

National Wrestling of Tuva Turks: Huresh (Hüres̄)

INGA MENDOT*, MEHMET TURKMEN**

*PhD, Tuva State University, Kyzyl – Tyva, Russia.

**Prof. Dr., Mus Alparslan University & Kyrgyz-Turkish Manas University, Bishkek, Kyrgyzstan. <https://orcid.org/0000-0002-5926-7522>

Correspondence to Inga Mendot, Email: inga-mendot@yandex.ru, ORCID ID:<https://orcid.org/000-0002-5416-7573>

ABSTRACT

Aim: In this study, national traditional wrestling 'Huresh / Hüres̄' of Tuvas, one of the ancient Siberian Turkic peoples, has been examined.

Methods: Descriptive research and comparison method, one of the models included in the qualitative approach, was used in the study. Tuva national wrestling 'huresh' is an old, favourite kind of sport among tuvans. It is an inseparable part of any holidays, whether they are family, national or religion. Huresh competitions are usually held during the annual celebration of such holidays, as Naadym and Shagaa (New-Year).

Results: Traditional wrestling, not only is Tuva a living symbol for the cultural characteristics of society, it is also a resource that produces identity for all Turkish people (at individual and collective level). In addition, in the research, a propositional legend was used to explain the importance of 'Huresh' and its rituals and the musical ceremonies in which they were consumed, to suggest a continuity between social signs, to create social meaning and national identity.

Conclusion: The various cultural representations of Tuva 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.

Keywords: Traditional wrestling, Tuvans sports culture, custom, national huresh.

INTRODUCTION

Tuvans are the one of indigenous populations of Sayan-Altai highland that is on the south of Siberia (the basin of Upper Yenisei). Previous namings of tuvans are uryankhians, soits and soions. "Tyva kizhi" is the way, how they call themselves. They live in the Republic of Tyva (note: Tyva is ethnical naming of the people on their native language, Tuva is the Russian variant of the naming), that is in the Russian Federation. Capital city is Tyva, Kyzyl city is geographical center of Asia (Uynuk-ool, 2014). Every nation has an understanding of sports culture that comes from the past, originates from social structure and life, and partially includes geographical features (Kon, 1934).

Wrestling is one of the ancient and widespread kinds of folk physical culture. Wrestling can develop following physical qualities as – strength, speed, agility, flexibility, endurance on the one hand, on another it brings up courage, decisiveness, stamina, gumption etc. The emotional nature of wrestling matches made them more entertaining. Studying objects, found during the excavations of mounds located on the territory of contemporary Tuva and Central Asia, scholars identified the fact that wrestling was known even in the IX-III centuries BC. In one of the mounds, there was found a troka (straps at the back of the saddle bows for tying something) with engraved picture of two wrestlers. Leaning on their mutual grip and the technique applied by them it is possible to determine they were competing according to rules of nowadays "Huresh" wrestling (Oorzhak, 2000).

Purpose: He has stayed away from Turkey and the world wear the national culture, national wrestling Tuva that of Turkey 'huresh' sport uncover the inner and outer lines; to assemble the emerging national qualities (rituals applied in religious, national and special ceremonies, form and intellectual elements, etc.) to the national wrestling of other Turkic peoples who have suffered from globalization

erosion; It was aimed to introduce this traditional sport to Turkish peoples and world sports literature with its original lines.

METHOD

The field of sport and culture refers to the values, ceremonies, lifestyles and the place of sport in the lifestyle of a particular group. Like the concept of society, the concept of culture is widely used in a sociological, anthropological and historical sport work. It encourages the researcher and learner to consider the meaning, symbol, ritual and power relationships in play in a particular cultural setting. Tuva Turks, the majority of whom are Buddhists, have two important holidays: "Naadym" (national) in summer and 'Shagaa' (religious) in winter. The first is the national holiday of Kyrgyzstan-Turkey Manas University - Traditional Games and Sports for Research and Application Center, were made on 24-26 June 2019 date. 'Huresh' was observed, observed and reported on the sport in its own place and in its own character. In this context, although many research articles are compatible with the method of the study, descriptive research and comparison method, one of the models included in the qualitative approach, was used in the study.

