



KAZAKH TRADITIONAL WRESTLING WITH ITS FORMATION AND TRANSFORMATION ASPECTS: KYRES (KÜRES)

**Mehmet Türkmen¹,
Sıymık Arstanbekov²**

¹Professor Dr.,

Muş Alparslan University,
Turkey

& Kyrgyzstan-Turkey Manas University,
Kyrgyzstan

orcid.org/0000-0002-5926-7522

²PhD student,

Kyrgyzstan-Turkey Manas University,
Bishkek, Kyrgyzstan

orcid.org/0000-0003-0112-8519

Abstract:

This study explains the etymology and terminology of the "Küres" traditional sport, which is the national wrestling of the Central Asian Kazakh Turks. Its formation is; explains the archaic cultural codes and their place and importance in Kazakh culture in the historical process. In the context of the transformation of the Kazakhs in 1991; explains the loss of traditional cultural elements and the developments in the modernization process with the process of adapting to today's modern sports and carrying the 'küres' to the international dimension. In addition to these, it is questioned what kind of pros and cons of the Kazakhstan state to the traditional 'global' modernization expectations. Although the study is within the scope of qualitative research method, descriptive research designs have also been used and it is limited to traditional Kazakh wrestling. The traditional wrestling "küres" of Kazakhs and every social organization where it is consumed is based on traditional resources, which are the economic life unique to it and the geographical environment that feeds this life. Since Kazakhs have long been associated with the Silk Road, it is certain that they have entered this traditional wrestling from other cultures as well. In addition, Kazakhs, especially the Kyrgyz; besides kinship ties with Uzbeks, Uyghurs and other Turkish peoples living in Southern Siberia, they have a homogeneous culture. And they feed on the same traditional sources. However, today, as in the history of Kazakhs, tribal consciousness stands out rather than nation consciousness. And because of this, they do not see the formation, transformation and development process of wrestling in other nations or tribes other than themselves. Kazakhs place more emphasis on traditional wrestling than Olympic wrestling and even other Olympic games. However, it is seen that traditional Kazakh wrestling has moved

away from its origin structure and ethno-cultural position within the framework of adaptation and the rush to belong to them today.

Keywords: Kazakh traditional wrestling, Kazakh sports culture, formation, transformation

1. Introduction

The history of the Kazakh people, culture, and development of wrestling art are inextricably linked with each other. Due to the peculiarities of economic management of our people constantly move, there is required to pay attention for health and physical training from a young child to an elderly person. The Kazakh people, adapted to nomadic life, not only overcame the criticism of nature, but also conducted many hostile wars. It was important for people to master well the methods of fighting during a battle, along with the ability to sit for a long time over a horse, the ability to use spears, swords, bows, these requirements were the same for a boy and a girl. In fairy-tale legends, songs of heroes, ethnographic records, historical and artistic works, and archaeological excavations on our land, there is much evidence of the development of several types of wrestling. "Diligent struggle" - in this fight, the belt does not hold, two wrestlers test their strength by wrapping their hands behind the opponent's belt, you can approach the leg, the goal is to overcome the opponent on his back (Figure 1); "Belt wrestling" in this wrestling, the wrestlers fight through holding from the belt with hands (Figure 2); "Free-style wrestling" - naked breasts, similar to modern free-style wrestling (Figure 3); "Fight on shapan" - in this fight, wrestlers fight putting on clothes and shoes (Figure 4); "Wrestling with overcome one sleeve of the shapan" in this fight, one sleeve of the shapan attaches to the belt and holds one hand bare (Figure 5).

"Wrestling in the parterre" in this case, the person, in order to demonstrate the priority of their strength, lifts the person crossed legs on the right or left side to the ground, lifting him up at the waist and landing on the next flank; "Raise the opponent several times by lifting them straight, holding it from the belt" - this force tests the strength on lifting the opponent, more than once lifting him straight, moving him to the starting position. Among them, Kazakhstan currently hosts competitions that have become prominent sports, which have been raised to the international level "fighting with the Shapan" and "fighting with the belt".



