(By V.M.Zhirmunskiy)

COMMEMORATION FEAST FOR KÖKÖTÖI

It should be noted that in the version of Sayakbai Karalaev the large, independent episode of the “Commemoration Feast for Kökötöi” is not in “Manas”, but in “Semetei”. As the episode is presented as Toltoi’s memoirs that is only logical. This tradition can be traced in other narrators.

Before his death, Kökötöi, a senior fellow of Manas, bequeathed to his son Bokmurun the task to arrange a commemoration ceremony (“ash”). He sends a messenger to cruise various kingdoms and convene the guests, threatening that those who do not appear on the invitation will be smashed by Bokmurun. The rulers of different countries come to the funeral, along with their troops, as if on a campaign. Among the guests are the three main opponents of the Kyrgyz: Joloi, Kongurbai and Neskara. Considering himself the new ruler of the Kyrgyz people, young Bokmurun ignores Manas and does not invite him to the feast. Using this to his advantage, Kongurbai decides to intimidate the Kyrgyz and take Bokmurun’s warhorse Maaniker by force. Caught in a bind, the hosts decide to invite Manas. Manas, angry at Kongurbai and Bokmurun starts beating the people of Kongurbai and sets his own rules. Frightened, he apologizes and presents Manas gifts. According to the tradition games and competitions follow. Manas wins a golden bullion in archery. In other competitions, whether fight or tournament, the winners are Manas and his companions. In wrestling, old Kshoi beats the giant Joloi. At the final games, the person whose horse comes first can take Kökötöi’s banner - a matter of honor and fame of the family that provides the winning horse. During the competition the horses are affected in many different ways, and the horses of the enemy are

mutilated and killed by use of ambush. Yet Manas and his supporters' horses come first. Kongurbai discards the organizers of the memorial, and forcibly takes away the prize. Enraged Manas rushes in pursuit of Kongurbai but Koshoi and Bakai stop him.

(According to V.M.Zhirmunskiy)

1.3. The traditional plot of the third part of the trilogy of the “Manas” epic - “Seitek”.

- 1. Birth of Seitek;**
- 2. Return of Semetei family in Talas;**
- 3. Battle of Seitek with Sarybai;**
- 4. Return of Semetei to the living world;**
- 5. Departure of the five characters to the world of kayip.**

BIRTH OF SEITEK: After the departure of Semetei to the world of kayip, Aichürök was given to the winner Kyias as a military trophy, despite of her heroic resistance. The family of Manas and Semetei suffers a severe time of humiliation. Manas' mother Chyiyrdy rips open her stomach in despair. Kyias gives old Bakai and Kanykei “as a goat” to the amusement of his warriors. Gülchoro, badly wounded, is captured by Kanchoro. This vengeful enemy tells him to cut his right shoulder blade and gives the crippled man to his herdsmen for slavery. Kanchoro takes Chachykei as his wife, seizes the power and rules the Kyrgyz. The people suffer under the yoke of Kanchoro.

Kyias marries Aichürök, but Aichürök remains faithful to Semetei. She brings to the bed of Kyias another woman, to whom she gives charms with the help of magic. She herself takes the image of a swan at night, and for the whole night she sits on the chimney of the yurt.

Aichürök, who became the wife of abuser Kyias against her will, bears a child of Semetei. She cunningly tries to pass him off as the son of Kiyas in order to save the life of the future successor of Manas. During birth Kyias tries to kill the baby, in which he has a presentiment

of a future avenger, but thanks to the foresight of Aichürök, his plan fails. The long twelve month pregnancy and prolonged childbirth herald the birth of a future hero.

RETURN OF SEMETEI'S FAMILY IN TALAS: In twelve years Seitek matures and learns the secret of his origin. Gulchoro heals his wounds with the help of the wise healer Momunjan, who came from Baghdad and became the principal assistant and advisor of Seitek. Aichürök, Gulchoro and Seitek move to Talas. In Talas the usurpers and traitors are punished. Kanchoro is killed by the women Kanykei and Aichürök. Seitek becomes Khan of the Kyrgyz. The people return to Talas and live in prosperity.

BATTLE OF SEITEK WITH SARYBAI: Then begins an episode of the battle between Seitek and Sarybai, son of Jelmoguz, who once was killed by Manas on battlefield. Giantess Kuialy, a friend of Aichürök and daughter of kayip, comes to help Seitek. During the battle Sarybai is killed.

RETURN OF SEMETEI TO THE LIVING WORLD: Soon Karadöö, the son of the first member of the military company of Manas Kutubiy, joins Seitek. One day near the mountain cave Kara-Üngkür he sees Semetei. He tries in vain to hail Semetei. Gülchoro is unable to bring him back to the people, but milk of his beloved mother Kanykei returns Semetei to consciousness and memory and removes the spell of the peri.

