

“THE REFLECTION OF KYRGYZ CULTURE THROUGH NATIONAL SYMBOLS”

ОТРАЖЕНИЕ КЫРГЫЗСКОЙ КУЛЬТУРЫ ЧЕРЕЗ НАЦИОНАЛЬНЫЕ СИМВОЛЫ”

Аннотациясы: Бул макала кыргыз элинин маданиятын, адабиятын жана ишенимдерин ар түрдүү символдордун бай булагы катары көрсөтүүнү аныктоого арналат. Бул символдор «Манас» эпосунун тексттеринде, боз үй образында жана колөнөрчүлүктүн ар кыл түрлөрүндө өзгөчө чагылдырылган. Филология илимдеринин доктору белгилүү манастаануучу Р.З. Кыдыр-баеванын пикирине ылайык «Манас» эпосунда кыргыз элинин тарыхы гана берилбестен, анын ар кыл жаашоосун чагылдырган чыныгы эпикалык турмуштук драмасын, салт – санаасын, моралдык – нравалык дөөлөттөрүн, эстетикасын, этикасын, анын коңшулаш башкаэлдер менен, табият менен болгон карым – катышын, айлана чөйрөнү духовный жактан кабылдоосун, астрономия, география боюнча терең билимин да көрсөтөт.

Боз үй – көчмөн кыргыз элинин көчүп-конуусуна өтө ылайыкташтырылган үйү. Анткени зарыл учурда аны чечүүгө да, тигүүгө да өтө жеңил, оңой. Кыргыз эли үчүн боз үй – бакыт жана тилектин орундалышы жөнүндө кылымдан кылымга келе жаткан ыйык символ, ал эл тарыхынын белгиси, муундан муунга берилген ыйык мурасы, балалыктын образы. Боз үйдүн ар бир жасалгасы, оорду өзүнчө мааниге ээ. Алсак, эшиктин оң жагы эпчи жагы деп аталат да, ал аялдарга тиешелүү болуп, тамак-аш буюмдары коюлат. Ошондой эле каза болгон аялдын сөөгү да коюлганга чейин оң ыптага жаткырылат. Ал эми эшиктин сол жагы эр жак деп айтылат да, ал жакка кереге башына эр кишинин малчылыкка, аңчылыкка тиешелүү жабдыктары, буюмдары илинет.

Негизги сөздөр: «Манас» эпосу, Манас, түш, боз үй, мамлекеттик желек.

Аннотация: Настоящая статья посвящена исследованию показывающую кыргызскую культуру, литературу, верование как богатый источник различных символов. Эти символы ярче всего отражены в текстах эпоса «Манас» а также в образе юрты и различных видах прикладного искусства. Согласно мнению известного манасоведа доктора филологических наук Р.З. Кыдыр-баевой в эпосе «Манас» воспеваются не только история кыргызского народа но и его правдивая эпическая жизненная драма, символизирующая все аспекты жизнедеятельности, традиции, обычаи, морально-нравственные ценности эстетику, этику, его взаимоотношение с другими соседствующими народами, природой, духовное восприятие окружающего мира, глубокие познания в области астрономии и географии. Боз үй или юрта – жилище кочевого кыргыза, которое является очень удобным при транспортировке, так как его легко можно установить а так же разобрать при необходимости. Для кыргыза «Боз үй» – это прошедший сквозь века символ мечты о счастье, исполнение желаний, знак истории народа, реликвия семьи и образ детства для каждого кыргыза. Каждая деталь убранства юрты имеет свою значимость. Например, правая сторона – «эпчи жак» предназначена женской половине, где расположена вся кухонная утварь. А также тело умершей женщины располагают в правой половине юрты перед погребением. А вот левая половина – «эр жак» является мужской. Здесь на кереге висят сбруя, все вещи и предметы, необходимые для занятий мужчины – скотоводством, охотой, ремеслом.

Ключевые слова: эпос «Манас», Манас, сон, боз үй, государственный флаг.

