UDC 398.22
IRSTI 17.71.91
DOI 10.37238/2960-1371.2960-138X.2026.103(3).41

[1]A.K. Ilebayev, [2]A.N. Akhmatova

[1]National Academy of Sciences of the Kyrgyz Republic, Bishkek, Kyrgyzstan
[2]I. Arabaev Kyrgyz State University, Bishkek, Kyrgyzstan

INFORMATION ON GAMES AND AMUSEMENTS IN THE EPIC “MANAS”

“Allah alone, Alada (i.e., Mank) knows,
how much truth and how much falsehood there is in these words.”
The Epic “Manas” [1, p. 32].

Annotation. This article examines the games, amusements, recreational activities, and forms of entertainment of the Kyrgyz people described in the heroic epic “Manas.” The study is based on the recordings of the epic performed by the renowned Manaschi Sayakbai Karalaev and their Russian translations, published in four books at different times by the “Nauka” publishing house in Moscow. Without making a strict distinction between games, amusements, and competitions, the article presents their names and describes the forms and rules according to which they were conducted.Particular attention is paid to everyday games and recreational activities, as well as games involving ankle bones (alchiks). The study also examines traditional equestrian competitions, including oodarysh, er sayysh, and naiza sayysh. Various types of horse races held over different distances and for different age categories are described, along with the traditional equestrian game Kyz kuumai (“Girl Chasing”).The article provides descriptions of the various prizes awarded at horse races and identifies their types and quantities. It also discusses diverse forms of hunting, both collective and individual. These include hunting with birds of prey, taygans (hunting dogs), bows and firearms, spears, snares, and traps. In the context of the epic, hunting is presented not only as a practical activity but also as a form of entertainment and “enjoyable pastime” for the hero Manas and his companions.The article further addresses youth recreational activities associated with marriage traditions, as well as children's games and forms of entertainment.

Keywords: epic, game, amusement, *jomok*, children's games, youth marriage-related games, alchiks, *er sayysh*, horse racing, prizes.

Introduction

The Kyrgyz heroic epic "Manas", which embodied the way of life and worldview of the people, according to various sources has more than 200 thousand lines and is one of the most voluminous epics in the world. The appeal to this epic is relevant for a wide range of researchers. "The epic "Manas", which has incorporated the best examples of folk legends, fairy tales, proverbs and sayings" [1, p. 3], is a good source for the correlation of historical sources. Paying great attention to this work, it should nevertheless be emphasized that the epic reflects only a small part of the entire history of the people. In the process of its genesis, numerous epic data could be lost, take on a distorted appearance, and not fully reflect the time in which the narrator lived. Many events could be transformed by the narrator's worldview and worldview. Nevertheless, ""Manas" epic remains "an outstanding monument of the

cultural heritage of the Kyrgyz people" [1, p. 5] and a fertile historical source. Among the plot-forming events of the epic, there is a category of games, amusements and entertainment, of which a large place is occupied by all kinds of horse racing, enumeration of horses, allocated prizes. Among the equestrian games and entertainment mentioned are: kyz kuumai – catch up with a girl, oodarysh – horse wrestling, tyin enmei – taking coins from the ground, ukuruk salmai – lassoing a horse, er sayysh – spear fighting, ayaldar sayysh – women's spear competition. Games with the use of alchiki – money are reflected. Intellectual games: toguz korgol, chatyrash, kishte. There is a description of the heroic struggle – kurosh.

