

Manas Studies GE 2 2 4 (2 credits)

Fall 2013. AUCA.

Instructors:

Andrew B. Wachtel, Professor

Mukaram Toktogulova, Associate Professor

Lec.:

M. 9:25,

T. 10.50

Sem.:

T. 9:25

W. 9:25, W.10:50, W. 12.45

Th. 10.50, Th.12.45

F. 10.50, F. 12.45

Office hours: by appointment

Contacts:

Email:

Phone: 663309

Email: mucaramt@yahoo.com

Phone: 0552447830

Course description

This course studies “Manas” as a fairly standard national epic poem and aims at interpreting meanings of texts and performances in their historical, social and cultural contexts. Students will learn the definition of epic as a folk genre and its literary devices and structural features.

Through reading original passages from “Manas” and secondary sources the students will learn to interpret the poem through various lenses: community and identity, orality and literacy, power dynamics, gender, performance.

A strong emphasis in this class will be upon the vital connections between past and present and students will analyze contemporary influences on the interpretation of important lasting concepts such as heroism, leadership, self-definition, etc., which were present in the epic then and remain important now.

Throughout the course students will explore the performance dimension of the epic poem. Biographies and oral stories of “manaschys” (Manas tellers), different interpretations of the phenomenon of manaschy will be studied to reflect, to discuss and to reinterpret the mission of “Manaschy in the modern age

Course Goals

- to read with sensitivity a representative passages of epic poem “Manas”;
- to explore the performance dimension of “Manas”;
- to explore the definition of epic poem and its meaning for the individuals, community, performers and the State.
- to explore how orality and literacy interact in the poem and to what extent orality and literacy shape a culture's way of interacting and interpreting the world;
- to explore questions of heroism, time, space, identity, gender, and ethnicity/community in the poem;
- to learn to interpret the poem through various lenses: community and identity, power dynamics, gender, orality and literacy, performance.

Co-teaching: The course will be taught by Professor Andrew B. Wachtel, who covers the first and last themes and Associate Professor Mukaram Toktogulova, who teaches the second, third and fourth topics,(lectures and seminars). Both teachers will grade and will be available to help students with any questions, related to the course or texts during the office hours.

Course Readings

- Verses of Manas:** Texts are currently available on the E-course and in the library. You are quite welcome to use translations of “Manas” into English and Russian, but you are also recommended to read the original version of the epic poem in Kyrgyz .

In Kyrgyz:

1. Manas : Kyrgyz elinin baatyrdyk eposu, Sagymabai Orozbek uulunun varuanty boiuncha. I-kitep, II-kitep, III-kitep, IV-kitep. S Musaev.Bishkek.1995

2. Manas: Sayakbai Karala uulununvaruany boiuncha. Manas uchiltiginin I-kitebi, Frunze. 1984. Kirgizstan basmasy. R.Kidirbaeva and A. Jainakova (ed)
3. Manas: Sayakbai Karala uulunun varuany boiuncha. Manas uchiltiginin II-kitebi, Frunze. Kirgizstan basmasy. 1986. S.Musaev and M.Mukasov
4. Manas: Kyrgyz elinin baatyrdyk eposu, Sayakbai Karalevdin varianty boiuncha akademiayk basylysh.I-kitep. Bishkek.1995

-kmb3.kloop.kg/index.php/2010/04/13/manas-eposu-internette-2/ Sayakbay's version in Kyrgyz

In Russian:

Manas. Kirgizskii Geroicheski epos. Sagymbai's version. Kniga 1,. A.S. Mirbadaleva, N.V. Kidaish-Pokrovskaya, S.Musaev(eds).1984. Moscow .Glavnaya Redaksia Vostochnoi Literatury.

Kinga2 1988. A.S. Mirbadaleva, N.V. Kidaish-Pokrovskaya, S.Musaev(eds). Moscow. Glavnaya Redaksia Vostochnoi Literatury.

Kniga 3,1990. A.S.Sadykov, S.M. Musaev, A.S. Mirbadaleva (eds)Moscow .Glavnaya Redaksia Vostochnoi Literatury.