Abstract: This article is devoted to the research showing that Kyrgyz culture, literature and belief are fount of symbols. The brightest example is the monumental epic Manas. According to a well-known Kyrgyz scholar of Manas studies, R.Z. Kidirbaeva: “The epic Manas is not only the history of the Kyrgyz people, it is a true epic drama which symbolize all the aspects of their life: i.e., their ethnic composition, economy, traditions and customs, morals and values, aesthetics, codes of behavior; their relationship with their surroundings and nature, their religious worldview, their knowledge about astronomy and geography, and artistic oral poetry and language.” Another example is “Boz uy” which is comfortable

for transportation since it can be easily set up and taken to pieces. To a Kyrgyz it is a symbol of dream about happiness and fulfillment of desire, his people's history, a family relic, and an image of their childhood. Every single detail in boz uy has its own significance. For example, its right side is "epchy jak" a female part where you can see all kitchen appliances. Moreover, her dead body will be placed there before interment. Boz yu's left side is "er jak" a male part. Harness, all things and articles, necessary for male occupations: cattle breeding, hunting, craft are hung on kerege here.

Keywords: *The epic Manas, Manas, dream, boz yu, state flag.*

In spite of the fact that our ancestors led the nomadic life which did not make it possible to keep the evidences about all the stages of the nation's forming and development completely the Kyrgyz is one of the most ancient nations of Asia which is universally recognized by the historical all over the world. All times the Kyrgyz nation who traveled a long-suffering and glorious way treated their history and culture with the great care that is reflected in the works of folklore and centuries-old decorative art. It is beyond of any doubt that Kyrgyz culture, literature and belief are the rich fount of different symbols. The brightest example of rich fount of different symbols is the monumental epic Manas – a poetic account of the literature, culture, and the art of the Kyrgyz people including the conceptual frame of Kyrgyz thought which encompasses Kyrgyz social mores, struggle for independence and national consciousness. Despite the fact that the Kyrgyz had no written language they excelled in oral composition, which they artistically employed in their traditional poetry and epic songs. Once one of our internationally renowned Kyrgyz writer Chingiz Aitmatov noted: "If other people/nations displayed their past culture and history in written literature, sculpture, architecture, theatre and art, the Kyrgyz people expresses their worldview, pride and dignity, battles and their hope for the future in epic genre." According to a well-known Kyrgyz scholar of Manas studies, R.Z. Kidirbaeva: "The epic Manas is not only the history of the Kyrgyz people, it is a true epic drama which symbolize all the aspects of their life, their ethnic composition, economy, traditions and customs, moral and values, aesthetics, codes of behavior, their relationship with surroundings and nature, their religious worldview, their knowledge about astronomy and geography, and artistic oral poetry and language." As S. Musaev said "Everything the people had learned, created, experienced for many centuries was preserved in an oral artistic form. Folklore became the memory of the people, the keeper of all its achievements, ideas and conceptions, knowledge and reminiscence – all

the facts about its historical development."

Although the Kyrgyz people naively boast that their Manas is twenty times longer than the Homeric Iliad (15693) and Odyssey (12110) taken together and two and half times the length of the Indian epic Mahabharata, the world would know nothing if there were not "Manaschis" – the epic singers or tellers. The Manaschis sing Manas without an accomplishment of any musical instrument but it involves acting as well. The way how the Manaschi sings Manas depends on the nature of the stories. For example, if the Manaschi describes a tragic scene or some heroes' death, he does it by singing laments and crying with actual tears. If he is describing battle scene, his body is alive with different gestures recreating that scene. Vivid acting out is not the only requirements another is vocal presences. His voice becomes to act like instrument, playing with rhythm, diction, stress, volume and tone. The Manaschi's visualization is so powerful that he actually enters the world of the story, and it is hard to come back. The teller's relationship with their characters seems to be at the heart of this experience. By embodying the story the teller makes the hero appear. Once Ch. Aitmatov compared Saiakbai's singing to a symphony orchestra: "Saiakbai was not only an oral poet, but a great artist and composer. Like a symphony orchestra he varied and changed his voice a thousand times. He moved from tragedy to lyrical songs, from lyrics he moved to drama, then within a short time he burst into tears, then became joyful, then tired, then became energetic again. Sometimes he sounded like a teeming army of solders, sometimes he became as calm as a lake, sometimes he became like a fast and strong wind, and rushed like a river."