Figure 1: Girth wrestling
(Alimkhanov, 2012)

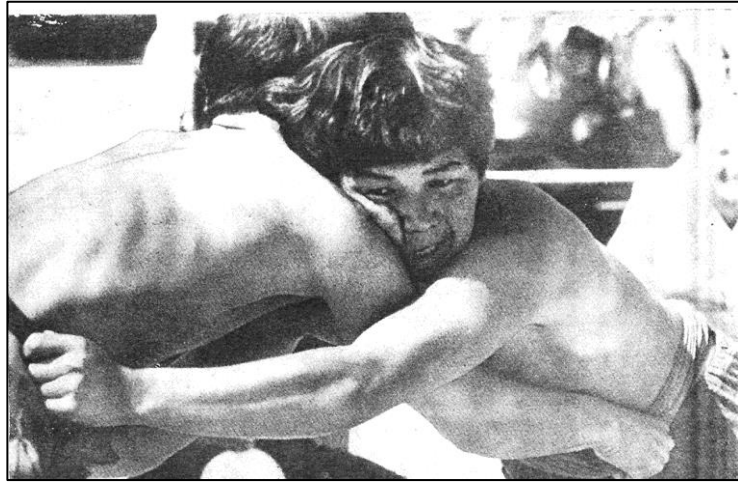


Figure 2: Belt wrestling
(Alimkhanov, 2012)

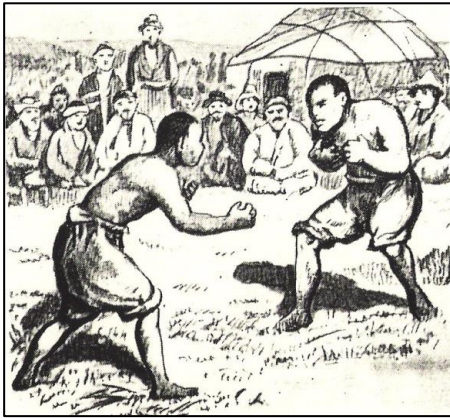


Figure 3: Chest naked free-style
wrestling (Alimkhanov, 2012)



Figure 4: Wrestling with overcome
one sleeve of the shapan (Alimkhanov, 2012)

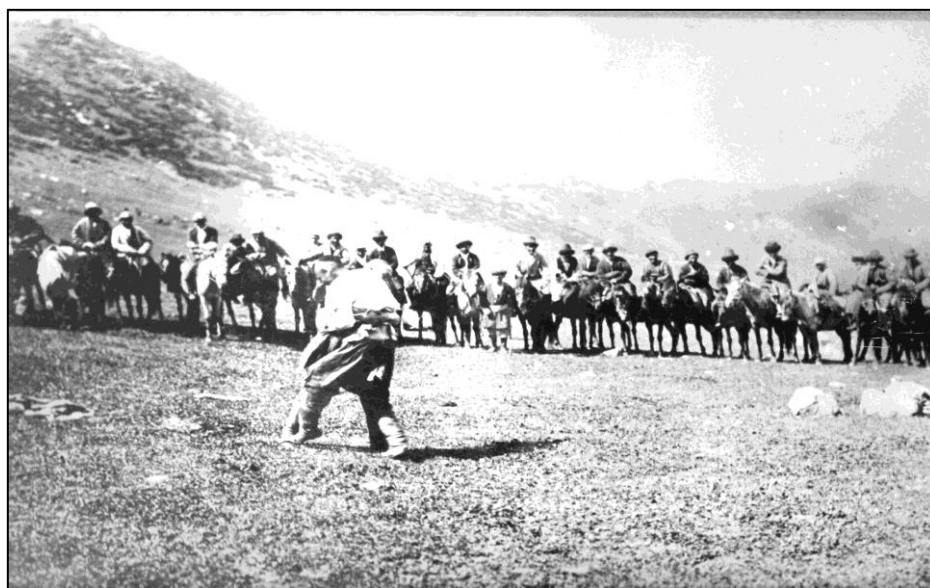


Figure 5: Watch at wrestlers (Alimkhanov, 2012)

Due to the large latitude of the Kazakh land (by land area, Kazakhstan ranks 8th among the countries of the world), each region had different rules of wrestling. During the fight, wrestlers are considered winners if they are required to touch the shoulder blade of one of the wrestlers,

Kazakh people call the fight of wrestlers by any names: wrestling, battle, fighting, duel, compete, wrestler wrestling, power, wrestler baiga and other words are used. In order to demonstrate the degree of a wrestler and determine the features of wrestling, the following words are used: chief wrestler, chest wrestler, camel wrestler, major wrestler, major camel wrestler, bull wrestler, falcon wrestler, irbis wrestler, tarkhan wrestler, tenacious wrestler and others.