Kniga 4 , 1995.A.S.Sadykov, S.M. Musaev, A.S. Mirbadaleva (eds) Moscow .Glavnaya Redaksia Vostochnoi Literatury

www.eposmanas.ru/

kmb3.kloop.kg/index.php/2010/04/13

In English:

1. www.silkroadfoundation.org/ The Kyrgyz epic Manas. Sections translated by Kuchumkulova .
2. Manas. Sagymbai's version.Volume1.Translated into English by Walter May. Moscow and Bishkek, 1995.
3. Manas . Sagymbai's version. Volume2.Translated into English by Walter May. Moscow and Bishkek, 1995
4. The Memorial Feast for Kokotoy-Khan,translated by A. T. Hatto, 1977, Oxford, Oxford University Press
5. The Manas of Wilhelm Radloff, Re-edited, newly translated and with a commentary by A. T. Hatto, 1980, Otto Harrassowitz

b. Secondary sources:

1. «Манас» энциклопедиясы, 1-том (available on bizdin.kg)
2. «Манас» энциклопедиясы, 2-том (available on bizdin.kg)
3. Bernshtam A. Epoha vozniknovenia kyrgyzskogo eposa “Manas”. Entsiklopedicheskiy fenomen eposa „Manas“ .:Sbornik statei ob epose „Manas“.- B.: KE,1995
4. Jirmunskii B.N. Narodnyi Geroicheskiy Epos. – M-L ., 1962
5. Кудырбаева R. Genezis eposa “Manas”- B,: 1995
6. Кудырбаева R. Skazitel’skoie masterstvo manaschi.Frunze,1984
7. Lord, Albert B. The Singer of Tales. Cambridge, MA: Harvard University Press, 1960.
8. Spirited Performance. The Manas Epic and Society in Kyrgyzstan. N. van der Heide, Amsterdam, 2008.
9. Traditions of Heroic and Epic Poetry (2 vols.), under the general editorship of A. T. Hatto, The Modern Humanities Research Association, London, 1980.

Attendance Policy: Because this class lasts just 5 weeks, it is crucial that you attend all classes. Attendance will be taken at lectures and seminars. Students who miss more than one class (lecture or seminar) without a valid reason and documentation will lose the grade points (5points for each class) for those days

Grading

- **Lectures:** 25% .
- **Seminars:** 25% . Since our class format is based primarily on discussions, come to class having studied the materials assigned for that day, with questions and ideas you would like to discuss. Most of your preparation and discussion grade will come from your active involvement in the class discussions.
- **5 Quizzes** with multiple choice questions: 25 % (5 for each). There will be homework checks in the beginning of every seminar class in written form with multiple choice questions. Quizzes will cover the content of the assigned passage of the poem and lasts for 15 min.
- **Final Paper:** 25% : The main task in the paper is to formulate clearly and defend your thesis. The thesis should be supported by specific examples from the text. All evidences should be interpreted in relation to particular context and in connection with

other secondary sources of the course. You are also encouraged to find connections of your topic with modern events and themes. You will receive **paper topics** on the first seminar class, and you are very welcome to set your own topic -- just clear it, please, with the professors.

The paper must be prepared with a word processor program and printed in double-space format with 12 point font size, page numbers, and a title page with the paper's title, and student's ID number and include a separate bibliography. The length is 6 pages for the body of the paper exclusive of title page, references. **Deadline:** December 13, 5.p.m. No late work will be accepted. If an emergency or illness occurs, please let us know immediately so that another deadline can be arranged.

Academic Honesty: Please, note that the cheating and **plagiarism** will automatically result in a **grade F** for the course. **Plagiarism** is using others' ideas, words and presenting it as one's own, without acknowledgement of the original source.

The use of cell phones is disruptive, and is therefore prohibited during class. Except in emergencies, those using such devices must leave the classroom for the remainder of the class period.

Students are permitted to **use computers** during class for note-taking and other class-related work **only**.

The requirements set forth in this syllabus **may be modified at** any time by the course instructor. Notice of such changes will be by announcement in class.

Course topics:

Week 1

- **Lecture: The genre of Epic poem:**

What is an epic poem? What, if anything, makes “Manas” special/different from other epics? What is the relationship between oral/written epic?