"From the father to the son

From the oldest brother to the younger

From one to the other

This word (oration) was told"

Not everyone but those who had a delicate emotional constitution and poetic talent from the birth could be a Manaschi. Becoming a great Manaschi involved some kind of spiritual transformation of the

singer who had a vision by seeing a special sign, a dream in which he was visited by the hero Manas himself or by other main characters in the epic. The dream experienced by Urkash Mambetaliev: " ... One day... later in the morning I strongly wanted to sleep. In my dream I was by the river Tup, somewhere in a hurry to. Suddenly appeared to me surprisingly beautiful, as white as gull yurt, the size of six panel kerege (folding wooden cells which form the bottom of the frame of the yurt) . The door of the yurt was open. Thirst forced me to go inside. At the place of honor sat an old man in a white high-kalpak with wide, the entire breast, white-silvery beard. His healthy, rosy face radiated kindness and generosity. He beckoned me, as if to say: "Come, my son." I guess it was a wise parent of Kyrgyz Bakai ata. A young, white-faced, statuesque woman came out of the kitchen part of the yurt, fenced off by woven twigs with beautiful ornaments. She lay a small tablecloth and put a thin white bread, a small wooden bowl full of honey and a cup of kumyz. I realized that it was Aichurek, the daughter of Bakai. With a huge difficulty overcoming the confusion, I sat down near the tablecloths and tried the offered treat. Suddenly, in one instant, all those vivid visions vanished, as if there had never been before..." Another well-known Manaschi Saiakbai Karala uulu also connected his ability to sing Manas with a visionary dream which is described in the following way: "On his way from Semiz – Bel to Orto –Tokoy, he saw a white yurt in place of an old big black rock. He became very scared from the loud noise that came from the sky and fainted. He then woke up and entered the yurt where he was offered food by Kanikei, the wife of Manas. When he came out from the yurt he met a man who told that he was happy that they encountered him on their way to Beijing:

*Causing a great calamity in the world,
With about forty or fifty tümön of army
We are going on a war campaign
To the far away and hazy Beijing.*

He then told him: " I am that Bakai who finds the way in the dark and words of wisdom when necessary. I want to give you the gülazik of Manas, open your mouth." He then introduced some of the forty companions of Manas." Bakai's putting food in Saiakbai's mouth symbolized the idea of receiving the gift of singing from the wise man Bakai. These two great Manaschis were singing Manas by visualizing

all the scenes. They did not need to learn anything by heart. Usually the Manaschis say "the soul of Manas stands with you and helps you tell. You see it in your mind." This is how Urkash Mambetaliev described the process of singing Manas: "At the start of my performance, for the first five minutes, I see the public, then they disappear...then I see it [the story] in my 'eyes', it's like I am inside the war. I do not see the people anymore."

According to the psychologist J.J. Gibson cited in S.P. Clayton "Visualization is a distribution of energy on a sensory mosaic" but by S.P. Clayton's own experience of visualization is that it is layered and multi-sensual, encompassing emotions, desires and histories. It is a physical experience, involving the body and one's body of memories." Another person who contributed a lot to "Manas" epic is Jusup Mamay. It took him eight years to learn by heart all eight parts of Manas (eight generation of Manas) which is more than 200, 000 lines from his brother Balbai who passed all his recorded and compiled collection of Manas to his younger brother. Whenever he was asked to tell how he mastered the skill performing the epic he never denied the great influence of his brother Balbai who taught him performance skills, instructed him to use particular gestures and facial expressions and to modulate tones according to the development and changes of the plot in the epic. Also he insisted on the role of "dream" like other Manaschis:¹ "One morning when I was thirteen, I slept and dreamed that five mounted men appeared with their backs to me. I went up to the last of them and saw he was riding without a saddle. He told me that the hero Manas was first and that he was followed by Old Man Bakay, who in turn was followed by the hero Almaibet, who was closely followed by great general Chuwak. Behind Chuwak was Ajbay, the man who was speaking to me. Without finishing his speech he disappeared. I woke up from the dream feeling restless. My parents asked whether I had had a dream, and I told them everything. they instructed me to remain silent about the dream and not mention it before reaching the age of forty. Since that dream I have been able to remember the lines of Manas upon my first reading of them." After analyzing these three examples of dreaming we can make a conclusion that the first two Manaschis got their inspiration from their dream where they were given food to eat which symbolized the idea of receiving that gift of singing epic Manas. Meanwhile Jusup Mamay like other Manaschis was

