

THE KYRGYZ EPIC «JANYSH-BAIYSH» AND LITERARY STYLE BY K. AKIEV

КЫРГЫЗСКИЙ ЭПОС «ЖАНЫШ-БАЙЫШ» И ЛИТЕРАТУРНЫЙ СТИЛЬ

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Аннотациясы: Макалада Калык Акиевдин айтуусу боюнча жазылып алынган Жаныш, Байыш эпосун башка тилдерге которуудагы бир өзгөчөлүктөрүнүн эң негизги бөлүктөрү жана чет тилдеринде кандай роль ойнойт жана алардын которуудагы ыкмалары.

Негизги сөздөр: акын, урп-адат жана каада-салт, каарман, эр-журок, колом.

Аннотация: В статье рассматриваются кыргызского эпоса «Жаныш, Байыш» даётся краткий обзор произведений К.Акиева при переводе с одного языка на другой и как он играет важную роль при переводе метода.

Ключевые слова: барды, традиции и культура, герой, смелый, распространенный, объемы.

Annotation: In the article review is given the bard K.Akiev's work of Kyrgyz small epic «Janysh, Baiysh» translates to another languages, what kind of roles play and their using methods for translation.

Keywords: bards, traditions and cultures, hero, brave, widely-spread, volumes

The Kyrgyz epic is rooted into the depth of ages and narrates about the life and heroic deeds of Kyrgyz baatyr and portentous events in history. Polished and enriched during many ages the Kyrgyz epic reached a high expressiveness, originality, and national aesthetic integrity. The following small epics became from the time immemorial famous: “Er Tyushtyuk”, “Kodjodjash”, “Er Tabyldy”, “Oldjobaiy and Kishimjan”, “Sarynji – Byekei”, “Janyl Myrza”, “Kurmanbek”, “Janysh-Baiysh”, and “Kedeikan”.

Janysh, Baiysh is a Kyrgyz small epic tale that has been told for centuries. The Kyrgyz are an ancient Turkic tribe from Central Asia. Although there is evidence that the ancient Kyrgyz had a runic alphabet, epic tales such as this were never written down. They were passed from generation to generation orally. These epic tales chronicle the history of the Kyrgyz people; they highlight the importance of heroes and showcase the battles between internal and external enemies. These tales are the only sources of ancient Kyrgyz history.

The junior epic Janysh-Baiysh widely-spread as a traditional epic poem of Kyrgyz people. Nowadays there are four variants of the writing forms in the literature. The first version Miftakov K (Мифтаков) wrote from Moldobasan Musulmankulov in 1922. Second version also Miftakov K wrote down from Jusupaly Janaev in 1923. Third

version wrote down from Orozbai Urmanbetov in 1961. The fourth version was published by the famous bard Kalyk Akiev in 1939. The epic Janysh-Baiysh with their versions and contents are divided into two parts. It would be accurate to say that the variants of Moldobasan Musulmankulov and Jusupaly Janaev are as same Kalyk Akiev and Orusbai Urmanbetov directions.

For instance: M. Musulmankulov and J. Janaev described the events of the epic that Janysh-Baiysh went to Kalmak and fought, the king of Kalmak Shumurut caught Baiysh. The name of the places and even heroes are same. Only their difference is between volumes of works. Janaev Jusupaly published 36 paged, and Moldobasan Musulmankulov published only 129 pages. But both of bards told with the form of songs. Kalyk Akiev and O.Urmanbetov's variants are really large for their volumes and contents. Their volumes are given completely, of Kalyk Akiev's variant is really better and more for his volumes. The beginning of small epic Janysh and Baiysh goes to Kalmak for revenging to give back their place Akgurgon and avoiding of their taxes. Every year they give to Kitai forty one girls and thousand otters that's why they object their tax. The monumental epic Janysh-Baiysh is the most treasured expression of the national heritage of the Kyrgyz people. Composed and sung entirely in oral form by various

bards throughout the centuries, Janysh-Baiysh is regarded as the epitome of oral creativity. It is the largest epic from in small epics. It is not known when and by whom the epic Janysh-Baiysh was composed originally. More than millennia ago, it was one of the world's longest poems consisting more than half a million lines. It has never been translated into Russian and English. That is why the translation is difficult as a poem partly because of its size.[4]

