The series of the epos is called “циклизация эпосов” (“The cyclization of the eposes”) by the Russians, but the Turks call it as “destanlar dairesi” (“The circle of the eposes”). The epic series of “Гиркх-Батыр” (“Forty heroes”) exists widespread among the Turkish folks living alongside the Volga, in Siberia, Kazakhstan, Uzbekistan, and the North Caucasus and are known as the “Ногайин гиркх батыр” (“Nogay’s forty heroes”), “Кримин гиркх батыр” (“Forty heroes of Crimea”) or “Ногай жыры” (“Nogay zhys”). The epic series of “Ногайин гиркх батыр” is divided into three parts with the names such as “Аншыбай батыр ve onun nesili” (“Hero Anshibay and his generation”), “Карадон батыр ve onun nesili” (“Hero Karadon and his generation”) and “Мукхатиф батырларla bagli mustegil jirlar” (“The independent zhys about the different heroes”). In the article it will be said about the eposes belonging to the series.

Including the Edigey epic, the cyclization of the epics has been structured based on the Kazakh variant. The first phase of cyclization is the “Аңшыбай батыр” epic, the second phase is “Parpariya” and the third is the “Куттикаи” epic. The fourth phase of cyclization is the “Edigey” epic, the fifth is the “Нұрадин” epic. The sixth is the “Мұсахан”, the seventh is the “Орақ и Мамай” epic. The eighth phase of the cyclization takes the epic “Тел Агис”. The ninth phase is occupied by the epic “Карасай и Казы” and the tenth phase takes the epic “Исмайил”.

Although the sources and variants we appeal to are different, we consider the Мұрын Сеңірбекұлы`s variant as the main chain in the cyclization. All variants we have mentioned the epic`s cyclization isn’t as cyclical as it is in Мұрын Сеңірбекұлы.

Key words: the cyclization, the Edigey epic, forty heroes, nogay’s forty heroes, forty heroes of crimea, variants.
Циклизация эпосов
(по эпосу «Эдиги»)

То, что русские называют «циклизация эпосов», тюрки называют «оборот дастанов». Этнический цикл дастанов «Сорок батыров» широко распространён среди тюркских народов, проживающих в Поволжье, Сибири, Казахстане, Узбекистане, на Северном Кавказе, и известен как «Сорок батыров Ногая», «Сорок батыров Крыма» или как «Джиры Ногая».

Циклизация дастанов «Сорок батыров Ногая» подразделен на три названия: «Батыр Аншыбай и его род», «Батыр Карадон и его род» и «Независимые джиры, связанные с различными батырами». В данной статье повествуется о дастанах, входящих в этот цикл.

Циклизация эпосов была структурирована на основе казахского варианта. Первая фаза циклизации на основе эпоса «Аншыбай батыр», вторая — «Парпария», а третья — «Куттикия», четвертая фаза циклизации — эпос «Эдигей», пятая — эпос «Нурадин», шестая — «Мусахан», седьмая — «Орак и Мамай». Восьмой этап циклизации принимает эпос «Исмаил». Это единственный эпос в циклизации, где сын относится к своему поколению с безжалостностью и жестокостью. Девятую фазу занимает эпопея «Карасай и Кази», а десятую — эпос «Тель-Агис».

Хотя источники и варианты, к которым мы обращаемся, различные, мы рассматриваем вариант Мурина Сенгирбекули в качестве главной цепи циклизации. Все упомянутые нами варианты циклизации эпопеи не так цикличны, как в Мурине Сенгирбекули.

Ключевые слова: циклизация, эпос Эдигея, Сорок батыров, Сорок героев Ногая, Сорок героев Крыма, варианты.