Research methodology

The methodological basis of the research is based on historical, cultural, folkloristic and textual approaches. ""The main source of the research was four volumes of the heroic epic "Manas", written down from the words of the outstanding Manaschi Sayakbai Karalaev and published in different years by the Moscow publishing house "Nauka" [1-4]. The work of A.A. was used as an additional source. Petrosyan's "Manas – the Kyrgyz heroic epic" [5]. At the first stage of the study, fragments containing information about games, entertainment, competitions, hunting, as well as leisure activities for young people and children were selected from the epic text. The identified materials were organized into thematic categories.: 1) household games and entertainment; 2) games with boys; 3) equestrian heroic competitions; 4) horse racing; 5) the game "Kyz Kuumai"; 6) various types of hunting; 7) youth entertainment of a marriage and ritual nature; 8) Children's games and entertainment. The method of qualitative content analysis was used to systematize and interpret the material. For each identified type of game or entertainment, its name, participants, form of performance, objects and means used, rules, social function and context of use in the epic text were recorded. This approach allowed us to consider the games not as separate plot episodes, but as elements of the traditional culture and social life of the Kyrgyz people.Using the comparative historical method, various types of games and competitions presented in the epic were compared. Special attention was paid to equestrian competitions, including oodarysh, er sayysh and naiza sayysh, as well as various types of horse racing and the game kyz kuumai. The analysis took into account the characteristics of the participants, the objectives of the competitions, the methods of their conduct, the age categories and the nature of the prizes. Textual and interpretive analysis was used to identify the functions of games and entertainment in the epic structure. Not only their direct entertainment value was considered, but also their connection with ideas about physical strength, dexterity, courage, marksmanship, horsemanship, military training and social status. Episodes related to hunting formed a separate area of analysis. They were classified according to the methods and means of hunting: with hunting birds, taigans, bow, firearms, spear, snares and traps. At the same time, the dual function of hunting in the epic narrative was taken into account: on the one hand, it is presented as a traditional form of economic activity, and on the other, as a form of entertainment and spending free time with Manas and his associates. Within the framework of socio-cultural analysis, the importance of games in the system of traditional social relations was considered. Children's games were analyzed from the point of view of socialization and upbringing of the younger generation; youth games – in the context of communication, marriage and ritual relations and preparation for adult social life; heroic competitions - as a form of demonstration of physical strength, courage, dexterity and military skills. At the final stage, the results of the thematic classification were compared with the general context of the epic. This allowed us to determine the place of games and entertainment in the traditional culture reflected in "Manas", and to identify their cultural, historical, educational and communicative significance. Thus,

the study is based predominantly on a qualitative analysis of the epic text and combines the methods of content analysis, textual interpretation, comparative-historical analysis, and sociocultural analysis. The comprehensive application of these methods made it possible to systematize information on games, entertainments, competitions, and hunting activities represented in the epic Manas, and to examine them as important elements of the traditional culture of the Kyrgyz people.

Results and Discussion

Without disputing the fact that one of the functions of hunting was related to subsistence and productive activities, it should be acknowledged that, in the epic, various forms of hunting are also presented as forms of entertainment practiced by the protagonist together with his companions.

From the very beginning of the narrative, when Jakyp, the father of the epic's protagonist, has a dream, we encounter one of the forms of falconry.

«Бозала туйгун боосу жез,
Бору кара, мойну кез.
Он колуна алыпсын,
Обону коздой салыпсын.
Сол колуна алыпсын
Сонону коздой салыпсын» [2, с. 24].

The epic also mentions мюлюшкор—a falconer, that is, a specialist in training and handling hunting birds and using them for hunting. In Book 1, p. 169, Song 7380, hunting with trained birds is also mentioned:

«Уч-Аралда куш салып.
Уч-Аралдын аралы,
Уйрун жазбай жонкугон
Бугу менен маралды» [2, с. 24].

On the same page, p. 185, Song 8090 describes hunting with golden eagles and taigans:

«Азыктан арбын салышып,
Алгыр куштан алышып.
Отуздан-кырктан бастырып,
Очогор мылтык асынып,
Буркут алып шаншытып,
Тайгандарын каншытып» [2, с. 24].

This song demonstrates that hunters went out with golden eagles and hunting dogs. Overall, more than ten types of hunting are mentioned in the epic.

In Book 2, p. 203, Song 9150 most likely refers to a black falcon, кара куш, which would be a more accurate translation. However, the Russian translation identifies the bird as a lapwing. Available sources contain no descriptions of the domestication or use of lapwings for hunting.

«Ызгыч кара кашка куш
Канаттары курулдоп
Кату учуп куркуроп,
Бардашы кыйын канаты
Адамды корсо тайушуу
Баштатан бери адагы» [2, с. 24].