RESULTS

From mouth to mouth, from generation to generation the legends and sagas about peoples' strongmen in Tuva and unconquerable 'huresh' wrestlers were passed. In the past, officials, feudal lords and lamas who have been oppressing their people, used 'Huresh' competitions for strengthening their authority. Competition judges have also been representatives of dominant layers or their henchmen. However, there were other wrestlers among the people equal in strength and agility with those, who were hired by

feudal. Of course, national wrestlers were very popular among people, and memory of them have been kept for up-to-day. Hitherto the names of famous wrestlers among arat-peasants are mentioned. Tuvans have own legends, connected with wrestlers as well. There is a legend according to which once upon a time, wrestlers have gained together, conducted ceremony of offering to the spirit of the holy lake Sut-Khol and thrown into all the trophies and treasures that they had won, with a blessing wish: "Do not let ever the power of wrestlers and the land of Tuva being exhausted! So be it forever!" (Oorzhak, 2000).

Many countries have national sports that symbolically represent the people of that country. It is not unheard of to fight sports as a national sport; Muay Thai (Thai kick boxing) is the Thai national sport and Sumo wrestling in Japan has been of national importance for centuries. Wrestling is a national sport in Turkey and most popular sport, though not contribute significantly to national identity. Various cultural representations directly associated with wrestling are: national power myths; moral codes regarding the knightly ideals of competition and exhibition; the importance of male power expresses notions of consensus in social coding, losing its face and deception. Turkmen and Buyar, uses a propositional legend to explain the importance of wrestling, to suggest continuity between social signs, to establish social meaning and national identity (Oorzhak, 2000).

The festival, ceremonial or carnival culture of Tuva, where these wrestling takes place, is based on traditional resources, the economic life unique to it for the development and continuity of the people, and the geographical environment that nurtures this life. One of the most important elements of the festival culture that helps to preserve identity and connection between generations is the original games of the people and traditional sports. Natural conditions, features of the historical development of Tuva people gave the games a national identity and made them unique. Therefore, the people of Tuvan have special games that differ from other ethnic groups (Mendot, 2015; Türkmen et al., 2019).

Also, rites are one of the ways that a people organize their cultural memory. In order to reproduce a particular ritual, its components, order of behavior, semantic and poetic components must be preserved. It should also be sought by the community. In the absence of the possibility of preserving folklore in writing, human memory is the only information shelter that guarantees group identity. Under the concept of cultural memory, "the system of basic social ideas about the past, which is included in culture and social traditions" is meant (Mendot et al., 2014). For example, the relationship between sports and social classes has been a new starting point for many historians. In addition to the prominent class characteristics of some sports, the effect of some sports to blur the class distinctions and increase the transition for a moment has led researchers to look at the role of sports in the construction of class identities (Türkmen & Buyar, 2019, İlkim and Mergan, 2021).

We can discuss the game as follows, Traditional wrestling is not only an opportunity for the Tuvans, as in other Turkish peoples, to 'sweat', the opportunity to reveal "natural" combative instincts or to express through

symbols, but also, organized around the social values of broad moral and political resonance. They are carefully structured public organizations. The social environment in which the individual lives creates a framework for the form and content of common memories. Historical interpretations and patterns of perception stem from the interrelationship between individual and collective memory. Wrestlers' behavior depends on the norms and values of the culture of the social group from neighborhood to society. Play is the emblem of a culture, so profound knowledge of game-based practices is an important element in getting to know a society. In other words, traditional sports are the perfect means of summarizing a society's culture (Oorzhak, 2000).

RESULT

Huresh on many specific and ethnographic cultural elements in their form and intellectual aspects, it shows the connection of sports exercises and games with their lives in ancient Tuvans, a reflection of folk culture elements, life, rituals, magical beliefs. Again, compared to the examples in the West, it is seen that traditional sports research in Tuva is very insufficient in terms of its scope and analytical qualities; It has been understood that most of the studies on 'huresh' are still far from making in-depth analysis, and remain at a superficial level and within a descriptive framework. Huresh, which has an important place in the sports culture of Tuva Turks, is based on traditional resources, which are the economic life unique to him and the geographical environment that feeds this life for the development and continuity of the people; helps to preserve the link between generations and national identity; Tuva youths 'who are we and me?' Sarus has helped them to know their past and gain national identity. In addition, it has been understood that traditional wrestling is not only a living symbol for the cultural characteristics of the Tuva people, but also a resource that generates identity for all Turkish peoples (at individual and collective level). Various cultural representations of Tuva Turks directly associated with 'huresh' are: national power myths; moral codes regarding the knightly ideals of competition and exhibition; the importance of male power expresses notions of consensus in social coding, loses its face and deception.