DEPARTURE OF FIVE HEROES TO THE WORLD OF KAYIP: However, some time after the regimen of Seitek he again leaves his people and goes along with Bakai, Kanykei, Gülchoro and Aichürök. The immortality of these characters is spread among the animals associated with them: the horse of Semetei Taibuurul, horse of Bakai Kökcholak, horse of Gülchoro Surkoion, the white gyrfalcon of Semetei Akshumkar and his faithful dog Kumaiyk.

(By V.M.Zhirmunskiy)

1.4. Causes of distortion and changes in traditional plot of the “Manas” epic

It should be noted that during the socialist era the “Manas” epic repeatedly underwent all sorts of pressure from the regime. This was due primarily to the political objectives of the government. Some episodes have been corrupted, sometimes even the traditional story of the epic. Political and religious motives were excluded from the plot of the epic. They were considered hostile to the ruling power, and considered to contain pan-Islamic, pan-Turkic and reactionary elements.

Not bothering to ask permission from the storytellers themselves, who are the creators of the epic, the government flagrantly edited and changed the national treasure. Similar attempts were made not only to the “Manas” epic, but also to other epics of the peoples inhabiting the Soviet Union (the Kazakh “Alpamysh”, “Koblandy Batyr”, etc.). There was no limit to the privilege of governmental agencies.

For example, one of the major episodes of the “Manas” epic, the **“Commemoration Feast for Kōkōtōi”**, which was traditionally told by narrators in the second part of the trilogy (“Semetei”), and thereby had its logical place, was included in the first part of the trilogy (“Manas”). Only in Sagymbai Orozbekov’s version this episode takes place in the first part of the trilogy. Most likely, this episode was moved by Sagymbai Orozbekov from the second part to the first during the recording of the epic or by Y. Abdrahmanov who recorded his version in order to give a more complete biography of Manas. According to this fact, we can see how the traditional epic story may change and how these changes alter the complete picture of the entire epic. It is another thing altogether if the changes are justified and serve to improve the story of the epic.

Storytellers of the epic are trying to stick to the order of the episodes themselves with each new version, which became a rule for them.

And Professor R.Kydyrbaeva writes on this issue: “This does not mean that every time they are narrating the epic text they hold the volume of verses and their sequence. The same episode may in the previous or subsequent repetition sound with more detail or, conversely, be abbreviated - depending on how the narrator succeeds in this creative moment to present this or that episode and how he was able to relate the traditional material of the epic with his own short-term mood. Each new epic legend is a new birth, in each case it is re-conceptualized, re-programmized, re-restored, without departing from the general epic tradition”(3. p. 99-106).

TEST QUESTIONS:

1. What is the significance of a false name in the “Manas” epic?
2. What is the meaning of the proper names in the lives of heroes of the “Manas” trilogy?
3. What is the place and role of dreams in the trilogy of the “Manas” epic?
4. What kinds of symbols and signs are present before and after the birth of Manas?
5. What is the role and mission of the national hero in the “Manas” trilogy?
6. What is the meaning of struggle in the “Manas” trilogy?
7. What is the role of the war-horse of the hero in the “Manas” trilogy?
8. What is the role of women in the “Manas” trilogy?
9. What are the reasons for the distortion of the traditional story of the “Manas” trilogy?
10. Why did Jakyp give away his son to Oshpur?
11. The names of which legendary heroes are mentioned in the trilogy, and for what reasons?

12. Why was Manas offended by his father that he was gone for a while from him?

13. Under what circumstances was Manas injured?

14. What goals did Kōbösh pursue after Manas' death?

15. What did Jakyp do when he learnt about Semetei's return?

16. Where was Seitek born?

17. What intentions did Kiyaz have in regard to Seitek?

18. What was the fate of Gülchoro after Semetei left to the world of "invisible" (kayıp)?

19. Under what circumstances were Semetei and Aichürök engaged?

20. Under what circumstances did Semetei first meet Aichürök?

21. Under what circumstances did Semetei leave to the world of "invisible"?

22. Which of the characters at the end of the trilogy of the "Manas" epic goes to immortality - the "invisible" world?

23. By whom and how was Semetei saved during his campaign to Beijin?

24. What is the fate of Chyiyrdy in the third part of the "Manas" trilogy?

25. What was the cause of Ümötöi's death?

26. What kind of family relationship do Semetei and Ümötöi have?

27. What would happen if Manas did not go to Beijin campaign?

28. For what reasons did Manas leave the Altai land?

29. For what reasons did Almambet leave his homeland?

30. For what reasons did Almambet leave Kōkchö?

LITERATURE:

1. *Abramzon S.M.* Kirghizi I ih etnogeneticheskie i istoriko-kulturnye svyazi”, Frunze: Kyrgyzstan, 1990.
2. *Bakchiev T.* Svyashennyi zov. Mnemonicheskoe tvorchestvo dzhomokchu. B.: 2005.
3. *Zhirmunskiy V.M.* Narodnyi geroicheskiy epos. M.L., 1962.
4. *Karypkulov A.* “Manas” i manasovedenie / Entsiklopedicheskiy fenomen eposa “Manas”: Sbornik statey ob epose “Manas”. – B.: Gl. red. KE, 1995.

LIST OF SOME EPISODES FROM THE TRILOGY AND OTHER PARTS OF THE “MANAS” EPIC THAT WERE RECORDED FROM RECITATIONS OF NARRATORS:

Recordings done before the Soviet period (1856-1911):

1. Recordings done by Ch.Valikhanov in 1856, the name of the narrator is unknown, published in 1994;
2. Recordings done by V.Radlov in 1869, the name of the narrator is unknown, published;
3. The version of Kenjekara Kalcha uulu, recorded in 1903 to a phonograph;
4. Recordings done by D.Almashi in 1911, the name of the narrator is unknown, published;
5. The version of Tynybek Japyev (1898), published.

Recordings done during the Soviet period (1922-1988) and stored in Academy of Sciences of Kyrgyzstan:

1. Abdylda Döölötov – manuscript „Manas“;
2. Abylgazy Zhumabaev – manuscript „Manas“;
3. Almabek Toichubekov – manuscripts „Manas“, „Semetei“, „Seitek“;
4. Aktan Tynybekov – manuscript „Semetei“;
5. Akmat Yrysmendeev – manuscripts „Manas“, „Semetei“;
6. Akmat Toktogulov – manuscript „Manas“;
7. Akun Tashev – manuscript „Manas“;
8. Akyn Shadykanov – manuscript „Manas“;
9. Alyiman Musaeva – manuscript „Manas“;
10. Alymjai Syrдыbaev – manuscript „Semetei“;
11. Anargül Tajybaeva - manuscript „Manas“;
12. Asankan Zhumanaliev – “Story of Almambet”, published;
13. Bagysh Sazanov – manuscripts “Manas”, published, “Semetei”, “Seitek”;

14. Baisheri Albanov – manuscript „Semetei“;
15. Börübai Sultanov – manuscript „Manas“;
16. Döötaaly Kasymbaev – manuscripts „Manas“, „Semetei“;
17. Dunkana Kochukeev – manuscript „Semetei“;
18. Jakshylyk Sarykov – manuscripts „Semetei“, „Seitek“;
19. Janybay Kojekov – manuscripts „Manas“, „Semetei“, „Seitek“;
20. Jolborsaaly Turdaaliev – manuscript “Quarel of Chubak with Almambet“;
21. Imangazy Isagulov – manuscript „Semetei“;
22. Kaaba Atabekov – manuscript „Great Campaign“;
23. Kalbek Jumagulov – manuscript „Semetei“;
24. Kalbübü Süünbaeva – manuscript „Semetei“;
25. Karymshak Jooshbaev – manuscript „Wake for Kökötai“;
26. Kasymbai Birnazarov – manuscripts „Manas“, „Semetei“;
27. Kuyruchuk Ömürzakov – manuscript „Semetei“;
28. Lapaz Kökközov – manuscript „Manas“;
29. Maldybai Borzuev – manuscript „Semetei“;
30. Mambet Chokmorov – „Manas“ published in shortened version, manuscripts „Semetei“, „Seitek“;
31. Mambetaaly Ashymbaev – manuscripts „Manas“, „Semetei“, „Seitek“;
32. Matisak Akbaev – manuscript „Manas“;
33. Matisak Bekiev – manuscript „Manas“;
34. Masha Kadyrov – manuscript „Semetei“;
35. Moldobasan Musulmankulov – manuscripts „Manas“, „Semetei“, „Seitek“;
36. Momush Shapakov – manuscripts „Manas“, „Semetei“;
37. Murat Kalbaev – manuscripts „Manas“, „Semetei“;
38. Naimanbai Balyk uulu – „Mausoleum of Manas“, „Military equipment of Manas“;
39. Nasyr Iskenderov – manuscripts „Manas“, „Seitek“;
40. Sygymbai Orozbekov – „Manas“ published;
41. Sayakbai Karalaev – „Manas“ published, „Semetei“ published in shortened version, „Seitek“ published in shortened version, „Kenen“

published in shortened version, „Alymsaryk, Kulansaryk“ published in shortened version;