Entering

The series of the epos is called “циклизация эпосов” (“The cyclization of the eposes”) by the Russians, but the Turks call it as “destanlar daire-si” (“The circle of the eposes”). The epic series of “Гиркх-Батыр” (“Forty heroes”) epics is widespread among the Turkish folks living alongside the Volga, in Siberia, Kazakhstan, Uzbekistan, and the North Caucasus and are known as the “Ногаяй гиркх батыр” (“Nogay’s forty heroes”), “Крин киркх батыр” (“Forty heroes of Crimea”) or “Ногай жыры” (“Nogay zhysr”).

Some parts of the epos included into the series “Forty batyr” were first published in 1964 in the collection of “Batırlar zhyrı”, then in 1977 in the anthology named “Aksavit”. In 1989 in the collection “Batırlar zhyrı” the epos series named “Anshibay batyr ve onun nesli” (“Hero Anshybay and his generation”) and “Kardon batyr ve onun nesli” (“Hero Karadon and his generation”) were published. The epos “Казах eposes” which was published in the Turkish language in 2007 by the head of the project, Kazakh folklorist Sh. Ibrayev, F. Turkman and M. Arikan, was dedicated to the epos “Крин киркх батир” (“Forty heroes of Crimea”). Though all series of the epos have not been given completely, here one can see a great part of them.

Experiment

Before talking about the series of the epos, let’s mention about the role of Edigu and his genealogy which take part in the genealogy of Kazakhs and Nogais. It is known that there was a khan named Nogay in history. Some myths sometimes emphasize that “Edige is Nogai Khan” (Akbaba, 2013: 236-237) does not even coincide with the information provided by the saga and chronicles. There are also chronological or numerological facts that deny those sources.

In almost all versions of the episode, Edige’s grandfather Baba Tuklas Shashly Aziz is shown. Even in one of the Kazakh options, he is portrayed as Bul Baba Taktı Shaqi Tejin (Мәулімніяз – Едіге, 2006). Some of the Tatar versions say that his ancestor was Baba Töklеs Hoça Ahmed. R. Sulti writes in translation of one of the Tatar versions of the saga into Turkish: “According to the genealogical legend, the ancestor of Edige is sometimes referred to as Baba Tokles. In some legends, he is identified with Sufi poet Hodja Ahmed Yasawi” (Edigey Destami, 1998: 183).

The image of Baba Tuklas Shashly Aziz appears in many medieval epics. He is portrayed here as a child, a saint, a forerunner, a forerunner. The unfortunate version of the saga is that Baba Tuk-
las Shashli Aziz is Barkaya – Parparia: “Barkaya’s whole body was hairy, her hair was loose, and her beard was to her knees. He was strong and handsome. Barkaya was called “Baba Tuklas Shashly Aziz” (Qahramanlıq salnamesi, 2017: 162).

Baba Tuklas Shashli Aziz is the figure who was spreading Islam among the Mangits. English researcher D. Devis says, “the famous bey of Mangits Egidey’s father played an indispensable role in the acceptance of Islam by Mangits” (DeWeese, 1994: 104, 227). Here, he presents Baba Tuklas Shashli Aziz as the father of Edigey. In one of the Nogais versions of the story, this fact has also been confirmed by Edigey:

Кепеек кимсинъ? –дегенде
Курайышпан дегенмен.
Аъзизден тувган шок ялгыз.
Бала оьзиммен дегенмен.

Who are you poor? – when he says
I say the Quraysh.
Born of Aziz, very lonely.
My child I tell myself
(Qahramanlıq salnamesi, 2017: 177).

Tatar folklorist M.Ahmadjanov showed his father as “Kotli-Kiya Kochek” (Ahметjaнов, 2009: 60) in the family genealogy, including Edigu’s children. The Hungarian turkologist S.Kara David has introduced the genealogy in the Gazakh and Nogai variants of the epos as the following form in Gazakh variants:

Angsibay=Baba Tukti-sasti aziz –
Par-Pariya –
Kutti-Kiya –
Edige (Devid, 2009: 24).