In a society where traditional cultural elements are applied and exhibited, the consciousness of being the same nation is strengthened besides social integration. Traditional wrestling, which is a product of national culture, needs cultural lines in order to be passed on to future generations. However, the material and history reflecting these lines are abundant in Tuva Turks and other relatives' societies, even though they were bears thousands of years ago. Therefore, traditional wrestling with many deep meanings of Turkish culture; It is recommended to concentrate more practical and theoretical studies in order to see them not as a poem of praised values but as a bundle of experienced values.

DISCUSSION

According to other legend, it is told about earlier times, when it was accepted to fight in a casual clothing namely 'Tyva ton' which means 'long coat'. During one tournament, an unknown to anyone wrestler had won all his opponents.

Later, it turned out to be a woman instead of a man. Then, as a sign of protest, by cutting out the front part of a sodaka (special garment for wrestling, like underpants) and shortening pants, men had introduced special form for wrestling participants in order not to let the women take part in 'Huresh' wrestling competitions (Mendot, 2015). Legends of almost fairy wrestlers such as Araptan, Kalchaa-Saryg, Kuderek, Soyuspan, Sygdyk, Tozur, Arbak's son, Lopsan, Shoidan are still passed from generation to generation and evoking feelings of pride and admiration. People honor and love these giants for their nobility, bravery, courage and their physical strength. The first mentions of 'Huresh' wrestling can be observable in essays, reports of travelers and scholars of Uryankhai region at the end of XIX and in the beginning of XX centuries. Majority of wrestlers were naked, except of intimate parts of their body. Since ancient times, one of the favorite sports entertainments of Tuvans was wrestling 'huresh'. A lot of evidences for this can be found in plots of folk genres, such as fairytales, epics, songs and proverbs. Most of Tuva fairytales' heroes are fine wrestlers, or at least there were no man, who could not wrestle (Oorzhak, 2000).

When huresh-wrestlers dressed in their sodakshudak (special uniform for wrestlers) to the accompaniment of "Doge-Baary" are beginning to perform the eagle dance "Devig", it starts really seems that the whole Earth and the Sky are shuddering from the power. The dance is reflecting the essence of "huresh's" meaningfulness for Tuvans, that "huresh" designates more, than just sports competitions and beauty pageant. Huresh for Tuvans is national holiday, full of deep and vast sense, one of the best treasures of national culture. Besides, huresh wrestling is not only competition demonstrating the strength and power of a man as well as trophies, fame and honor, but persistent training and hard work of wrestlers. As a result of every day and incessant efforts of these giants, the fame of wrestlers is passed from generation to generation, remaining in the memory of the nation forever. It was discovered, that "Huresh" was one of the favorite sports amusements of Tuvans since ancient times. The whole trove of the nation folk – fairy tales, epics, songs and proverbs are the evidence for that. Most of the Tuva fairytales protagonists are excellent wrestlers, or there wasn't a person with inability to wrestle. The cloisters in Tuva have specially maintained their wrestlers (Vasilievich & Smolyak, 1964).

We remember about huresh wrestling, the beloved sports entertainment since antique times. By praising, blessing heroes and their physical qualities with traits, people show the victory over dark powers and building up of happy life on the planet. In such a way, our ancestors have related with the image of wrestler-hero their aspirations to freedom and contented life. Huresh wrestling had played significant role in the lives of Tuvans. It became the school of surmounting life obstacles and bringing up victory spirit. Huresh is an original Tuvan tradition, a kind of code honor. It's known that the wrestlers' grapple is not only the scramble of 2 man with each other, but, above all, the struggle of 2 spirit powers. That's why huresh is impressive. People recognize for real the fascination of the

moment when agility, courage and strength are clashed (Oorzhak, 2000).