42. Saparbek Kasmambetov – manuscript “Semetei” (episode);
43. Sarinji Kozhombardiev – manuscript „Manas“;
44. Seidana Moldokeeva – „Semetei“, published;
45. Seide Deidi kyzy – manuscript „Manas“;
46. Ösör Joldoshev – manuscript „Semetei“;
47. Tagai Bekmuratov – manuscripts „Manas“, „Er Koshoi“;
48. Togolok Moldo – manuscripts „Manas“, „Semetei“, „Seitek“;
49. Toktosun Baybuuraev – manuscript „Semetei“;
50. Turdumambet Akmataaliev – manuscript „Manas“;
51. Shaabai Azizov – „Manas“ (episodes), „Er Saryk“ (great-grandson of Manas);
52. Shapak Yrismendeev – manuscripts „Manas“, „Semetei“, „Seitek“;
53. Ybraiyim Abdrahmanov – manuscripts „Manas“, „Semetei“, „Seitek“, published;
54. Ysa Jumabekov – “Semetei”, published;
55. Ergesh Tashymbetov – manuscript „Manas“.

Recordings done in last 24 years (1992-2016):

56. Asankan Jumanaliev – “Birth and childhood of Manas”, published in 2012;
57. Döölötbek Sydykov – “Seitek”, published in 2010;
58. Zuurakan Sydykova – “Birth of Manas”, “Wake for Kökötöi”, “Great Campaign”, published in 2012;
59. Kaaba Atabekov – manuscript „Manas“;
60. Momush Shapakov – “Manas” published in 2013.
61. Saparbek Kasmambetov – “Er Koshoi”, published in 2011, „Bilerik“, published in 2011, „Childhood of Manas“, published in 2011, “Jarmanas” published in 2015;
62. Talantaaly Bakchiev – “Story of Almambet”, published in 2012, “Wake for Manas”, published in 2011;

63. Togolok Moldo – “Semetei” published in 2013;
64. Urkash Mambetaliev – “Semetei”, published in 2010, “Birth and Childhood of Manas”, published in 2011;
65. Shaabai Azizov – “Manas” published in 2012-2013, “Semetei” published in 2013, “Seitek” published in 2013;
66. Shapak Yrysmendeev – “Manas” published in 2013, “Semetei” published in 2013.

Only a few episodes of these versions were published in the forties of the 20th century, and some have been used in the consolidated shortened version of the trilogy of the “Manas” epic, which was published between 1958-1960 and 2014.

LITERATURE:

1. „Manas“ Entsiklopediyasy. A. Karypkulov, Editor in Chief – Bishkek: Kyrgyz Entsiklopediyasynyn bashky redaktsiyasy, 1995. Volume I, II.

COMMENTARIES ON NAMES OF HEROES IN THE EPIC “MANAS”

A

Abyke son of Jakyp, half-brother of Manas, attempted to marry Kanykei and kill Semetei.

Agynai father of Aruuke, Almanbet's father-in-law.

Agysh kyrgyz hero, beat Kalmyk hero Tüköbay in wrestling at Kökötöi's Memorial Feast.

Adam ata religious-mythological character in the Bible and Quran.

Adybaison of Jakyp, half-brother of Manas, attempted to marry Kanykei and kill Semetei.

Ajotitle for ruler, synonymous to Khan.

Ajybaison of Argynkan, one of Manas' forty companions, ambassador, diplomat.

Ajybaiuncle of Aichürok, Akunkhan's brother.

Azezilname of Satan in Islam.

Azizkhanfather of Almambet, Chinese leader.

Aziret Aalythe forth caliph in Islam, Prophet's son in law.

AibanbozManas' horse, given by Koshoi and used for hunting.

AidarkanKazakh khan, Kökchö's father and Kanykei's brother in law.

Aijanjungfather of Birmyskal, Chubak's father in law, Esenkan's advisor.

Aikojoreligious-mythological figure.

Aikölepithet used for Manas, means Generous.

Aichürökwife of Semetei, daughter of Akunkhan.

Akayarone of Manas' forty companions.

Akbaltawife of Gülchoro, daughter of Jamgyrchy.