The words addressed to the people among those who were "Wrestler": Big man, strong, giant, not an ordinary person, the undefeated wrestler, unbending wrestler, don't let yourself be humiliated, extraordinary man, proud man, hero, strong man and etc.

The Kazakh people call as "*wrestler*" who are engaged in wrestling, who have mastered the art of wrestling, their courage and bravery. The word "wrestler" entered to the Turkish language from Persian, this word has the meaning "Batyr", which means "Alyp", in the old Turkish language. The scientist Alkey Margulan connects the origin of the word wrestler with the concept of "*balbal*" big, strong, giant man. Kazakhs called the word "wrestler" with the meaning "*big, strong man, authoritative among the people, strong, supporter*" (Margulan, 2004). In the past, wrestlers to improve their strength and fighting skills lifted heavy stones, objects, and livestock with other people. Stones raised by wrestlers are called "*Baluan taş*" such stones are found among the population in the country.



Figure 6: The wrestler lifting the bull (Alimkhanov, 2012)



Figure 7: The stone raised by Kaisabay wrestler (Alimkhanov, 2012)

1.1. The duration and time of the wrestling in Kazakh wrestling

The peculiarity of the Kazakh people's wrestling before the twentieth century is that the wrestlers did not limit themselves to the time of wrestling, the wrestling of the wrestlers continued until the victory of one of the wrestlers. We give data that wrestlers passed in different time on examples of Kazhymukan wrestler: «... *Kazhymukan fought with Mitya*

for 25 minutes»; «... Kazhymukan won him at 10 min before put off his mask he couldn't won him even wrestling with him once a week. «... The time of the fight changed of sixty minutes than of usual»; «... Kazhy-Mukan fought for ten days, winning a second medal and two awards." (Kazhymukan Khaganate, 2001).

There is not limited by time and it is used the rule "men's queue is until three" on wrestlers' fight among Kazakh people, it means that loser wrestler has a chance to fight again, by saying that he loses suddenly. This statement was decided due to the consent of the winning wrestler. The Kazakhs, before starting the fight with wrestling, appointed a man who was called "the chief wrestler". The title of "Chief wrestler" gave a person a great responsibility, not only honor, but also responsibility. In order to get the title of "Chief wrestler", a person had to be already known in the country as a powerful master. Country's leaders having decided by mutual consent who will be appointed "the chief wrestler". During the gathering of representatives of three Kazakh tribes, most often, there was a tradition to give way of "chief wrestler" - to the eldest son" (Turkmen & Buyar, 2019; Turkmen & Alimov).

Such field democratic procedures that developed on the wrestlings were gratefully accepted and supported among the country, increasing the culture and attractiveness of the wrestling art. The longtime of wrestling puts high demands on the physical training of the wrestler. The person named "chief wrestler" had to fight with all the wrestlers, so it had to correspond to the readiness for a long fight. In the current rules of wrestling, wrestlers fought for 5 minutes for adults, 4 minutes for young men, if during this main time both wrestlers cannot beat each other, they will fight in the discipline of "hand-to-hand combat" with extra time.

1.2. Wrestlers' clothes

The results of research on the wrestling art of the Kazakh people indicated that the people did not produce special fighting clothes for the wrestler before the twentieth century. The decision on which rules the wrestlers fight, in what form the wrestlers were determined by the competition organizers or by mutual consent of the wrestlers. "Wrestlers on kazakhsha kures until the 90s of the XX century fought in Sambo and judo costumes. There was no proper national dress for wrestling. In order to solve this situation in the nineties of the twentieth century, scientific research was conducted on the production of Baluan in accordance with the rules of Kazakh wrestling. However, it is known that Samb and judo were studied and aimed at releasing 50-60% of the time of wrestling with sleeves or held sleeves" (Alimkhanov, 1996).

In determining the clothing model of the wrestler, it was taken into account that the Kazakh people entered the fight with words: "touched the child and managed to win" and the Cossack kures goes only in standing, lying on the ground does not fight. These conditions led to the fact that a short sleeve of batyrs called "Torgauyt" was presented in the form of clothing Kazak kuresi. Short sleeve clothing is convenient for the wrestler and creates unfavorable conditions for the opponent. It was noted that short sleeve equipment contributes to the fact that the wrestlers were close to each other, in the fight with the

wrestler requires a lot of strength and energy. The Baluan of trousers has no influence on the quality of the fight, so taking into account the word "touching the child Baluan came out", the boys of trousers were the knees.