Tuvan national "huresh" wrestling is an old, favorite kind of sport. Leaning on Tuva state archive's materials (1896-1909) and evidences of travelers in the end of XVIII century, the best wrestlers have been representing monasteries and feudal lords. There were two types of wrestlers, taking part in competition – wrestlers lambast and feudal lord's wrestlers. Before the penetrating of Lamaism into Tuva, competitions were held amid the members of ancestral communities (Sambu, 1992). Arena for huresh can be smooth ground. It doesn't have any weight or age limitation categories, and the rules of the competitions are the same with Mongol national wrestling. The number of participants should be multiple of four – 16,32,64,128, and 164 so at the end of each round there have to left even number of wrestlers in order to have two finalists (Mendot et al., 2014).

The drawing is also a unique process. The initials and other information of a wrestler is written on the pieces of paper of the same size. Then, these papers are rolled up the tube and put into the spinning drum. Then, by their turn wrestlers come up to the drum and pull one of these pieces of paper, and in such a way the pairs are formed. This process is repeating until the final, where only 2 wrestlers are left. In cases, when relatives, 2 brothers or father with son are faced to each other in preliminary round, they are given the possibility to match firstly with other wrestlers. With each other they can be faced only in finals. The age of participants, participating at the competitions doesn't play any role, youth and men at the age of 18 up to 40-50 or even older can take part as well. The referee board that summarizes the results of the combat are in most cases consist of 3-5 people and several referee assistants (delivering athletes on the court) namely "moge-salykchyzy", are on the court. Their number are identified according to the number of struggling pairs, because two "moge-salykchyzy" (referee assistants) are supposed per pair (Mendot, 2008).

Huresh starts with nice courageous dance "devig" accompanied by the music (eagle dance), where takes part all of the wrestlers in the beginning of the competition and winners at the conclusion ceremony. "Devig" is warming up exercise, therefore it is performed with energy. Each wrestler attempts to show the art of "devig" performance by showing the eagle soaring in the sky (using waving hands and walking by bounce steps). That phase is finished by clapping the thighs, meaning "I'm ready for struggle". Then wrestlers bow to spectators and go the allotted place (usually a huge tent) (Mendot, 2015).

The next phase of "devig" performance begins from the calling a wrestler for struggle by referee-cornerman. Wrestler while going to the court adjusts his sodakshudak, and like a flushing bird, runs up to his second. Then, wrestler by his right hand touches the right shoulder and by his raised left-hand welcomes spectators at the same time. Then makes three rhythmic steps, turning his corpus, changes position of hands and repeats these movements but this time wrestler raises his right hand (ends greeting of spectators). By short jump wrestler turns to the second, puts his palms and awaits his opponents. When his

opponent will be finishes with this ritual, the next phase begins (Sambu, 1992).

Wrestlers to musical accompaniment by rhythmical movements of hands, feet and the head should imitate the bird's fly, getting ready for the struggle. During the performance of an eagle dance in the front are those wrestlers, who have titles, those who don't possess should be behind in a row. If those without titles are running ahead it is considered as disrespect towards more experienced wrestlers. Then, this time all together running forward on 20-25 meters, they are clapping their thighs (in both internal and external sides). These claps signify: we, "I" and "you" will struggle in fair way. They are greeting each other with handshaking, makes 2 steps away and stays immobilized for a moment in special pose (the knee of a right leg is put forward, on which then elbow of a right hand is leant, with straight palms turned towards the opponent, the left leg is placed behind with left arm on the hip joint) of the fight beginning. Wrestlers are ready for the struggle (Vasilievich & Smolyak, 1964).

After the struggle, wrestlers begin to perform the last phase of the ritual of this struggle in following way: the winner should help to stand to loser. In Mongol wrestling, there is no such an etiquette, as the winner immediately runs towards the flag and performs eagle dance, showing his victory. So, the winner raises his right hand up and side, while the loser is passing under that hand. Then, the winner by smooth and bounce steps waving stretched upside hands, "flies" to the main stand where the flag is set or to the chief referee table. Jumping sharply from one foot to another with turning the trunk on the right, then by next jump stops in position with two legs apart, inclined forward trunk and making three claps: first clap on inner part of thighs, second on outer parts, third again on inner part of thighs. After, wrestler bows to spectators. Abovementioned claps mean: at current competitions "I'm" the winner, you can invite me on other two competitions (Kon, 1934).