We also agree with the author’s this thought. Anshibay’s son is Baba Tuklas Shashli Aziz, his son is Parpariya, Parpariya’s son is Kutta Kiya. Kutta Kiya’s two sons are also known – Isa and Edigu. At the same time S.Kara David basing on A.Sikaliyev shows (Nogaydin kirk batiri, 1991: 18-19, 21) in the Nogai variant as the following:

Bar-Kaya=Baba Tukles –
Kutli-Kaya-Edige (Devid, 2009: 24).

Providing information on the genealogy of Edigey’s generation M. Ahmedjanov writes: “The narration about Idik bey’s (talks about Edigey – Q.Q.) outfall (Family – Q.Q.) is as follows: Kebab bin Gasim bin Mohammed bin Abubakr As-Siddiq narrated the Rasulullah (Messenger of Allah) is com-

The continuous eposes (The series created by the epos “Edigu”)
In the Kazakh version of the “Nuradın” epic, when Nuradin asked permission to travel, his father advised him to take Tel Shubar horse.

In addition, Musa’s son Aljagir appears in the historical scene with his three sons, Kelmambet, Urak and Ghazi, though the name of Urak is more mentioned, and there are tales and legends related to it. Urak, often mentioned in diplomatic talks and written sources, haven’t been met in post-1538-1540 writings. Although there is no information about Urak’s death, the German traveler A. Oleary says about the legend that reflects his death collected from locals in 1636: “On September 3, on the left of Eruslan River (the river from Saratov and the Volgograd region, the left arm of the Volga – Q.O.), and on the right, 150 meters away we saw the front side of round-shaped Mountain Uakov. Local residents said that the mountain took its name from Urak, the Tartar ruler, who was killed on the battlefield and buried here on the battlefield” (Oleary, 2003: 336). In folklore texts, the assassination of Urak is related to Kalu’s name, which V. Jirmunski describes as “similar to the name of his brother Kelmambet” (Zhirmunsky, 1974: 448-449). The epic texts about batyrs, which belong to the “Girkh batyr” series and Edigu, according to V. Zhirmunsky are “the tragedy of a family” (Zhirmunsky, 1974: 449).

The included “Nogay’s forty heroes” epic series are as follows:

- Anshibay batyr (1; “Hero Anshibay and his generation”), his son Parpariya (2), his son Kuttkiya (3), his son Edigu (4), his son Nuradyn (5), his son Musakhan (6), his son’s Orak and Mamay (7-8), Orak’s son Karasay and Kazı (9-10), Zhanbırshı batyr (11), Tel Agıs (12);
- Er Kokshe (13) and his son Er Kosay (14);
- Karadon batyr (15; Karadon batyr and his generation), his son Zhubanısh (16), Shen Qulu Suynish (17), his son Er Begus (18), his son Kogis (19), his son Tama batyr (20), his son Tana batyr (21), his son Narik khan (22), his son Shora batyr (23);
- Agh Zhonas batyr (24), his son Kenes (25), his son Zhanbay biy (26);
- Shnbas batyr (27), his son Tirakan batyr (28), Kargaboylu Karzigan batyr (29);
- Manashi batyr (30), his son Tuyakbatyr batyr (31);
- Aysa batyr (32), his son Ahmed batyr (33);
- Er Alau (34), Togan batyr (35), Temirkhan batyr (36), Adil Sultan (37), Sultan Kerim (38), his son Shimon batyr (39), Koblandi batyr (40).

Twenty nine of these epopes have been told by jyrav Murin Sengirbekuli in different times. “In the regions of Atirav, Garagalpag, Turkman some jyravs such as Musa, Sugir, Omir, Aytkul, Otkelbay, Dyuysenbay who had lived in the same period with jyrav Murin also told some of the epopes belonging to the epos series of “Krimin girkh batiri” (“Forty heroes of Crimea”). They have also learnt those epopes from Nurim and Kashagan as jyrav Murin” (Arıkan, 2003: 100; Abdulgaziyeva, 2011: 238).