A bard - story-teller of epics – performs the epic by singing without using any musical instrument. The melody of the epic consists of various recitative intonations. The singer keeps changing the tempo and dynamics of narration and intonation, makes accents depending on the content of that or other fragment of epic. The rhythm of melody is integrally connected with a syllabic structure of the wording and frequently depends on it. Patterns alternate with heroic intonations in melodies of epic. The performance of epic gathered a large crowd and might last several days and even weeks and was celebrated by people as an important artistic event. For instance, the famous singers (manaschi) are Jaisan-yrchy, S. Orosbakov, Togolok Moldo, S. Karalaev and others.[5.64c]

The epic Janysh-Baiysh has equally expanded all regions in Kyrgyzstan although sung to Kyrgyz people who lived in China. Originally we couldn't say that which bard created the epic "Janysh-Baiysh". The Janysh-Baiysh was recorded by the largest bards Balyk, Esenaman, Jenijok, Toktogul and Kalyk Akiev. When Kalyk was 14 years old. He began composing songs about the bit-

Айланайын эр Жаныш,
Сөзүмдү жаман көрбөсөн,
Көөдөксүнтүп жемелеп,
Менде бир кайгы, санаа бар,
Пейлиңди жазып жөндөсөн.
Абалы кудай жаратып,
Адам кылып койгонсоң;
Акылым жетет, ал жетпейт,
Ар убакта ойлонсом.
Уктасам кетпей түшүмдөн,
Оюмда турат ойгонсом.
Ойдогуга жетпесе,
Курусун оюн, тамашаң.
Оолуктурат жүрөгүм
Ойлоп турат санасам.
Аргасы кандай болот деп,
Акылымдан адашам.

ter fate of his people. Akiev's poetry was influenced by Toktogul Satylganov. He also recorded and published the folk tale "Ach karyshkyr" ("Hungry Wolf"), the epic poems of "Kurmanbek", "Djanysh-Baiysh." [7]

The poem begins with the ancestry and birth of the hero, which is first prophesized and surrounded by unusual portents. His father was an aged wealthy and generous leader but he had neither son nor daughter. He visited a holy place, prayed for a son and after some time his wife became pregnant. Aziret khan's son was Nurhan. He was neither a hero nor a worrier, Nurhan did not look like as his father, he only managed his people reach fully. Nurhan had two sons – Janysh Baiysh, When Janysh and Baiysh were born Aziret khan died. Grandfather of Janysh is granny take and bring him up. Kulukan, (Aziret is wife) became pregnant, she longed for tiger heart strongly, she gave a birth for a son. The son was named Baiysh. When Baiysh was 9 years old he had thrown the camel, caught foot on his hand, the camel had dropped far from there. His parents said to stop as he was very young, his enemies would die – not annoyed to take care of him.

Janysh was married to the girl of Kulboskhan who was name Kumushai. Kumushai was a very beautiful girl. Janysh-Baiysh had a rest in summer and hunted with their eagle in autumn: There were rivers Bash Kol and Orto Kol. When they were drinking kymyz, eating the meat and playing with their forty warriors on the bank of the river Orto Kol, the hero Baiysh began to say his brother Janysh:[1.148c]

Oh my dear my hero Janysh
Don't hate my words
Don't accuse me of naughtiness
I have some grief and worries
You are to be more generous.
God created this situation
God made us human being
I have the wit but I have no energy
Even thinking constantly.
When I sleep, it won't leave my dreams
When I wake, it's in my thoughts.
If it is not as good as we thought,
Stop your joke and gun
My heart is pounded
Thinking when I worry.
Thinking about whose fate,
I lost my mind[1.148c]

Kalyk also pays attention the character of heroes of epic and for hero of Baiysh. When he was a child he had thrown the camel, caught foot on his hand, the camel had dropped far from there.