Akbaltaleader of Noigut tribe, Jakyp's advisor, found and adopted Chubak at age 6

Akbermet wife of Seytek

Akerkechsister of Kanykei, wife of Kazakh khan Kökchö

Akjainakson of Artykhan, one of the forty companions
 Akjoltoison of Adykkhan, one of the forty companions
 Akjolotoison of Kutubiy, Seitek's advisor
 AkkulaManas' horse
 AkolpokManas' battle garment
 AksargylManas' horse
 Akunbeshim ruler of Chüi Kalmyks before Manas
 Akunkhanfather of Aichürok, Afghan khan
 AkshumkarManas' gyrfalcon
 Aylaiwife of Manas, Shooruk's daughter
 Alakenson of Almysh, one of the forty companions
 Alakunruler of Kashgar city
 AlanchakanManas' ancestor
 AlgaraKongurbai's battle horse
 Almambetson of Azizkhan, Manas' milk brother and friend, one of
 the forty companions
 AloocheChinese army leader, Kongurbai's and Booke's father's
 warrior
 AltynaiBukhara queen, Kanykei's mother
 Altynaimother of Almambet, Soorondük's adopted daughter, Kyr-
 gyz in origin
 Altynaiwife of Manas, Aikhan's daughter
 Alymsarykgrand grandson of Manas
 Arbaldaison of Üsön (Közkaman), uncle of Manas, attempted to
 kill Manas with his brothers
 Aruukewife of Almambet, Agynaiter's daughter, Gülchoro's moth-
 er
 Aruukewife of Koshoi
 ArchatoruManas' horse, given by Bokmurun at Kökötöi's Memo-
 rial Feast
 Ata1. Father 2. Ancestor 3. Mythic supporter of people and animals
 Ataison of Ardalyk, one of the forty companions
 Atemirfather of Kanykei, nickname of Bukhara ruler, real name
 Temir khan

B

- Baatyrkhan father of Bakdöölöt, father in law of Jakyp
Babyrkhan Manas' ancestor
Bagysh ruler of Jediger tribe, Toltoi's father
Bai older brother of Jakyp, father of Bakai and Baitailak
Baigur Manas' ancestors
Baikonur son of Kongurbai
Baimyrza son of Bai, older brother of Bakai
Baitailak son of Bakai
Baichoro son of Baabedin, one of Manas' companions
Bakais on of Bai, Manas' uncle and advisor of Manas and Semetei
Bakdoolot wife of Jakyp, Chayan's daughter, mother of 6 brothers:
Abyke, Köbösh, Adybai, Kölbai, Chyibyt, Kochkor
Balakhan Manas' ancestor
Bekeba is on of Üsön, Manas' uncle, who together with his other
brothers wanted to kill Manas
Berdibek son of Ulakhan, real name was Syrgak, one of the forty
companions
Birmyskal Aidjanjun's daughter, Chubak's wife
Bozkertik warrior, ruler of Chinese clan Mangut
Bozuul/Bozjigit Botokhan's son, one of the forty companions
Bokmurun adopted son Kökötöi
Bolota adopted son of Akbalta, real name was Chubak
Bookes on of Alooqe, who joined Manas after father's death
Boronchu Chinese warrior
Bögöl companion of Manas
Börüköz son of Esenkhan, ruler of Soolon clan
Budangchang ruler of Chinese city Tokonarat, one of Chinese war-
riors
Burambek/Buyanbek son of Muzburchak, one of Manas's compan-
ions
Burulcha wife of Almambet, daughter of Esenkhan
Buudaibek daughter of Chynsha, wife of Kazakh khan Kökchö

Buudaiykfather of Muzburchak, influential Kyrgyz man
BuurakanManas' ancestors

C

Chylabaruler of Chinese city Kakan
Chagaldaison of Üsön (Közkaman), attempted to kill Manas
Chaganbai/Chalybaione of Manas' companions, Küldür's son
Chalikone of Manas' companions, Kambar's son
ChalkuirukTöshtük's battle horse
Chachykeifirst wife of Semetei, Shaatemir's daughter
ChayankhanManas' ancestor
Chong bilgichChinese sniper, Kojojash's son
ChongjindiManas' nickname
ChochmorKyrgyz hero
Choiun alpChinese hero
Chubakadopted son of Akbalta, ruler of Noigut tribe, one of Manas' forty companions
Chyibytson of Jakyp, Manas' half-brother
Chyiyerson of Nogoikhan, brother of Jakyp
Chyiyrdymother of Manas, Jakyp's first wife, wife of Jakyp's brother, according to traditional custom she became Jakyp's wife after her husband died
ChylabaAlmambet's ancestor
Chynkojason of Shygai, Semetei's internal enemy

D

Döngkarawarrior in Manas' army
DöödürChinese warrior
Dörböldöison of Üsön (Közkaman)