visited by the main characters of the epic but was not given anything to eat. This does not say that Jusup Mamay's version is not practically noteworthy; on the contrary it is unique as his eight-part epic Manas, Saimaitaiy, Saiytek, Kenenim, Saiyt, Ashbaqa and Bekbaqa, Sombirek, and Qigtaiy¹ is the complete written story of the eight generations of Manas existing today.

*He is from gold and silver
He is merging of the sun and the moon
As he support between the Sky and the Earth
Having thickened primary of Tengir*

These lines come to the mind when we imagine one of those legendary heroes fighting with external enemies and reunited all his scattered people. Manas was not an ordinary Kyrgyz, the son of Jakip and Chiyirdi, but a hero of tremendous power whose eyes turn red like fire the moment he was filled with rage and looked as if he wanted to drink human blood. Possibly, this was the reason for using one of the traditional epithets "kankor" (bloodthirsty) which Manas has.

*Кан ичип жүрүп катыгат, He'll become strong by drinking blood,
Бет алганды мерт кылып, By killing those who oppose him,
Өзү **канкор** Манас аталат. He'll be known as **blood-thirsty** Manas
Кара көкжал шер болот, He'll be a grayish **black-maned lion**,*

Besides "kankor" (bloodthirsty) and "kōkjal" (black-maned) Manas has other epithets as "kabilan" (tiger) "sher" (lion) symbolizing the ancient "totemic" religious worldview of Kyrgyz people.

*Каканчынын Бээжинге No brave man will be left to resist him
Калайман салчу шер ошол, He will be the **lion** who will
Топон суу жүрбөс Бээжинге Bring misfortune to the Kakachin in Beijing
Тополон салчу эр ошол. He will be the **man** to create chaos
Кабылан Манас уул келди The **lion** Manas, a boy has arrived.*

Manas is always accompanied and protected by the spirits of animals which have supernatural powers to defeat enemies. They are a lion and black-striped tiger which are by his side and the black bird Zimirik. Supernatural powered animals protecting and accompanying Manas symbolized that the Sun and the Moon, the Sky and the Earth and Tengir support and protect Manas.

*Жаратып мындай жан болбос, No one was created like him,
Бир мүчөлүн карасаң At one glance he resembled
Комдонуп жаткан көк жолборс. A gray **tiger** getting ready to attack.
Кара чаар **кабылан** Black spotted **panther**
Капталында чамынып, Was ready to attack at his side,
Чолок көкжал арслан A **lion** with a short, gray mane
Оң жагында камынып, Stood ready to strike at his right side,
Асмандан али кара куш – **Зымырык** From the sky, the giant black bird **Zimirik**
Азыр эңип кетчүүдөй Thrust his long legs and talons
Арбайтып бутун салыптыр. As if to seize his prey.
Колдогону бир тогуз, He had nine protective guardians
Коржоктотуп Манасты Who had been blessing
Колдоп жаткан кези экен. Manas with great care.*

According to some scholars in the epic there are some interesting themes which are considered to be the prototype of the moments from the great Mongolian epic "The Secret History of the Mongols."

The dream motif.

