

## THE GREATEST EPIC OF THE TURKIC PEOPLES IS MANAS

**X.Sh.Raxmatullaev**

*Termez State Institute of Pedagogy,  
Faculty of Pedagogy and Art, Department  
Music education teacher*

**Annotation:** *This article presents the scientific and theoretical views of scientists and researchers collected in the world's largest internet libraries about the greatest epic of Turkic peoples pahlavon Manas.*

**Keywords:** *Manas, Central Asia, kyrgyz, turkish, azarbayjan, turkmen, uzbek, armenian, kazakh, hungarian, wiki, wikipedia*

### INTRODUCTION

Manas (kirg. Manas) is a heroic epic of the Kyrgyz people and the name of its main character.

The epic "Manas" is included in the UNESCO list of masterpieces of the intangible cultural heritage of mankind, as well as in the Guinness Book of Records as the most voluminous epic in the world.

The epic consists of 3 parts, actually "Manas", "Semetey", "Seitek". The main content of the epic is the exploits of Manas.

The versions of Sagymbai Orozbekov (1867-1930) and Sayakbai Karalaev (1911-1971) are considered to be classical. In the 1920s, researchers recorded only part of the actual Manas (about 19 thousand lines) from Sagymbai; the entire trilogy (937 thousand lines) was recorded from Sayakbai.

In addition, researchers recognize the most significant records of the part about Manas made from the storytellers Togolok Moldo (1860-1942), Moldobasan Musulmankulov (1884-1961), Shapak Rysmendeev (1858-1956), Bagysh Sazanov (1818-1918), Ibraim Abdyrakhmanov (1888-1960), Mambet Chokmorov (1846-1932)

The most famous Kyrgyz storyteller from the People's Republic of China, Zhusup Mamai (1918-2014) — his version of the 8 parts of the epic takes about 200 thousand lines and was published in 18 volumes in Urumqi (1984-2007), and then completely in Kyrgyzstan in 2014-2018.

### MAIN BODY

For a comparative assessment of the volume of epics, it is important to keep in mind the poetic size: basically "Manas" is composed of 7- and 8-complex syllabic verses, however, in the version of Sagymbai Orozbekov there are 4-, 5- and 6-complex verses close to rhymed prose, and in the version of Sayakbai Karalaev there are also lines from 9-complex up to 12-complex.

Tradition ascribes the origin of the epic to the legendary era, calling the first performer an associate of Manas himself — Yrchy uulu Yraman, who sang the hero's exploits at his funeral; the legendary singer Toktogul combined the songs of lamentation that existed separately among the people into one epic (the Kyrgyz of the first half of the XX century believed that he lived 500 years ago). Other storytellers are also known by tradition, as well as the names of many Manaschi of the XIX century, whose work has not been recorded.

E. M. Meletinsky points out that the epic time in "Manas" is not mythical (unlike many epic tales of the Turkic peoples of Siberia), but historical.

Modern scientists have not come to a consensus about the time of the epic, but some suggest that the story mainly tells about the events of the XV-XVI centuries. Many ethnonyms mentioned in the epic as Neugut, Katagan, dumara, Zhediger, Kazak, Ozbek, nogoy belong to the Mughal period of the history of the Kyrgyz. The Oirat-Kyrgyz interactions, the stay of the Kyrgyz in the Altai, the reunification of the Altai and Tianshan Kyrgyz, and clashes with the Central Asian rulers echo the plotline of the epic.

V. M. Zhirmunsky believed that the historical background of the work as a whole corresponds to the conditions of the XV—XVIII century, although there are more ancient ideas in it. Hypotheses have been put forward that its basis is connected with the events of the history of the Kyrgyz of the IX century.

The first mention of the epic dates back to the XVI century. They are contained in the work of Majmu at-Tavariih, where Manas is shown as a historical person acting together with the really existing Tokhtamysh and Ankamore[12]. Based on the information of Majmu at-Tavariih, the English historian Arthur Thomas Hatto suggested that the epic could have been collected in the XVIII century."