National wrestling Huresh is the most widespread and popular kind of sport among the people. Wrestling is rich for technical tricks, tactical skills and requires psychological preparedness. The all-possible techniques, existing in sambo, classic and freestyle wrestling are applied in huresh. Huresh is sports single combat, where occur the competition between spiritual and physical powers, demonstration of "two wrestlers" technique mastery. But the most important quality turns to be the ability to keep balance during rapid attacks, throws and tricks. In struggle, in order to execute particular technique one of the wrestlers attempts to make his opponent lose control over body, balance and falling on the ground as a result, the same does the other wrestler, tries to preserve the balance and sustainability (Sambu, 1992). There are great number of wrestling types in the world. According to adopted classification, there are 2 types:

- Wrestling in neutral position only - Wrestling in neutral position and referee position, but in "huresh" the referee position is not applied.

- In its turn, wrestling in neutral position is subdivided on following types: - Wrestling in neutral position without footboard and grapples below the waist (Greek-Roman, Russian wrestling, Moldavian "trynt'ye", Uzbek "kurash" and others), - The same, but with footboards (Georgian

"chidaoba", Armenian "kokh", Tajik "gushtangiri" etc.), - Huresh is a type that belongs to group of wrestling types, where the usage of footboards, hook and grapples below the waist are permitted (Türkmen & Dhcanuzakov, 2019).

So, it is obvious, that "huresh" wrestling has clear and available to all rules. In order to win in huresh it's necessary just to fall an opponent down on the floor (never hit a man when he is down) or to force him to touch the ground by any part of his body except the feet. Additionally, almost all kinds of techniques existing in sports single combats are permitted including grapples, except "hachylai tudary" – crossed grapple by the lapel of sodaka. Competitions are held according to Olympic system – wrestlers that lose are out of the tournament. There are no time limitations as well (Mendot et al., 2014). Tuva wrestling is rich and diverse by its techniques and tricks. The main techniques are as follow: chaya tudary (side technique), teveri (hooking), katai kagary (hooking of both feet), buttaary (to take by the leg), chan bashtaary (hip technique), mundurary (mixed), baldyrlaary (to take by the leg's joint), adak uzeri (lifting), shavyryy (technique of thighs), tyrykylaary (circle technique), kustuktur sheleri (pression forward), byldaary (trick), donmekteeri (thigh technique). This rule can be explained by the peculiarities of "huresh" wrestling in following way: as the weight categories aren't taken into consideration, there is no division of participants according to the weight categories (Sambu, 1992).

We can watch wrestler with weight of 70 and 120 kg, which in turn demands greater agility from the wrestler with less weight index. The winner lets pass loser under the hand (like under the wing) as a sign of full peace and agreement, hereafter the eagle dance is performed. The wrestlers' sports uniforms are highly simple and has reasonable cost. It is represented as a traditional clothing – sodak and shudak (special jacket and swimming trunks) sewed from a thick quilted silk, with 'talma' lining and shoes called 'kadyg idik' (tuva national footwear). The winner of a fight had a right to participate in next round of the tournament. A new opponent has been chosen for him in accordance with the draw. If a wrestler take victory over in all rounds, he was awarded the title 'avyrga' (giant). The title 'kuchuten moge' should be awarded to five-time winner of huresh absolute championships of Tuva on the national holiday of cattle breeders Naadyne, but with the condition that no less than 128 wrestlers will take part in the competition. The struggle was held in special suit, consisting of underpants and short open sweatshirt usually sewed from the curried (reminding rough suede) skin of roe and young deer, where the front part was open in order not to clutch the garment. The single national wrestling type where special clothes are used proves the historical development in rough climate conditions of Tuvans. In ancient, 'Sodak, shuudak' was made from specially curried skin, the hide of which must lay more than 2 days and the whole processing was handmade (Kon, 1934; Mendot, 2008).