E

Ebegeifriend of Kenensary, Janaaly's son
EgizeiKyrgyz hero

Elemanone of Manas' companions
EmilKyrgyz hero
EsenkanChinese ruler
Eshtekfather of Jamgyrchy, elder of Nogoi tribe, Manas' close relative

G

Gülnaarwife of Kökbörü, Karacha's daughter
Gülchoroson of Almambet, advisor of Semetei and Seitek

I

Ysmaiylbrother of Kanykei, Temirkhan's son

J

Jabykewarrior in Manas' army
Jainakone of Manas' companions
Jaisang-son of Ümöt, singer, one of forty companions, composed first verses about Manas
Jakypfather of Manas
Jamgyrchyson of Eshtek, close relative and one of companions of Manas
Janadilson of Atemir, one of Kanykei's brothers
Janadilfather of Kökötöi
Jangerone of Manas' companions
JangshaaChinese warrior
Japakson of Shygai, Manas' uncle
Jarmanasson of Samarkand Ishen, captured by the Chinese instead of Manas
Jeldeibozson of Üsön (Közkaman), attempted to kill Manas
JelmayanManas' camel
Jel tijbesson of Üsön's (Közkaman), attempted to kill Manas
JeseChinese warrior
Jetelekmythic epic hero
Jetkirbiyfather of Agysh

JaibolotBakai's sword
JoikumaAlmambet's sword
Joloison of Keder, Kalmyk warrior
Joon alpmythic Chinese cyclops
Joorunchuwarrrior in Manas' army
Joshoson of Ürbü

K

Kabyke son of Karatul, one of Manas' companions
Kabylbrother of Kanykei, Atemir's son
Kazan alpmythic Chinese cyclops
Kaigylone of Manas' companions
Kaisarson of Aidjandjuna, Chinese warrior
KaiypdangKalmyk khan, father of Karabörk, Manas' father in law
KaiypchalManas' friend
Kaiyrdinheathen, who rejects Islam
KakanChinese title for the Emperor
Kalkamanone of Manas' companions
KaltangKalmak warrior
Kaman alpChinese cyclops
Kambarone of Manas' companions
KambarkanKazakh khan, Kökchö's grandfather
Kanchoroson of Chubak, milk brother of Semetei
Kanykeiwife, friend and advisor of Manas, Temir khan's daughter
Kanyshairuler of Tyrgoot tribe, Kalmak female warrior
Kanyshaiwife of Bokmurun, Tülkü's daughter
KangshybekKashgar Khan
Karabörkfirst wife of Manas, Kaypdang's daughter
Karagulson of Kataal, leader of Chinese herdsmen, guardian of
Chinese borders, Kongurbai's friend from childhood
Karadöngfather of Jarmanas
Karadööson of Kutubiy, friend of Seitek
KarajoiChinese sniper
KarkanKyrgyz khan, Manas' ancestor, united all Kyrgyz people

KaramarDragon

Karatai son of Yraman, real name Yrchyuul, one of forty companions, composed song about Manas

Kara ustablacksmith, weapon master of Manas

Karachafather of Saikal, ruler of Noigut tribe

Karlygachsister of Manas with heroic character

Kartkurong Argynkhan's son Adjibai's battle horse

KarykhanChinese Emperor

KegetiKalmak army leader under Akunbeshim

Kederfather of Joloi

Kezekfather of Shooruk

Kemelson of Se it, ruler of Egypt

Kenengrandson of Manas

KerbenShongo one of Manas' forty companions

KerkeChinese warrior

KechilBuddhist monk

Kitegrandson of Kongurbai, Chinese army leader

Kiten alpChinese cyclops

Kishimjandaughter of Ysmayil, Semetei's aunt

Koenaalyson of Kökbörü

KoienbozBakai's horse

KojojashChinese sniper

Kojosanmythic supporter of heroes

KojoshKyrgyz ruler

KozubekKokand ruler

Kongurbaison of Alooqe, Chinese army leader, khan, who wounded Manas and Semetei

Kochkorson of Jakyp, Manas' half-brother

KochkuKalmak warrior, killed by Manas in his first battle

Koshoirespected Kyrgyz elder, hero, warrior, beat Chinese hero Joloi at Kökötoy's Memorial Feast