After the death of Khan Nogoi, the old enemies of the Kirghiz Kytai and Kalmaks[14], taking advantage of the indecision of his successors, seize the lands of the Kirghiz and oust them from Ala-Too. The descendants of Nogoi are banished to distant lands. The rest fall under the cruel oppression of the invaders. The youngest son of Nogoy Zhakyp is banished to Altai, and for many years he has to serve the Altai Kalmaks. By cultivating grain and working in gold mines, he was able to get rich. In adulthood, Zhakyp becomes the owner of an incalculable number of cattle, but his soul is gnawed by resentment that fate has not given a single heir. He grieves and prays to the Almighty for pity, visits holy places and makes sacrifices. Finally, after a wonderful dream, his eldest wife conceived a child, nine months later she gave birth to a boy. On the same day, a foal is born in the herd of Zhakyp, which he assigns to his newborn son.

Zhakyp happily arranges a big feast and, on the advice of Khizr, calls the boy Manas. Since childhood, unusual qualities have been manifested in him, he differs from all his peers by extraordinary physical strength, mischief and generosity. His fame spreads far beyond the Altai. The Kalmaks living in Altai are in a hurry to inform their Khan Esen that the rebellious Kyrgyz have a batyr, who, while he has not yet matured, should be captured

and destroyed. Esen Khan sends his spies disguised as merchants to the Kirghiz and gives the task to capture Manas. They catch a young hero during a game of "ordo" and try to capture him. Manas, together with his peers, captures scouts, distributes all the goods of the caravan to ordinary people.

Thousands of troops headed by the hero Neskara are being sent against the Kyrgyz. Having united all the neighboring peoples and tribes, Manas opposes Neskara, and wins a brilliant victory over his army. Appreciating the merits of the young hero, seeing in him their intercessor, many Kyrgyz families, as well as neighboring tribes of Mongols and Kalmaks, decide to unite under his command. Manas is elected khan.

Manas enters into an unequal battle with the Uighurs and wins. In this battle, Khan Kataganov Koshoy provides invaluable assistance to him. One of the defeated Uighur rulers Kayypdan gives Manas his daughter Karaberk, who herself expresses a desire to become a batyr's wife.

At the suggestion of Koshoy, Manas decides to return to the people the native lands of Ala-Too, captured by the opponents of the Kyrgyz. Having gathered an army, he enters the battle and wins. Kyrgyz people decide to migrate from Altai to their ancestral lands. Manas and his family are located near the sacred black mountains of Aziret.

The old enemy of the Kyrgyz — Khan kytaev Alooko, decides to stop the return of the Kyrgyz and begins to prepare for the campaign. Having learned about this, Manas urgently goes on a campaign with his forty choro vigilantes. He easily disperses the enemy army and captures the Alooko Khan's headquarters. Seeing the determination and courage of the hero Manas, Alooko decides to make peace with the Kyrgyz and, in recognition of submission, gives Manas his son Boke.

At this time, on the southern borders, the confrontation of the Kyrgyz clans with the Khan of Kalcha [the so-called Pamiris] is intensifying Shoorukom. Having gathered an army, Manas enters the battle. The defeated Shooruk enters into a diplomatic marriage alliance with the Kirghiz, giving his daughter Akylai to Manas and sending forty of her servants with her.

A separate plot branch of the epic tells about the history of the hero Almambet. It covers events from the moment of his birth to his coming to Manas. Almambet's father Sooronduk was one of the major generals of China. For a long time he was childless, and, having reached adulthood, finally finds a son. Almambet has been studying sciences since childhood, mastering the art of magic and witchcraft, studying at the Dragon Doctrine school (in Kirg. "Azhydaardyn okuusu") children from noble families study with him, but he turns out to be the best among them in training, and later grows into a brave warrior. Prudence, honesty, courage make him famous. At a young age, Almambet becomes the successor of his father, leading all the troops of the Chinese army. One day, while hunting, he meets the Kazakh Khan Kekche, who calls him to the light and leave witchcraft. Returning home, Almambet urges his relatives to convert to the new faith. Neither parents nor relatives want to even listen to Almambet. Sooronduk orders the arrest of his son, who

has renounced the "ancestral faith." Having escaped from his family, Almambet finds refuge with Kekche. Almambet's generosity, reasonableness and justice contribute to strengthening his fame. But the dzhigits of Khan Kekche are jealous of the new confidant of their ruler. They start a false rumor about the proximity of Almambet and the wife of Khan Kekche Akercek. Unable to bear the slander, Almambet leaves Kekche.