In "huresh" each wrestler going to arena is accompanied by his second. That is the person, who calls out an athlete on struggle arena, gets spectators and his opponent acquainted with titles of his wrestler. The duties of a second are firstly to raise the fighting spirit and interest's protection of a wrestler. He has a right for giving

advises to athlete during the struggle, provide assistance in tying sodaka, to express own opinion in arguable moments and to protect the honor and dignity of wrestler (Sambu, 1992; Mendot, 2015).

Inclining forward, wrestlers are watching to each other for some time, waiting the moment, convenient for grappling the opponent. Choosing right moment, one of the wrestlers sharply move forward and enfolding its opponent. Grasping each other by shoulders, wrestlers stand motionless forming by their corpus of bodies sustainable arch. In this position they are endeavoring to overpower each other: muscles are strained, the feet of widely standing legs are pressed in the mat. By bending the opponent to the ground or harshly straightening, wrestlers attempt to get opponent moved off, pull off the ground or draw to himself. In that moment everything depends on speed and agility. So are passing five or more minutes. There comes a moment, when one of the wrestlers throws himself back abruptly, hitches his opponent by foot which loses balance for a second, but even this is enough for the opponent is caught by his waist, raised into air, then falls onto the mat. It's very seldom who can rise up in this position. A good wrestler should know all the tricks and techniques on advanced level and apply them. Such kind of techniques as the enfolding of opponent's trunk with next spinning around, throwing the opponent on himself, throw aside, tripping, pull off the ground always brings a victory if they skillfully used (Türkmen, Useev, 2019).

Wrestling by all the rules of local art is conducted under the guidance of "*moge salakchzy*". He loudly calls for everyone who desires to wrestle. Wrestlers, clapping on their naked hips and waving hands by little steps are gathering, looking each other. The second with raised high fist and the caps of wrestlers on it is holding them all the time of wrestling (till the end of one match). The struggle begins with invariably fixed opponent grappling technique, neck to neck, shoulder to shoulder and ends with a trip or a throw. Sometimes, a cunning trick can reveal the results of long-time trainings or a huge dexterity of a wrestler. The victory is accepting with great applause and fans shouting. A winner, clapping himself on thighs, trots around the defeated and runs up to the arranger of the match and he puts into the winner's palms a few pieces of cheese. Having tasted the cheese, he throws the rest into the crowd which catches them greedily. There is believe "*moge kizhinin sartyyn chiir bolzunza kelir uede ugun moge bolur*", i.e. if you taste "*sartyk*", which means "*the heroes handout*" so the inhabitants will be strong (as heroes).

Sometimes wrestling competitions lasts for 2-3 days and the winner on the celebration is considered to be the one who had won all previous opponents (by knocking out an opponent). He is awarded by the first prize (Sambu, 1992). Wrestling by itself as a mean for bringing up has an impact on the development of physical qualities of human and rich for techniques and tactic actions, which requires physical and psychological preparedness of wrestlers on a good level. Tuvan children start learning to wrestle since the early childhood for such eagerness for national wrestling runs in their blood. Children are getting gradually the necessary knowledge about harmonious growth and development of a body, the grace of movements, the beauty of acts, the features, characteristic only to real

wrestlers of huresh brought up at best traditions of the nation (Mendot, 2015).

For the centuries, from generation to generation this kind of wrestling have been enriching with new elements and was getting more complicated. At last, gained a huge popularity among the Tuva people. If a wrestler managed to win all rounds, he was given the title "*avyrga*" (a giant). The second in significance titles called "*arzylan*" (a lion), third one is – "*chaan*" (an elephant). However, there existed other titles too, like – "*nachyn*" – (a falcon), "*shonoor*" (a gyrfalcon), "*hartsig*" (a hawk), "*burgat*" (an eagle). Except of being awarded by high titles, wrestlers were handled prizes correspondingly. It's not rare the wrestler was gifted a horse, indeed valuable present for nomading arat. In contemporary times above mentioned awards were reestablished in huresh wrestling where winners get a car as a reward (Türkmen & Useev, 2020).

The most significant competitions on wrestling huresh are held within the celebration of national holyday for cattle breeders Naadym in Tuva. On the day of competition, the stadium is usually overfilled. In some years, the participants' number has reached 300-400. A car is presented to a winner, and the rest are given other different prizes. 17-time winner of Naadym competition is famous Tuva wrestler Ayas Mongush, also known as Kuchuten moge (a giant). The contest for the "Eagle dance" best performer is held too, with the prize for a winner. The republic tournament of wrestling huresh on the prizes of the gazette "*Shyn*" is annually held as well (Oorzhak, 2000; Mendot et al., 2014).