In my last night's dream,
I settled down on the upper Ala-Too
And caught a young eagle.
When I took him hunting,
The sound of his flapping wings was heard;
Unable to withstand his wrath,
All the animals fell over in fright.
He flew high above the world,
The black-eared panther
Looked like a mouse next to him.
When I pulled off his hood,
He wreaked such havoc,
He tore into shreds
The black-striped tiger and boar.
He spared no animals,

In the dream that I saw,
Out of nowhere in my hand
A zulkupor sword appeared.
With it, I cut through
The black cliff which blocked my way,
Thus I defeated the black cliff.
With one blow the cliff shattered,
Unable to withstand my sword's power,
The black cliff crashed down,
I felled the strong mountain,
Everything that I struck
I made fall to the ground like powder,

Reaching with my right hand,
I grasped the sun for myself.
Reaching with my left hand,
I caught the moon for myself.
My right hand held the sun,
My left hand held the moon,
I took the sun

The interpretation of Bay Jakip's dream.

If you found a sword in your dream,
Oh, Jakip, my foal,
That means that you will have a son,
Whose name will be Manas,
Who will cut through rocks and turn them into
roads,
Who will defeat many people and unite them,
Who will blacken a river with blood,

All the birds submitted to him
Offered themselves up.
When I lifted him
He was restrained by eighty-four strings,
Wherever the eagle turned was set ablaze,
Then I took him to the east
For hunting,
I sealed the doom
Of all the predator birds,
Not sparing any of them
I had him kill them.
When I got caught up by the hunt,
I shed so much red blood
That it filled a gorge.
What does this mean?

I destroyed the rocks and made a road,
I leveled down
All the thick forests,
I destroyed many cliffs,
I made the river dry up,
I burned everything which I came across,
I set afire the grassy steppe,
I turned the cliff into a plain
And made myself a khan.
The places where I wandered were strange
wilderness.
Wherever my sword struck was set afire.

And put it in place of the moon,
I took the moon
And put it in place of the sun.
Together with the sun and moon,
I flew high into the sky.

Who will smear the plains with fat,
Who will capture and destroy
Those who enrage him.
If you held the moon and sun,
Your son will be famed as a hero.
My hero Jakip, listen carefully,
You will seize control
Of the eighteen thousand worlds

Birth of Manas

Holding black blood in his right hand.
That means if there are enemies to fight
He'll shed their blood
Like that dripping black blood.
That he came out holding
Yellow gold in his left hand
Means he'll cut them off at the roots
They'll wither and yellow, like yellow gold.
When your son came out from the womb,
His ear tips were pierced,

He was already circumcised.
Those who saw him were scared,
Oh, my Jakip, think about it,
Your son who came out from the womb
Showed such great signs.
When the boy came out crying
Dust arose from the place where he dropped,
When that boy cried
Our hearts leapt and our souls departed

It is beyond of any doubts that these two epics can have common moments. As great Manas and Chingiz Khan were not ordinary men. Moreover, the dream motif and the way how they were born proves that they are true "baatirs".

Look at her beauty!
White as, snow she was,
Not from felt, from cloth it was,
Trellised wall varnished was,
And a mat, made from chii
With silk braided was,
Ropes round the yurt
Of quaint beauty were.
When Manas came in the yurt
By luxury and beauty he
Deeply surprised was.

These words are devoted to "Boz uy" which is comfortable for transportation since it can be easily set up and taken to pieces. To a Kyrgyz it is a symbol of dream about happiness and fulfillment of desire, his people's history, a family relic, and an image of their childhood. Every single detail in boz uy has its own significance. For example, its right side is "epchy jak" a female part where you can see all kitchen appliances. Moreover, her dead body will be placed there before interment. Boz yu's left side is "er jak" a male part. Harness, all things and articles, necessary for male occupations: cattle breeding, hunting, craft are hung on kerege here.

The state flag of the Kyrgyz Republic is red panel with a sun disk in the center. Surrounding the sun, forty golden rays stretched outward. A tunduk, the

top part of the Kyrgyz yurt, is portrayed in the center of the disk. The flag's symbols have no political meaning. The life giving sun is a symbol of eternal life, the tunduk represents not only the stability of home, familiar ways of living, and centuries-old popular traditions, but the deep philosophical unity of heaven and earth. If I had an opportunity to change our state flag, I would change it totally. Everybody knows that one of the main part of our traditional yurt is tunduk. If you look at our flag, it looks as if tunduk were burning and forty golden rays were the body of the flame. Perhaps, changing of the state flag will bring the changes in the life of our republic!

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