And here the hero accidentally meets Manas, who went hunting with his forty horsemen. Manas has long heard about Almambet and therefore meets him with honors, arranges a feast in his honor. Manas and Almambet become twinned.

And since Manas married Akylai and Karaberk to make peace, the hero asks his father Zhakyp to find a spouse for him. After a long search, Zhakyp arrives to Temir Khan in Bukhara, where he took a fancy to the daughter of Khan Sanir-big. Zhakyp woos her, pays a rich ransom-kalym, and Manas, according to all the rules, takes Sanir-big as a wife. The Kyrgyz name Manas's wife Kanykey, which means "married to the khan." Forty dzhigits (choro) of Manas marry forty girls who came with Kanyk. Almambet marries the daughter of the patron saint of wild mountain animals, Aruuke.

Having learned about Manas, relatives who were in exile far to the north decide to return to him. These are the children of the elder brother of Zhakyp — Usen, who have lived for many years among a foreign people, who took wives from the Kalmaks and forgot the customs and customs of their ancestors. Among the Kalmaks they were called Kezkamans.

At this time, Manas is forced to go to help Koshoy. The Afghan Khan Tulkyu, taking advantage of the absence of Koshoy, makes a raid on the Katagans and Theites and kills their khan's son. But Tulkyu's younger brother, Akun, decides to avoid bloodshed and settles the feud that broke out between the Kyrgyz and Afghans. Tulkyu admits guilt, pays a ransom for the murder of Koshoy's son and cedes his throne to Akun. Manas and Akun conclude a friendship agreement and agree that their children, if they have a boy and a girl, will be engaged. In addition, Bokmurun, the son of Khan Koketai, who ruled in Tashkent after the expulsion of Kalmak Panus, expresses a desire to marry a daughter of Tulkyu named Kanyshai. On behalf of Manas, Bakai goes with matchmaking to Tulkyu and performs all the prescribed rituals.

#### **DISCUSSION AND CONCLUSION**

"Manas" is undoubtedly a historical document and carries a real storehouse of knowledge about various stages of the nation's development. Therefore, not a single generation of Kyrgyz was brought up on the example of the heroes of the epic work.

The merit in the preservation of this cultural monument belongs to the folk storytellers of the epic – "manaschi". A special merit in the preservation of this cultural monument belongs to the folk storytellers of the epic – "manaschi", popularly nicknamed "zhomokchu". Initially, they formed a very specific group of folk narrators, strikingly different from others. Their work combined absolute tradition with artistic improvisation of delivering poetic texts. Depending on the degree of skill, the storytellers received folk

nicknames: a student ("uyrenchuk"), a beginner ("chala manaschy") and a skilled storyteller ("chynygy manaschy"). True storytellers not only brought the epic to the audience with their creativity, but also enriched and decorated it in their own way. Until now, the names of talented and famous "manaschi" of the past have been preserved in the memory of grateful descendants.