In addition to birds of prey used in hunting, the epic also features the mythical bird Budaïyk, which in Kyrgyz folklore is regarded as the primordial ancestor of all birds, as well

as the equally mythical bird Tugalyk, which is said to be capable of “carrying news to the very edge of the world.” In Kyrgyz traditional belief, the loss of something dear or valuable is metaphorically compared to a bird flying away.The epic “Manas” contains numerous types of hunting involving different kinds of firearms, beginning with the akkelte rifle, which was possessed by the main hero of the narrative, Manas.

«Асынганы аккельте
Алыска – жуук айнымбас
Ыраака – жакын ылгабас».
“The akkelte on his shoulder,
It never misses its target,
Whether near or far.” [2, c. 24].

In the first book, song 8090 mentions the ochogor rifle.

«Очогор мылтык асынып
Ондон-бештен бастырып».
“With ochogor rifles on their shoulders,
They rode out in groups of five or ten.” [2, p. 119].

The second book mentions the firearms almabash, koychagyr, and baran.

«Алмабаш мылтык жонунда».
“The almabash rifle on his shoulder.”[3, p. 30].
«Койчагыр уну чанырып,
Баран мылтык бадырап».
“The koychagyr rifles roared,
The baran rifles thundered.”[3, p. 114].

The epic describes Manas engaging in hunting as entertainment together with his jigits.

«Алтымыш жигит кошчу алып
Манас ууга барыптыр.
Карлуу бийик тоо менен,
Ташы бийик аскада
Тамашаны баштаптыр».
“Taking sixty mounted companions,
Manas went hunting.
Among the snowy high mountains,
On the high rocky cliffs,
They began their entertainment.”[3, p. 116].

Here it should be noted that the literature contains the synonymous terms uuchuluk and mergenchilik, which denote different concepts. Uuchuluk refers to a collective or driven hunt, whereas mergenchilik refers to hunting conducted individually. Manas and his companions organized a collective, driven hunt – uu.

«Аккельте атып туздошуп,
Адырдан архар издешип,
Мылтыктан тутун буратып,
Бугудан атып сулатып.
«Олжо» - дешти мунусун,
Архардын коргун журушун.
Тамашага батышып».
“Aiming and firing their akkelte rifles,
They searched for argali among the hills,

Sending smoke from their guns,
They brought down deer.
‘Prey,’ they called it,
‘Look at the gait of the argali.’
Thus, they amused themselves.” [3, p. 131].

These songs clearly demonstrate the entertaining nature of hunting. Song 8870 describes hunting as entertainment for high-ranking leaders. The hunting expedition takes place with banners, the thunder of drums, and “noise” rising to the heavens; the word “hunting” is used in the sense of a collective, driven hunt – uu.

«Которгону туу болсун,
Кок жанырган чуу болсун.
Кой кашкалар аттанып,
Коп бир жакшы уу болсун,
Коруго сонун бу болсун».
“Let the banners be raised,
Let the noise resound to the heavens,
Let all the leaders mount their horses.
Let there be a splendid hunt,
Let it be a magnificent spectacle.”
«Сырлуу баран асышып,
Албарсын аса байланып».
“Carrying the magical baran,
With a bulat sword fastened around the waist.”[4, p. 26].

In the fourth book, song 6600 also shows that hunting was a form of joyful pastime and an activity undertaken to relieve boredom.

«Кысылсан, кайып атарсын,
Кысталбасан – жатарсын.
Ачыксан архар атарсын,
Ашыкпастан жатарсын».
“If boredom overwhelms you, shoot at deer,
If not, then rest.
If you cannot bear it, shoot at argali,
If not, then lie down and rest.” [4, p. 167].

As researchers have already established, the epic “Manas” contains layers belonging to different historical periods. Before the appearance of firearms, hunting employed spears, bows, snares, and hunting forks.

«Жан-жагына караса,
Жаадан калган огу бар.
«Кутуруп кулан атыптыр,
Кубанычка минтип батыптыр,
Булугуп булан атыптыр»».
“He looked around him,
And there were arrows left from the bow.
‘Having become excited, he shot at kulan,
And was filled with joy,
Shooting at wild horses out of boredom.’” [5, p. 96].