Among the famous names in huresh wrestling we can call out such names, as Maadyr Mongush, Nachyn Mongush, Ai-Demir Mongush, Opanas Semis-ool, Andrei Hertek, Aldyn-ool Kuular, Vladimir Mongush, Chimit Kuular, Shimit Sukter, Gennadyi Mongush and many others. It is important to instill these qualities from the childhood for learning them firmly and kept in a person for entire life (K.A. Atayev, 1969; O.Ch. Ondar, 1985; N.S. Anikeyev, 1987; T.A. Apinyan, 1994). Nowadays, wrestling "huresh" is under the fullest study by scholars and specialists as for many Tuva wrestlers are performing on the world scene and have the most honorable titles for sports mastery. Competitions on wrestling "huresh" were held strictly according to rules and had definite composition, consisting of three parts: beginning – presentation of wrestlers, power and strength demonstration and invitation for a match; then – the struggle; conclusion part – praising of a winner (Mendot et al., 2014; Mendot, 2015).

The second in significance title is called "*arzylan*" (a lion), third one is – "*chaan*" (an elephant). There existed other titles too, like – "*nachyn*" – (a falcon), "*shonoor*" (a gyrfalcon), "*hartsig*" (a hawk), "*burgat*" (an eagle). In "huresh" wrestling, as in other kinds of national wrestling, there were introduced normatives for getting Russian master of sport on national kinds of sport (Sambu, 1992). For the prominent achievements in national wrestling "huresh" there were officially introduced following titles. The title of Giant (Kuchuten moge) is awarded to an absolute champion on huresh national wrestling that has huge popularity among local inhabitants. This became known right after signing the corresponding amendments in

regional law on “State awards” by the head of republic Sholban Kara-ool (Mendot et al., 2014).

The title “Kuchuten moge” was added to legalize previously ancient titles in the region, such as Elephant (Chaan moge), Lion (Arzlan) and Falcon (Nachyn) for the victories in wrestling huresh in Tuva. Starting from current year the title of Giant (Kuchuten moge) will be given for the prominent achievements in that kind of sport. It should be awarded to 5-time winner of absolute championships of huresh wrestling in Tuva on the celebration of cattle breeders’ holyday in Naadym with the adherence to the condition of no less than 128 wrestlers must participate. Honor titles will be given according to Tuva head’s decree. At the expense of republic budget there will be made special breastplate in the form of a locket and a certification. In Tuva, the title “chaan moge” (an Elephant) is accepted to handle for three victories in analogous championship, or for two if a wrestler could become vice-champion of absolute championship (Vaynshteyn & Mannay-oola, 2001).

By the title “arzylan moge” (a Lion) can be awarded any athlete who at least has been one-time champion in such competition or took second place three-time. So, the title “nachyn moge” (a Falcon) is honored to the athletes who could take 2-4th places one time and 5-8th places twice among 128 wrestlers on the tournament of huresh held for the honor of Naadym. Besides, wrestling huresh is not only the competition demonstrating the power and strength of a man, not only prizes, fame and honor won by the athletes, but persistent training and hard work of wrestlers. It is a result of every day and incessant efforts of these giants, the fame of wrestlers is passed from generation to generation, remaining in the memory of the nation forever. Wrestling by itself as a mean for bringing up has an impact on the development of physical qualities of human and rich for techniques and tactic actions, which requires physical, psychological preparedness of wrestlers on a good level. In “Huresh” we can observe clearly not just the strength, agility and endurance but the strength of spirit and courage as well.

CONCLUSION

From the ancient times there are considered to be 3 constituents of a victory, they are fight spirit, mastery and wrestler’s weight. Systematic trainings of wrestling “huresh” has positive influence as well as other kinds of sport single combats, like the health strengthening and development of physical qualities. Adherence to inherited from the antecedent generations’ etiquette and rituals of the

wrestling huresh has a good impact on the development of moral, values in athletes (Sambu, 1992).

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