#### REFERENCES AND LITERATURE:

1. <https://ru.wikipedia.org/wiki/Манас>
2. Mamai Zhusup. Manas. Vol. 1-18. Urumqi, 1984-1995.
3. Translations of episodes of the epic:
4. Manas. Kyrgyz epic. The Great Campaign. M., 1946.
5. Manas. Episodes from the Kyrgyz folk epic. M., 1960.
6. Manas: Kyrgyz heroic epic. / Per. A. S. Mirbadaleva, N. V. Kidaish-Pokrovskaya. In 4 books. (Series "Epos of the peoples of the USSR" — "Epos of the peoples of Eurasia". Moscow: Nauka. 1984—1995.
7. Manas. in Kazakh: Kyrgyz khalkyn batyrlyk dastany. 1-2 kitap. Almaty, 1961-1962.
8. Manas. in Uzbek: Kirghiz khalk eposi. Mirtemir terzh. Kit. 1. Tash., 1964.
9. Manas in German: der Hochnerzige. Kirgische Heldenepos. B., 1974.
10. Manasz. in Hungarian: Kirgiz Hösének. Budapest, 1979.
11. The Memorial Feast for Kökötöy-Khan, A. T. Hatto, Oxford University Press. 1977.
12. Manas. Translated by Walter May. Rarity, Bishkek, 2004. ISBN 9967-424-17-6
- Researches:
13. Manas: Encyclopedia. In 2 volumes Bishkek, 1995. (in Kyrgyz.
14. Kyrgyz heroic epic "Manas". Moscow, 1961. Articles from the collection:
15. Auezov M. Kyrgyz folk heroic poem "Manas". o p. 15-84.
16. Zhirmunsky V. M. Introduction to the study of the epic "Manas".
17. Bogdanova M. On the features of the Kyrgyz heroic epic "Manas". o pp. 197-234. o pp. 85-196.
18. Berkov P. N. Altai epic and "Manas". o pp. 235-256.
19. 282-297. Yunusaliev B. M. About the experience of creating a consolidated version of the epic "Manas". o pp.
20. "Manas" — the heroic epic of the Kyrgyz people. M., 1968. Articles from the collection:
21. Shafoatovich, R. K. (2021). Unique ways to organize the first piano lessons for adults. ACADEMICIA: An International Multidisciplinary Research Journal, 11(11), 259-261.
22. Rakhmatullaev, H. S. (2022). Music, Man and Artificial Intelligence. CENTRAL ASIAN JOURNAL OF SOCIAL SCIENCES AND HISTORY, 3(12), 93-96.
23. Shafoatovich, R. H. (2022). The Study of the Historical Roots of the Art of Bakhshi by Means of Words and Music. International Journal of Culture and Modernity, 15, 45-47.

24. Raxmatullaev, X. S. (2022). Tarixgacha bo'lgan davrlarda musiqa. *Science and Education*, 3(11), 821-825.
25. Raxmatullayev, X. S. (2022). BORBAD MARVAZIY FORS VA TURKIY XALQLAR MUSIQASI ISLOHOTCHISI. *Oriental renaissance: Innovative, educational, natural and social sciences*, 2(10), 1262-1270.
26. Bernshtam A. N. The epoch of the emergence of the Kyrgyz epic "Manas". On the origin of the name "Manas". o pp. 148-176.
27. Yunusaliev B. M. Kyrgyz heroic epic "Manas". o pp. 212-231.
28. Kerimzhanova B. "Semetey" and "Seitek". Frunze, 1961.
29. Musaev S. The epic "Manas". Popular science essay. Frunze, 1979.
30. Kydyrbaeva R. Z. Genesis of the epic "Manas". Frunze, 1980.
31. Kydyrbaeva R. Z. Storytelling skills of manaschi. Frunze, 1984.
32. Kydyrbaeva R. Z. Epic "Manas". Genesis, poetics, storytelling. Bishkek, 1996.
33. Spirited Performance. The Mamas Epic and Society in Kyrgyzstan. N. van der Heide, Amsterdam, 2008.
34. Bowra S. M. Heroic poetry. / Translated from English M., 2002. pp. 143-147, 477-479, 485-487, 650-651 and other places of the book
35. Meletinsky E. M. The Origin of the heroic epic. M., 1963. (2nd ed. 2004). pp. 366-375
36. Putilov B. N. Epic Storytelling. M., 1997. pp. 48-51.
37. Reichl K. The Turkic Epic. / Trans. from English M., East lit., 2008. pp. 76-80, 88.