The following song describes the preparation of a spear for hunting.

«Камыш кыйып каптаган,
Тарамышка чаптаган.
Темирин сегиз кырдаган,
Он эки турдоп сырдаган.
Бору тил мизин чыгарып,
Учун ууга сугарып.
Шамалга тийсе ырдаган,
Тийген жери ырбаган».
“Covered with cut reeds,
Fastened with sinew.
Its iron tip was forged with eight facets,
Painted in twelve colors.
Its edge was shaped like a wolf’s tongue,
Its point was soaked in poison.
When touched by the wind, it sang,
Wherever it struck, inflammation developed.”[3, p. 171]

In the third book, the expression “сыр найза алса босу жок” occurs. Its translation in the book is “a spear without a loop”; however, the semantic translation would more likely be: “if he takes the magical spear without a loop.” Based on these data, it can be assumed that some types of spears had loops.

«Сыр найза алса босу жок».

“He will take the magical spear without a loop.” [5, p. 127].

Hunting with spears is mentioned in songs 6480 and 12810, p. 323, in the fourth book. The manufacture of a spear is described in song 13880, p. 352, also in the fourth book.

From the first book to the final book, the epic describes various horse races, their preparation, the course of the races, the prizes awarded, the participants, the occasions on which the races were held, and the judging of the competitions. In Kyrgyz society, up to twenty varieties of equestrian games and entertainments existed. There is no need to reproduce all descriptions of horse races here; interested readers may refer to the epic “Manas,” published in four books in different years.

In the first book, horse races are described in songs 1020, 1030, 1040, 1050, and 1900. In the second book: songs 1360, 1390, 1410, 1860, 2030, 10210, 10410, 10420, 10430, 10830, 10910, and 15000. In the third book: songs 560, 720, 730, 1000–1030, 1380, 1870, 1940–2040, 2080, 2090, 2170–2300, 2810, 3180, 4030, 5470, 5870, 6000, 9670, 9910, 10060, and 10210.

The epic extensively describes various types of equestrian competitions, such as er sayysh – a knightly tournament with spears; ayaldar sayyshy – a women’s knightly tournament; oodarysh – wrestling on horseback; tyyyn enmey – a horsemanship competition involving picking up a coin from horseback; and ukuruk salmay – lassoing animals.

The epic contains interesting accounts of different forms of er sayysh. Alongside individual combat in er sayysh, we can identify a group form of this competition, which has been poorly preserved in the collective memory and is now known to very few people.

«Каар толуп бакырды,
Бакай канды бет алды,
Баатыр Кыргыл качырды
Бакайдан найза жеткени,
Эмчеке найза кеткени,

Кыйынсынган Кыргыл чал
Кырданып аттан кеткени.
Бакай чалдын жолдошу
Баары соо-саламат,
Баары журтту тан калып
Баттырын кылган аламат.
Кыргыл чалдын жолдошу
Кылайып баары калган жок
Абан Бакай жолдошу,
Аттан тайып алган жок».
“Filled with rage, he shouted,
The warrior Kyrgyl charged
Straight toward Khan Bakai.
Bakai’s spear reached him,
Striking him directly in the chest.
The proud old Kyrgyl
Was knocked from his horse with a single blow.
The companions of old Bakai
Were all safe and unharmed.
The whole people marveled
At the feats of the heroes.
None of old Kyrgyl’s companions
Remained firmly seated on horseback,
While the companions of Bakai, your uncle,
Did not fall from their horses.” [5, p. 244].

Another, more widespread form of combat with spears, in which only two opponents meet face to face, is described in songs 8670–9420 of the third book. We shall cite only one episode.

«Найза колго алышсын,
Арага сайыш салышсын!
Сайышка кайын зардалган,
Сайышкан жоосун алгандан,
Билеги жоон балбандан,
Кичи эмес, улуктан,
Кир болбогон тунуктан
Баатырдан сайыш салсын деп».
“Let them take spears in their hands,
Let them begin the spear competition!
Let those skilled in such contests,
Those who have defeated their enemies,
The strong-armed wrestlers,
The noble rather than the low-born,
The finest and untainted,
Let the heroes compete.”[5, p. 193]

As is known, in addition to men’s spear competitions, there were also women’s competitions, which remained popular until the twentieth century.