Köböshson of Jakyp, half-brother of Manas

KogalaKökchö's battle horse

KögalaChubak's battle horse

KögöiManas' ancestor
 Kögönruler of Naiman tribe
 KökbörüCrimean khan Urumkan's son, kipchak ruler, Manas'
 friend
 Kökmonchoksister of Aichürök
 KökötöiTashkent ruler, Kyrgyz elder, Manas' relative
 KöktulparBakai's battle horse
 KökchöKazakh khan
 Kökchöközson of Üsön (Közkaman), attempted to kill Manas
 Kölbaisong of Jakyp, Manas' half-brother
 Köödönadvisor of Chinese Emperor
 Körpöjanwife of Bakai
 KötörüşJapanese hero from Syimun Island
 Kulansarykson of Kenen, Seitek's grandson
 KumaiykManas' greyhound
 Kutan alpChinese Cyclops
 Kutubiy son of Kadoobai, real name Chegebay, Manas' friend from
 childhood
 Kuyalywife of Seitek, Kaiypchal's daughter
 KüdöngChinese warrior
 Kümüşhaiwife of Ysmaiyl
 Küngjangjungadvisor of Esenkhan, Manas' enemy
 KünkanKalmak khan
 Küpüson of Küngjangjung, Seitek's enemy
 Kyzylsarthealer, healed Gülchoro's wounds
 Kyzyrmythic hero, Prophet
 KyljeirenAlmambet's horse
 Kyiyazson of Toltoi, had a conflict with Semetei
 Kyiyashwife of Joloi

M

MaamytbekChinese cyclops
 MaamysultanBadahshan ruler
 MaanikerKökötöi's horse, later his son Bokmurun's horse

MadykhanChinese cyclops
 Majikson of Kortuk, one of Manas' companions, real name Sha-
 kum
 Mazabylruler of Mekka and Medina
 MalgunChinese cyclops
 Manasmain hero in the epic Manas, Jakyp's son
 Manjuu alpChinese cyclops
 Mangkush alpChinese cyclops
 Markataiwife of Akbalta, Kiypkhan's daughter
 Mederruler of Daules tribe
 MoltokanKarakitai Khan
 Muzburchakruler of the city Chambyl, Budaiyk's son
 MuzkindikChinese hero sent to Altai by Esenkhan to kill Manas
 Muradylson of Kyrym, Chinese hero

N

Neskarakhan of Manchjur, Kongurbai's and Joloi's ally
 NogoikhanManas' ancestor
 NuukerChinese hero sent to Altai by Esenkhan to kill Manas

O

Obo Enerreligious-mythological hero, taken from Bible and Quran
 ÖguzkhanManas' ancestor
 Oisalkynwife of Ürbü, Keimen's daughter
 Oisul ata mythic hero, spiritual supporter of camels
 Oluyaholy man
 Oluya chalmythic hero, holy man
 OrgoChinese khan
 Ormonbekone of Manas' companions, Tekechi 's son
 Orozdubrother of Jakyp, Nогоi khan's son
 Orozonson of Üsön (Közkaman), attempted to kill Manas
 OrokbashChinese hero, Shypshaidar's son
 OrokkyrChinese hero, ruler of Chinese tribes Shebe and Solon

OronguQueen of Kangai, Kalmak female warrior
OshpurJakyp's herdsman
ÖzübekKhan of Kashgar

P

PanusKalmak ruler, ruled Tashkent before Kōkōtōi Khan
PangKongurbai's ancestor
Periangel

S

Sbaibiyone of Manas' companions
Saikalwife of Manas, ruler of Noigut, Karacha's daughter
SanjybekKokand ruler
SanirabijgaManas' wife's name before marriage, daughter of the
khan of Bukhara Atemir/ Temirkhan
SaralaAlmambet's battle horse, buried with Almambet
Sary ayarOrgokhan's magician
Sarybaison of Jelmoguz
SarybuurulSaykal's battle horse
Sarytaz/Sarykan Manas' close relative, told Semetei about his fa-
ther Manas
Satayson of Sargylbai, one of Manas' companions
Seitekgrandson of Manas
Semeteison of Manas
Serekone of Manas' companions, real name Baisabai
Shaatemirbrother of Temirkhan, Chachykei's father
ShoorukAfghan khan, father of Akylai,Manas' father in law
ShuikuchuKongurbai's spy, cook of Manas
Shuutuone of Manas' companions
Shygaison of Karakhan, Jakyp's brother, father of Chynkojo
Shypshaidar Chinese sniper
Solobounce of Almambet
Sooronduk father of Altynai, Azizkhan's father in law
SuipuEsenkan's magician

Sulaimanprophet, taken from Quran and Bible
SurkoionToltoi's battle horse, later Gülchoro's horse
SynchybekAndijan ruler
Syrgakone of Manas' companions, Ulankhan's son, real name Ber-
dibek