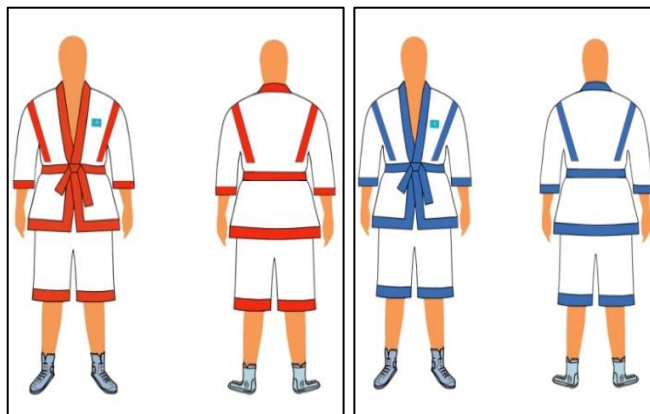


Figure 9: Modern Kazakh wrestling balanovska form (Alimkhanov, 2012)

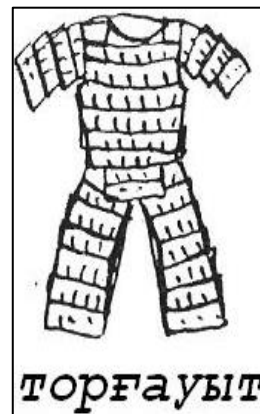


Figure 8: "Taraut", which became an example for the Baluan on Kazak kuresi (Alimkhanov, 2012)



Figure 10: Exhibition of Cossack kures (Alimkhanov, 2012)

1.3 Famous wrestlers of the Kazakh people

The Kazakh people have a lot of people who have become famous for the art of wrestling. We will meet only two famous wrestlers of the Kazakh people. "The person who was professionally engaged in the first wrestler is Kazhymukan Munaytpassov, who participated in the world Championships in wrestling with Kazak kuresi, Greco-Roman, freestyle, jujitsu, sumo, and received 48 medals in 54 countries of the world" (Tanikeev, 2001). The national art of the Kazakh people, including in the history of Kazakh wrestling, occupies a special place in the history of Baluan-Sholak. Baluan-Sholak (shyngyrla Nurmagambet) - singer, composer, poet, Baluan, a man who was a man. In connection with the sharpness of the four fingers of the right hand of Baluan Sholak and the art of the wrestler, which did not hit the shoulder blade, the people called it "Baluan-Sholak" (Baluan Sholak, 1998). The art

of Baluan-Sholak is multi-faceted, he was a master of circus art in the Kazakh steppe, a master of various games of kettlebell lifting, tug-of-war, various acrobatic exercises on a horse. Baluan Sholak will be 51 pieces of koumiss (816 kg), which Baluan Sholak lifted, but no one in the country has been able to lift this weight yet. Baluan Sholak's poetic, Singing, and musical creativity has become the Treasury of our people (Türkmen & Alimov, 2019).



Figure 11: Kazhymukan Munaitpassov (1871-1948) (Alimkhanov, 2012)

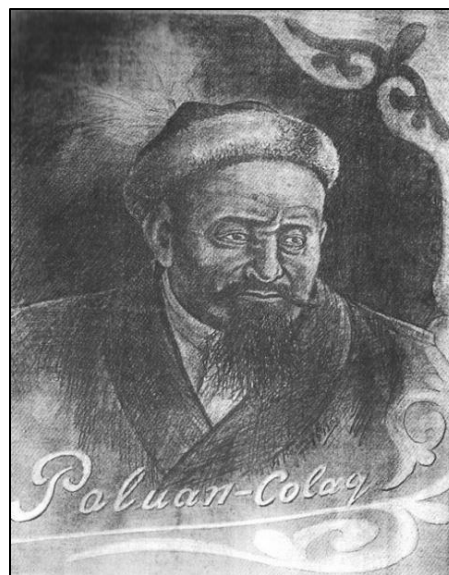


Figure 12: Baluan-Sholak (1864-1919) (Alimkhanov, 2012)

2. Discussion and Conclusion

2.1. Kazakh wrestling's cultural and spiritual activities and role in society

Currently in Kazakhstan there are more than 30 million active small and medium-sized enterprises, including in the sphere of small and medium business. As the guardian of the identity of each nation, national art is valuable, and its educational significance in society is always in great demand. The collection of national art of the Kazakh people is one of the types of vascular baluandyk of unique value. Baluanov art is a sphere of physical education that has educational, educational value for the younger generation. To date, physical culture and sport are evaluated as a reasonable action that contributes to ensuring that a person's life is of comprehensive quality.