«Он жети де жашы бар

Сары буурул аты бар,
Сайкал чыкты каркыбар,
«Беттешкенди мерт кылып
Кетсем!» - деген дарты бар.
Жоого кийчу жарагын,
Баарын кийди карагын.
Карыпчы менен кыягы
Кыз до болсо капырай
Каармандай сыягы!».
“She was only seventeen,
With a sorrel-gray horse.
Saikal entered the duel,
With the determination:
‘I shall defeat whoever faces me!’
She put on all
The armor worn for battle.
She wore chain mail and arm guards;
Although she was a young woman,
Look at her—
She had the appearance of a hero!”[3, p. 39]

The epic also contains tyyyn enmey, a form of horsemanship involving the picking up of coins from the ground.

«Эртеси эниш салышып,
Эки уч балбан чыгарып».
“The next day they arranged a horseback competition,
Bringing out several strong competitors.”[3, p. 50]

The epic also describes strength-based competitions on horseback, such as oodarysh – pulling an opponent from his horse. In the third book, songs 9560–9620 are devoted to this.

«Алар эниш салсын деп,
Чабендеси женсин деп,
Кок бору кылган улактай
Коруноо аттан энсин деп».
“Let them compete on horseback,
Let the most skillful one win,
Let him pull his opponent down from the horse
Like a kid in a game of kok boru.”[3, p. 212]

There was also women’s single combat on horseback. As is known, Manas married his first wife after defeating her in such a contest.

The epic also describes another equestrian entertainment, ukuruk salmay – lassoing. We can read about the making of the lasso.

«Жаш кайынды кыйганы,
Кайындан кыйып катырып
Кабыгы менен жаткырып».
“He cut down a young birch,
Dried the young birch after cutting it,
And laid it down together with its bark.”[2, p. 87]

Another type of entertainment occurs in the epic that is not found in sources or popular literature. It appears in the third book, songs 6260–6280.

«Мылтыктан тутун булады
Жайсандардын баарысы…
Аттарынан кулады…
Ок тийгендей шалк этип…
Ат менен Манас турганы,
Жайнап калган коп батыр
Ачып козду жумганча,
Аттаныптыр таптакыр».
“The rifles roared,
All the warriors…
Fell from their horses…
They lay flat as if struck by bullets…
Manas remained on his horse,
While many warriors,
In the blink of an eye,
Mounted their horses again.”

The epic contains another interesting form of entertainment whose roots go back to the pre-Islamic period and which is not mentioned in sources or popular literature. This was a game in which participants shot at a headgear thrown into the air. In the third book, songs 6280–6330 contain the following episode from the epic.

«Кыйладан ашык дангыл чал
Кары бою тебетей
Кайытып кокко ыргытты.
Асмандай тушуп тебетей
Кайра тартып калганы.
Кайра келе жатканда,
Кан Бакай тосуп атканда,
Мергендик чыкты коркуно,
Ок тийип ошо боркуно
Которулуп кок жакка,
Тушурбос болду копчакка».
“A powerful old man,
His headgear almost a fathom in size,
Threw it high into the sky.
As the headgear rose into the heavens
And began to descend,
When it was coming back down,
Khan Bakai intercepted it with a shot.
His marksmanship was demonstrated,
And when the bullet struck the headgear,
It sent it back toward the sky,
Making it seem as though it would not fall for a long time.”

Thus, by shooting at the headgear, they kept it in the air for a considerable period. The epic gives the duration as et byshym, that is, the time required to cook the meat of an adult

sheep, approximately 2–2.5 hours. These songs also describe a variation of this entertainment: shooting at headgear with bows.

«Шарт этип саадак тартылды,
Онору журттан артылды.
Саадактын огу жеткени,
Боркуно таккан чогуну
Узгон бойдон кеткени.
Саадактын корду огуну,
Барын кыркып отуптур,
Тебетейдин чогуну».