Ар кыялы бар болчу,
Ачуусуна чыдабай,
Атасын көзгө илбеген.
Агасы менен тартынбай,
Алганындай тилдеген.

The epic Janysh-Baiysh likes many epics. The epic rouse a fantastic adventure story. The poetic language, with its rhythm and repetition, its foreshadowing of coming events and descriptions of those impossible events are meant to draw the reader into the story and make the reader believe, if they are only for the purposes of enjoying the tale. Western observers are knowledgeable of the tale that have agreed that the poetry is reasonably complex: each line is seven to eight syllables, with end rhyme and internal alliteration.[3. 78c]

The presentational style of the bards are partially conventionalized, a trait is more common in Asian theatre than Western. Many sources describe the bards as speaking in a strongly rhythmic tone for the dialogue portions and a rapid, declamatory tone for the narrative. However, the bards are also ex-

— «Ассалоомалейкум,
Салам бердим сиз жакка,
Алик алгын биз жакка.
Кайры шаардын беги элең,
Кайдан түштү бул капа — Алдо үй!
Өтө жаман карыпсың,
Өлөр жерге барыпсың,
Карып болуп карганда,
Кайыр сурап калыпсың.
Алың кетип бул күндө,
Акылыңдан таныпсың — Алдо үй!
Мен сурайын сырыңды,
Жашырбай айткын чыныңды
Кишиликтен кетирип,
Ким тапты сенин ыгыңды.
Ким кетирди сыныңды —
Алдо үй, алдо үй!
Ким ээледи калааңды?
Дүнүйөң кимге таланды?
Карыганда кор болгон,
Карып Сарбан аманбы?
Айтчы бирден угайын,
Башыңдан өткөн заманды.—
Алдо үй, алдо үй!

The epic reflected the strong of Baiysh believed his gather strength. The character of Baiysh remembered this epic:

His character was difficult
He cannot tolerate when he gets angry,
He doesn't notice his father,
He was afraid of his father
Even he argued with his father[1.149c.]

pected to improvise if they are to be remembered as “masters” of their art. They embellish the story with extra description and explanation, and even answer questions from the audience without breaking their poetic structure.[3.56c]

Bards use the poem to comment on the modern politics; the fall of Soviet Union, an important event for the poem, has crept into the lines of many versions. During the Soviet Period, the poem and its performance were censored as “bourgeois nationalist.” Officially, it was presented only in short fragments with commentary comparing the forty tribes to the peoples of the USSR and how they should be unified. However, the poem survived in private homes, and most people today say that they know of Janysh-Baiysh through the stories their grandparents or parents told them.

Assalamyalleikum, (How do you do!)
I am asking your health
Please answer my questions.
You were a lord the city Kiry
Why are you so sad? –aldo ui
You became very old man
You got a feeble old man
When you get old,
You are begging alms.
You aren't a strong today
You get a crazy-, aldo ui!
I ask your secret,
You tell me the truth
Fired your from place
Who tortured you like
Who made you such kind of situation
Aldo ui, aldo ui
Who managed your city?
Who destroyed your estate?
Who humiliated you became old?
Are you good, old Sarban?
Tell me I listen to you now,
All the bad cases you had
Aldo ui, aldo ui [1.159c

Today, the small epic of Janysh-Baiysh continues to pass from generation to generation in the traditional way. Performers, called *dastanchi*, learn the epic by heart and are generally taught by their grandparents or older relatives. Dastanchi are traditionally men, although in recent years women have also started to take on this role.[5]

“We are very happy about the decision to include the big epic of Manas on the UNESCO list. More resources and more support will be put towards further research, study and dissemination of the epic. In the future, the world will know about the small epic of Janysh-Baiysh.”

Алдо үй- аллах үй (кудай ушу) - the home of God(this is God)

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