Wrestling art is also gradually developing, becoming more complex in accordance with the laws of development of society. In connection with the traditions, customs, economic characteristics of each nation, national games of the people and special types of physical exercises are formed. The Kazakh people, who inhabited the vast steppe, well developed many national games, such as kokpar, baiga, competition, audaryspak, wrestling, Zhayau zharys, etc. National games, including Baluan art, served as the basis for the development of qualities necessary for everyday life. Baluanov art is one of the ways of aesthetic education of the population, contributing to the versatile development

of human physical abilities. A person with Mature physical effort always grows up cheerful, confident, and has a good command of his body. National baluanov art plays an important role in the protection of the younger generation, in the development of patriotism and national feelings. During the period when Kazakhstan was part of the Soviet Union, numerous changes were made to the rules of the national Kazakh wrestling, the change of which lost the original features of the wrestling art that had developed over the centuries. Despite the fact that the wrestlers included in the rules of Kazakh wrestling had such useful aspects as weight, age division, time limit of wrestling, the original Features of national wrestling and the content of wrestling changed, as a result of which the content and rules of national wrestling changed.

Kazakh wrestling has a higher social role in society, Kazak kures has great power to instil national consciousness of the young generation, development of physical strength, conservation of human health and the strengthening of national cultural and spiritual development. The social role of Kazakh wrestling in physical education and sports in combination with philosophical, historical, sociological, pedagogical, psychological, physiological, biological, cultural, etc. The formation of a healthy lifestyle of people through the Kazakh struggle contributes to the qualitative and sustainable improvement of the social status of people. Life experience shows that the occupation of Kazakh wrestling contributes to improving people's health, improving performance, longevity and longevity.

2.2. Formation of the Kazak kures rules

The rules of Kazakh wrestling are formulated in the form of democratic principles closely related to the worldview, culture, and order of mutual respect of people. People strictly observe the rules of wrestling and make sure that there is no injustice in their execution. If the rules of wrestling are unfairly violated, we will say that they do not agree with their disagreement. Wrestlers fought each other based on the rules of "don't know the power", regardless of age and weight categories, which allowed each wrestler to participate freely in the fight, regardless of age, weight and training. Therefore, the word "true power and dies, dies and dies" has been preserved among the countries. In the fight of "er Kadi" wrestlers, the loser of "er Kadi" was able to fight three times, "itzhygys" believed that this order, when both wrestlers could not overcome each other, or during the fight, both fell on an equal place, and in the "concession", in the order of "concession", when one wrestler did not fight, was able to pass the victory to his opponent.

Before the start of the match in Kazak kuresi, there is a widespread tradition to step over the wrestlers to each other. The confident wrestler gave him the will to first hold on to his belt or body position. This was proof that I had faith in myself. After that, the wrestler lost to him a positive situation in which his winner fought at times, and the people were grateful that he is the true master. At the first Spartakiad of Kazakhstan, which was held in 1928 in the city of Kyzylzhar, the first rule was applied, dividing wrestlers into weight and age categories. "*Kazak kuresi yarıřma kuralları 1928'den 2011'e 12 kez deęiřtirildi, kurallardaki ana deęiřiklikler aęırlık sınıflarındaki deęiřiklikler, metodik*

değerlendirme, puan sayısındaki ve dövüş süresindeki değişikliklerdi" (Alimkhanova & Myrzayeva, 2017).

2.3. Traditions, customs, and rituals found in Baluan art

In the baluanov art of the Kazakh people, there are many traditions, beliefs, and beliefs. Traditions, customs and rites, in turn, acquire an important ethno-pedagogical education and are important educational ways to preserve the spiritual wealth of the people. In the country, the performance of faiths is widespread, including-a blessing from a famous wrestler, getting an appetite, inviting them to especially hospitable guests, switching children to the seat of the wrestler, holding children between the legs of the wrestler, etc. The reasons why people carry out these beliefs are a reconciliation caused by the parents; wishes that a child like this wrestler has a lot of authority, will be strong-strong (Alimkhanov, 2012). The wrestler's appetite is one of the most widespread traditions in the country-faith, in this case it is done in such a way as he wants to take on the object that holds the wrestler, or take the appetite from the Baluan. Because of this, the strength of the wrestler, the authority is maintained on the same things as My alternative, and this is due to the belief that the child will grow up like that person. Generally, men and women are grouped individually when they gather as spectators at a competition venue (Alimkhanov, 2008).