“With a sharp sound, the bow was drawn,
The people admired the skill.
The arrows that were shot
Reached the tassels attached to the headgear
And tore them away.
They saw how the arrows from the bows
Cut through every one
Of the tassels on the headgear.”

The epic also contains another form of entertainment: sword fighting. This is described in the third book, songs 6450–6490.

«Кылычты кындан чечишти
Кызылдай жандан кечишти
Кыйкырышып жетишти.
Тан болду кылым ойнуна
Чапканда кылыч мойнуну
Тийгизбестен качышып
Кылычка кылыч чагышып.
Кылыч менен кырк катар
Кыйкырышып чабышып
Кызык оюн салышып».

“They drew their swords from their sheaths,
Putting their very lives at stake.
Shouting, they rushed toward one another.
They marveled at this ancient game,
And when swords struck toward their necks,
They skillfully dodged the blows,
Clashing sword against sword.
In forty rows,
They shouted and fought,
Engaging in an exciting game.”

The epic also contains descriptions of group combat with axes, narrated in songs 6500 and 6510 of the third book.

«Ай балта колго алганы
Айкырышып бир-бирин,
Аркы-терки салганы,
Шилтеген жакка калканы,
Азыр болуп калганы

Турдуу оюн салганы,
Тумон журт аран калганы».
“Taking axes in their hands,
They shouted at one another
And struck from different directions.
Shields were raised
Against the sudden blows.
They engaged in various exciting games,
And the people could barely remain seated.”

The descriptions of the competition jamby atmay are also interesting: archery at a suspended target containing a prize, which could be a gold or silver ingot. Unlike the widespread form of the competition, in which the participant rides a horse and attempts to hit the target from horseback, the epic describes another form of this traditional entertainment. The jamby is suspended high above the ground on numerous cords, and the participants shoot at it from the ground for accuracy. This is described in song 6110 of the third book.

«Белсенип жамбы атсын» - деп,
Каркыранын карагай,
Кыскасына карабай,
Узунунан кыйдырды,
Устунду бир мин жыйдырды.
Тубуно туркук буратып,
Алты жузун асмангаа,
Чыгарып ийди улатып.
Жамбыга танап кылмакка,
Болоттон боосун улатып
«Ат менен чаап жоноп – деп,-
Атып алсан онор – деп…»-
…Кырк эки танап боо экен,
Алтын жамбы жоо экен».
“‘Roll up your sleeves and shoot at the jamby,’ he said.
The larches of Karkyra,
Without regard for the short ones,
He ordered the tall ones to be cut.
He ordered a thousand poles to be prepared.
He had their bases reinforced with supports.
Six hundred of them
Were raised upright toward the sky.
To suspend the jamby,
He prepared steel wire.
‘Shoot while riding at a gallop,’ he said,
‘If you hit it, that is a skill.’
…It was fastened with forty-two cords,
And the golden jamby was the prize.”

The epic also contains a description of an interesting but little-known form of entertainment, now largely forgotten: group equestrian combat. In the third book, songs 6380–6420 describe this practice.

«Алмамбет баатыр жеткени

Кыргыл чалдын жолдошун
Борк энгендей илишип
Атына коюп кеткени.
Кыргыл чалдын кишисин
Акылына киргизип,
Ачып козун жумганча
Аттарына мингизип,
Адамдардын баарына
Адистигин билгизип.
Аман коюп кеткени
Кыргылдын баарын жыкканда,
Алмамбет баатыр жеткени
Антара салып кеткени,
Аркасынан Ажыбай
Ат койгон бойдон жеткени,
Алмамбетин баш кылып
Алар сайып кеткени
Бары аттан кулады,
Узунунан сулады».

“Warrior Almambet galloped up
And seized Kyrgyl’s companion,
Picking him up like a feather from the ground,
And laid him across his saddle.
He quickly brought Kyrgyl’s man to his senses,
And before they could blink,
He put them back on their horses.
He demonstrated his skill
Before all the people.
When they had overthrown all of Kyrgyl’s men,
Warrior Almambet arrived
And struck them down with his spear.
After him came Azhybai,
Galloping in on horseback.
With Almambet at their head,
They attacked them,
And everyone fell from their horses,
Lying stretched out on the ground.”