T

Tazbaymatone of Manas' companions
TaybuurulSemetei's battle horse, given by Saikal to Manas
TaytoruManas' horse given by Koshoi, participated in horse race
after Manas' death on Kanykei's initiative
Teiyshruler of the city Tekes, appointed by Manas
Tekesruler of the city Tekes, older brother of Teiysh
Tokotaione of Manas' companions
Toktobaison of Üsön (Közkaman), attempted to kill Manas
Toltoiruler of Jediger tribe, Bagysh's son
Toorulchuone of Manas' companions
TootoruKyiaz's battle horse
ToruaigyrKaragul's battle horse
Tölöbaihero from Jediger tribe, advisor of Kyiaz
Tölök one of Manas' companions, Tülöman's son
TööbalbanKokand hero
Törtaione of Manas' companions, Dörböng's son
Töshtükruler of Kypchak tribe, Eleman's son, spent 7 years in the
Underworld
TuushangChinese ruler
TüböiManas' ancestor
TüktamanChinese hero
TükübaiChinese hero
TülküAfghan khan, brother of Akunkhan
Tümönone of Manas' companions
Tümönbaison of Tülkü, Akunkhan's advisor
Tynymkanwife of Sarytaz
TynymseitKazakh tribal ruler

U

Ulakhanbrother of Jakyp, Karakhan's son

Urumkanfather of Kökbörü

UshangChinese hero

Uiukfather of Bagysh

ÜishünbaiKalmak feudal lord

Ümötone of Manas' companions, Jaysang's father

ÜmötöiKokcho, Kazakh ruler.

Ürbüruler of Torukypchak tribe, Eibitkhan's son

ÜrüstömPersian commander

Üsön (Közkaman) son of Karakhan, Jakyp's brother

Y

Ybyshone of Manas' companions

Yiman Manas' herdsman

CONTENT

FOREWORD	3
CHAPTER ONE	
Topic 1. MANAS STUDIES AND ITS PECULIARITIES AS A SCIENCE	5
1.1. Formation of Manas Studies as a Science.....	5
1.2. Research Methods in Manas Studies	7
1.3. Manas Studies as a Science in Modern Stage	11
Topic 2. ON THE ORIGIN OF THE “MANAS” EPIC.....	19
2.1. Definition of the terms – “epic” and “tale”.....	19
2.2. The emergence period of the “Manas” epic.....	21
2.3. The “Manas” epic in medieval writings.....	22
Topic 3. MANAS STUDIES DURING SOVIET PERIOD	27
3.1. Recording the Variants of the “Manas” epic.....	27
3.2. Textological research of the Manas epic in philology and history	33
3.3. Publishing the texts of the “Manas” epic.....	37
3.4. The influence of Soviet ideology to the development of Manas Studies.....	37
Topic 4. WORLDVIEW OF THE KYRGYZ AND THE ART OF STORYTELLING OF MANASCHYS	45
4.2. Types of spirits of the Kyrgyz.....	47
4.3. Manaschy’s transcendental functions	50
4.4. Types of Manaschys.....	51
4.5. The place and role of Manaschys in the life of Kyrgyz people	58
Topic 5: THE ROLE OF THE “MANAS” EPIC IN KYRGYZ SOCIETY.....	62
5.1. Interest in own roots.....	62
5.2. The search for a national ideology.....	66

CHAPTER TWO

Topic 1. TRADITIONAL PLOT OF THE TRILOGY OF THE “MANAS” EPIC	69
1.1. The traditional plot of the first part of the trilogy of the “Manas” epic - “Manas”	69
1.2. The traditional plot of the second part of the trilogy of the “Manas” epic - “Semetei”	76
1.3. The traditional plot of the third part of the trilogy of the “Manas” epic - “Seitek”	83
1.4. Causes of distortion and changes in traditional plot of the “Manas” epic	85
 LIST OF SOME EPISODES FROM THE TRILOGY AND OTHER PARTS OF THE “MANAS” EPIC THAT WERE RECORDED FROM RECITATIONS OF NARRATORS:	 88
 COMMENTARIES ON NAMES OF HEROES IN THE EPIC “MANAS”	 92

Manual for higher education institutions

Bakchiev Talantaaly Alymbekovich

MANAS STUDIES

Approved by the Ministry of Education and Science of the Kyrgyz Republic as a manual for students of non-philological programs of higher educational institutions

English translation *G. Aldakeeva*
Revision *Nienke van der Heide*

Редактор
Компьютерная верстка *Терибаевой Р.*

Подписано в печать 12.08.2018.
Форматы 60x84¹/₁₆.
Объем 6,75 п.л.
Тираж 500.

Отпечатано типографии издательства "Улуу Тоолор" .
г. Бишкек, ул. Ж.Абдрахманова, 170 а.