2.4. About the struggle of Kazakh women

The Kazakh people have a lot of data that women fought like men. While in the days of peace, women who are in the army and wrestling to test their strength. As an example, the daughter of the famous wrestler Baluan Sholak-Batim, and she is growing up a strong father. ASAU on the subject of conquering great forces, manifested tells how the country can boast of tipping a stop from the horns of a bull. Baten APA repeatedly performed in wrestling, in none of them did not pass. In 1936, in honor of the 15th anniversary of Kazakhstan, a large wedding is held in the district of workers. At this wedding, Baten won the main prize of wrestling. In 1950, Baten, named Batyr of Baluan Sholak, died at the age of sixty-two. There are a lot of facts among Kazakh women who fought for wrestlers. Currently there are special competitions in Kazakh kuresi among women.

2.5. Developing of Kazakh national wrestling during its Independents

Kazakhstan became an independent country in 1991, after which the national Kazak kures began to develop in its new way. The state has adopted laws and decisions aimed at the broad development of physical culture and sports in the country, financial assistance has increased, new sports schools are being opened, and mass sports are being developed.

Currently, the country is improving the quality of training of wrestlers who hold the championship and Cup of the country in Kazakh kuresi, international and Republican tournaments, Asian and world Championships, international competitions. The appearance in the Republic of the projects "Alem Barysy", "Eurasia Barysy", "Zhas Barysy",

"Halyk Barysy", "Asker barysy" in all areas increased the number and quality of athletes in Kazakh kuresi, allowed wrestlers to fight in a large world sport. In Kazakhstan, 116,082 people are currently systematically engaged in Kazak kuresi. In February 2020, the Association "Qazaq kuresi" was created together with the Republican Federation of Kazakhstan, the International Federation of Kazakhstan kuresi and the world Federation of Kazakhstan kuresi. The main goals of the Association are the development and popularization of Kazakh wrestling at the international level, the development of Kazakh wrestling as a mass sport, in close contact with international wrestling federations and in the future, the inclusion of Kazakh wrestling in the number of Asian, world, and Olympic competitions (Türkmen & Useev, 2019a; Türkmen & Useev, 2019b).

Kazak kures is included in the UNESCO world intangible heritage List. Currently, 31 countries use Kazak kuresi as an international sport. Republican Federation of Kazak kures as part of the "Confederation of martial arts and power sports". The national wrestling of our people with a deep history has had a huge impact on the development of other sports in the country, developing in modern Kazakhstan.

3. Conclusion

The formation of several types of Boran art in Kazakhstan is due to the specifics of management, the life of the population and occurred in connection with the passage through the territory of Kazakhstan node "silk road". From 1928 to 2011, the competition rules were amended and supplemented 12 times, the main changes made to the rules-changing the weight categories, evaluating the method, changing the number of points and time of the fight.

In Kazakh wrestling, there is a large number of national traditions, beliefs, and rituals. Traditions, customs, rites, in turn, are the most important ethno-pedagogical national education. Wrestling in Kazakhs enables one to see the competition in a different light as well as seeing the competition metaphorically. The various cultural representations of Kazaks Turks directly associated with wrestling are: national power myths, moral codes regarding the knightly ideals of competition and display; The importance of male power is that it expresses consensus notions in social coding. Kazakh officials have been very successful in introducing Kazakh traditional wrestling to the world and adapting to modern wrestling. However, it is obvious that wrestling lost its national characteristics in this process. Certain defeat of all Turkish peoples in traditional wrestling; It is determined by the navel seeing the sun, so there is no bridging situation. However, although he saw the belly sun many times in the current Kazakh wrestling, it still does not count as a defeat (Türkmen & Arstanbekov, 2020).

In this context, it is very difficult to call Kazakh wrestling, which has lost almost all of its ethno-cultural characteristics, as national wrestling. Also, although the Cossacks, acting in tribal consciousness, say that this wrestling past and all its national qualities belong to them, this is not true. Because of the fact that other Turkic people, Kyrgyz, Uighurs and Turkmens, have a deeper history and a richer tradition in the same

wrestling. Moreover, Tatarstan is before Kazakhstan and at least as successful as Kazakhstan in bringing the same national wrestling to the international dimension and incorporating UWW.

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