The epic also contains intellectual games such as chatyrash. They are mentioned in songs 1700, 4410, and 4450 of the fourth book.

«Чай кайнатып, кант салып
Чатыраш ойноп данк салып,
Дасторкону жыйылбай
Тамашасы тыйылбай».

“They boiled tea and added sugar,
Enjoying themselves by playing chatyrash,
Without clearing the table,
And without the entertainment coming to an end.”

In the fourth book, song 6630 does not directly mention the entertainment joro bozo, but from the context it can be understood that this was precisely the type of entertainment practiced among men.

«Кош тигинер жаныша,
Ары бери жоо басып
Кылабер кызык тамаша».
“Set up the yurts side by side,
Walk back and forth visiting one another,
And continue the joyful entertainment throughout the winter.”

The epic also mentions children’s entertainment such as sarymsak oyun. Here, too, there is no direct description, but after winter, bulbous bluegrass was one of the favorite delicacies of children and adults. This may have been the origin of the game sarymsak oyun. It is described in song 6650 of the fourth book.

«Кар кеткенде кок чыкты
Кара шибер коп чыкты».
“When the snow melted, the grass appeared,
Thick bulbous bluegrass sprouted.”

The epic contains descriptions of various forms of entertainment involving eloquence, both among men and women, which have survived to the present day. This is briefly mentioned in song 6890 of the fourth book.

«Белдешкен доого демдуу ким?
Откур чечен тилдуу ким?».
“Who among your people is strong in debate?
Who is eloquent and quick-witted?”

The epic contains numerous descriptions of heroic wrestling and preparations for wrestling: song 2340 in the first book; song 1420 in the second book; and songs 2590, 6770–6810, 6860, 7470, 8210, and 8340 in the third book.

The epic also contains games involving asyks (ankle bones), but apart from the game of ordo, the other games are not explained. In the first book, song 3160 gives the general name for games involving ankle bones.

«Алты бала чогулдук,
Нак ушу жерге жатабыз
Ашык оюн атабыз».
“The six of us gathered here,
We will stay right here,
And play the ankle-bone game.”

The game of ordo is described more extensively: in the first book, songs 5050, 5210, and 5220; in the second book, songs 9530, 9610, and 9700; and in the third book, song 5060.

Conclusion

The epic contains descriptions of numerous and diverse forms of youth entertainment that continue to exist to this day, known as kyz oyun (marriage-related games). In the second book, these are described in songs 11260, 11390–11500, 14250, 11390, 13020, 13340, 13430, 14090, and 14250–14280. A separate game, koz tanmay (blind man's buff), is also considered. It is mentioned in the second book in songs 14620, 14690, 14710, 14720, and 1500.

Kyrgyz games and entertainments had a seasonal character. During the summer, various sherne and ulush events were organized on the jailoo, where people competed in zhugurtmo

and akyynake; games and competitions were also held in samerden. During the winter period, at the kyshtoo (winter settlement), various forms of entertainment also existed.

In conclusion, it can be stated that the epic “Manas” is a treasury of folk knowledge. It provides extensive material on various aspects of the life of the people, including games and entertainment. However, it should be acknowledged that the epic does not reflect the entire centuries-old everyday life and cultural way of life of the people. Much also depends on the performer of the epic, known among the people as a manaschi, whose views are to a considerable extent subjective; therefore, the epic cannot be regarded as an absolutely reliable historical source. The materials of the “Manas” trilogy and other minor epics should be correlated with documentary sources.

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Илебаев А.К., Ахматова А.Н.

«МАНАС» ЭПОСЫНДАҒЫ ОЙЫНДАР МЕН САУЫҚ-САЙРАНДАР ТУРАЛЫ МӘЛІМЕТТЕР

«Алда (яғни Манк) билер бұл сөзді,
Шыны қанша, жалғаны қанша».
«Бұл сөздерде қанша шындық,
қанша өтірік барын бір Алла ғана біледі».
«Манас» эпосы [1, 32-б.].