Seminar discussion: “Hero and heroism”

Readings:

1. Lord, Albert B. The Singer of Tales. Cambridge, MA: Harvard University Press, 1960. Pp3-68

2. Birth of Manas and his Childhood . English translation by Kuchumkulova

Week 2

- **Lecture: The Epic teller: Becoming a “Manaschy”.**

Who are *manaschys*? How to become a manaschy? The meaning of “jomokchu”? Under what circumstances is epic verse composed and performed by *manaschys*? Pay special attention to who is telling a story and for whom? What is the status of the *manaschy* in the community? What is the portrait of *manaschy* within the epic poem “Manas”? The role of Vocation dream? Types of manaschys: *chong manaschy* (Great manaschy), *chala manaschy* (not real manaschy), *atkaruuchu* (performer), *jazgych manaschy* (those who write but don't tell “Manas”)

- Meeting with Manaschys – Talantaly manaschy, Rysbai manaschy, Doolot manaschy

Seminar:

Movie “Sayakbai”: The portrait of Manaschy in the movie.

Manaschy and the Sacred world: Student presentation on the Identity of epic teller in Bubu Mariam's version of “Manas”. (15 min) based on “Ыйыктык же Абды Сариев менен Бүбү Мариам Жайсаңдын «Манасы» жөнүндө “ : kmb3.kloop.kg/index.php/2010/04/13/ and “ Jaysang” on kmb3.kloop.kg/index.php/2010/04/13/

- Reflections on the meeting with manaschys

Readings:

1. Lord, Albert B. The Singer of Tales. Cambridge, MA: Harvard University Press, 1960. Pp3-68
2. Spirited Performance. The Manas Epic and Society in Kyrgyzstan. Nienke. van der Heide, Amsterdam, 2008. pp
3. Nienke van der Heide, “ The last manaschy”. AUCA review. 2001.

Week 3

- **Lecture: War in “Manas”**

What is the meaning of the War in “Manas”? Is the War Motif a norm for the genre? What about other forms of communal crisis, when a whole nation is mobilized? Does the communal unity at stake have to be limited to a national level?

- **Seminar: Great Campaign” (Chong kazat)**

Choose passages from Great Campaign (Chon Kazat) and discuss how the following concepts are depicted: The motif of War, Honor, Unity of the society, Hero, Heroism.

Reading: Theories of the epic: A Brief Historical Overview in pdf

Week 4

- **Lecture: Kyrgyz culture and society in “Manas”:**

How do you understand the society in “Manas”? On what values is community based? Who establishes the norm or the desirable? What roles play customs, traditions? Are the values of the society gender or class-linked? Family-tribe-society, father-son, young-old, man-woman, sacred – profane in “Manas”.

- **Seminar:**

- Gender: identity, beliefs, values, age, ideals.

a) How personal or cultural identity is constructed or defined for Manas, Ak Balta, Bakay, Almamabet, 40 choro. What factors define their identity: relationships, actions, beliefs/values, associations with others, circumstances, gender, age, etc.)

b) Consider the key female characters in the epic poem: Kanykei, Chyiyrdy, Saykal, Karabork, Aruuke (actions, relationships).

c) choose one of key scenes or characters or images to formulate your answer from the suggested verses:

Assigned passages:

-Chyiyrdy in “Birth of Manas and his childhood”, translated by Kuchumkulova

- Kanykey and Aruuke in “Marriage of Manas”, Kanykey in “The Great Campaign”

- Kanykei in “Taytory’s race” (Skachki Taytory), Kanykeidin Taytorunu chapkany

-Critical reflections on the Bekmukhamedova’s paper about Kanykei.

Available on manasepos.ru (Бекмухамедова Н.Х. Образ Каныкей в типологической системе женских образов эпоса «Манас» Тезисы международного научного симпозиума, посвященного 1000-летию эпоса "Манас". - Бишкек, 1995. - С. 87-88)

Reading:

Traditions of Heroic and Epic Poetry (Iahs Publication) (Publications of the Mhra) by A. T. Hatto and J. B. Hainsworth (Dec 31, 1989)

Week 5

- **Lecture: : “Manas” and National Ideology**

How Manas is being used to create a Kyrgyz nation in comparison with how other nation states have used and abused their epic tradition