Аңдатпа. Бұл мақалада қырғыз халқының қаһармандық «Манас» эпосында кездесетін ойындар, сауық-сайрандар мен түрлі көңіл көтеру түрлері қарастырылады. Зерттеу эпос айтушысы Саяқбай Қаралаевтың орындауынан жазылып алынған және орыс тіліне аударылған, әр кезеңде Мәскеудегі «Наука» баспасынан жарық көрген төрт кітап негізінде дайындалды. Ойындар, сауық-сайрандар мен жарыстарды бір-бірінен қатаң ажыратпай, олардың атаулары беріліп, өткізілу формалары мен ережелері сипатталды.Мақалада тұрмыстық ойындар мен сауық-сайрандарға, асық ойындарына, сондай-ақ ат үстіндегі батырлар сайыстарына ерекше назар аударылады. Олардың қатарында оодарыш, эр сайыш, найза сайыш сияқты ат үстіндегі күш сынасу түрлері бар. Сонымен бірге әртүрлі қашықтықтарға және жас ерекшеліктеріне қарай өткізілетін ат жарыстары, сондай-ақ «Қыз қуу» атты ұлттық ат ойыны қарастырылады. Мақалада ат жарыстарында берілетін әртүрлі жүлделердің түрлері мен саны да көрсетіледі.Эпоста кездесетін аңшылықтың алуан түрлері де сипатталады. Олар топтық және жеке аңшылық түрлерін қамтиды: бүркіт және басқа да саят құстарымен, тайғандармен, садақпен және мылтықпен, найзамен, тұзақтар мен қақпандар арқылы аң аулау. Бұл жағдайда аңшылықтың Манас батыр мен оның серіктерінің көңіл көтеруі және «көңілді уақыт өткізуі» түріндегі ойын-сауық қызметін атқарғаны көрсетіледі.Сонымен қатар жастардың некелік сипаттағы ойын-сауықтары, балалар ойындары мен көңіл көтеру түрлері қарастырылады.

Кілт сөздер: эпос, ойын, сауық-сайран, жомок, балалар ойындары, жастардың некелік ойындары, асық, эр сайыш, ат жарысы, жүлделер.

Илебаев А.К., Ахматова А.Н.

СВЕДЕНИЯ ОБ ИГРАХ И РАЗВЛЕЧЕНИЯХ В ЭПОСЕ «МАНАС»

«Алда (т.е. Манк) билер бу сөздү
Чыны канча, жалганы».
«Ведает один лишь Аллах
Сколько правды, сколько лжи в этих словах».
Эпос “Манас”[1. с. 32].

Аннотация. В данной статье будут рассмотрены игры, развлечения и различные виды развлечений, встречающиеся в героическом эпосе киргизского народа «Манас". Исследование подготовлено на основе четырех книг, написанных в исполнении рассказчика эпоса Саякбая Караева и переведенных на русский язык, изданных на каждом этапе московским издательством «Наука». Игры, зрелищные состязании и соревновании не отличались друг от друга строго, давались их названия, описывались формы и правила проведения. Особое внимание в статье уделяется бытовым играм и развлечениям, подвижным играм, а также соревнованиям героев на лошадях. В их числе-конные силовые испытания, такие как оодарыш, Эр-сайыш, копье-сайыш. Также будут рассмотрены конные соревнования, проводимые на разных дистанциях и в зависимости от возраста, а также Национальная конная игра «Қыз қуу». В статье также указываются виды и количество различных призов, присуждаемых на скачках. В эпосе также описываются различные виды охоты. Они включают в себя как групповые, так и индивидуальные виды охоты: охоту с орлами и другими птицами из хижин, скипетрами, луком и ружьями, копьями, ловушками и ловушками. В этом случае показано, что охота выполняла развлекательную функцию в виде развлечения и «веселого времяпрепровождения» героя Манаса и его товарищей. Также будут рассмотрены молодежные развлечения брачного характера, детские игры и развлечения.

Ключевые слова: эпос, игра, развлечения, жомок, детские забавы, молодёжные брачные игры, альчики, эр сайыш, конные скачки, призы.