The epos series as “Krimin girkh batiri” (“Forty heroes of Crimea”) by Murin Sengirbekul consists of three parts.

1. Añşıbay Batır Jène Onıñ Urpaķtarı (Hero Anşhibay and his generation);
2. Karadon Batır Jène Onıñ Urpaktarı (Hero Karadon and his generation);
3. Jeke Baturlar Jayındaki Jurlar (The independent zhyrs about the different heroes).

In some sources these epics are divided into four parts:

1. Hero Anshibay and his generation – Anshibay batyr, Baba Tukty Shashti Aziz, Parpariya, Kuttkiya, Edigu, Nuradyn, Musakhan, Orak, Ma-
may, Karasay, Kazı;
2. Hero Karadon and his generation – Karadon batyr, Zhubanısh, Suynish, Er Begus, Kogis, Tama batyr, Tana batyr, Narık khan, Shora batyr, Kulnphinx batyr;
3. Kudurbay and his generation – Koblandi batyr, Shıntasulı Torehan, Emet batyr, Alav batyr, Kokshe batyr – Kosay batyr;
4. The independent zhyrs about the different heroes. – Asan Kaygı, Abat batyr, Togan batyr, Kargaboylu Karzigan batyr, Akjanasulı er Kenes, Manañi batyr, Manashulu Tuyakbatyr batyr, Aysaulı Ahmet, Zhanbırshıulı Telagıs and ets. (Kızıkkızı, 2003: 100; Abdulgaziyeva, 2011: 238).

The series of epopes included in the epic “Edigu” was built on the basis of the Kazakh variant. We have identified ten epics that relate to this epic cyclization.

- “Anshibay batyr” epic – The epos forming the first period of the series is “Anshibay batyr” (Anshibay batyr, 2007). The epos is about the uni-
fication of the Nogai tribe under one flag and the Nogai-Kalmyk Wars. In the epos gathering the Nogai people together Anshibay built a very high tower which towered above. In all fights his horse Tulpar helped Anshibay. In the epos Anshibay is named as the son of the sacred person.
The epos “Anshibay” is rich with the motifs belonging to the archaic epos. For example, the hero living alone for a long time and after marrying girls, expanding the lands under his rule making obedient the Kalmyks and Indis, “it has a completely archaic epos feature and such events about his children and grandchildren are not met in other epos” (Ankam, 2003: 100).

2. “Parpariya” epic – The second period of the series forms the epos “Parpariya”. In fact, Anshibay’s son is Baba Tuklas Shashshi Aziz, though there are many different legends and rumors about him in Kazakh literature, but one can not meet any epos. That is why the series continues with the epos “Parpariya”.

Let’s note that in some writings about the genealogy of Ediguy it is shown that Baba Tuklas Shashshi Aziz is the same person with either Anshibay or Parpariya (Devid, 2009: 24). In some variants of the epos Parpariya (Parpariya, 2007) is introduced as in the form of Barkaya. In the epos “Parpariya” it is shown that Baba Tukti Shashshi Aziz exshorts his son Parpariya not to be defeated to Kalmyks and to revenge from them as his grandfather Anshibay. In the fights Parpariya is helped by his horse Kula Shubar.

3. “Kuttikiya” epic – The third period of the series is formed with the epos “Kuttikiya” (Kuttikiya, 2007). The epos is about the fight among Kuttikaya and the Kalmyks. Here the name of Parpariya is also mentioned. In the epos Kuttikiya joins battle with the Kalmyks for many times and he wins. Every time when he goes to the battle his wife complains about not having a child and her suffer from loneliness. This epos shows its continuation in the epos “Ediguy”.

4. “Ediguy” epic – The fourth period of the series is formed with the epos “Ediguy” (Edigey, 2007). Here Kuttikiya is met as a poor person. In the epos Ediguy goes to the mountains and struggles with the Kalmyks for the freedom of the Nogai people. In these fights Ediguy’s friends Angis, Er Ahmet and his horse Alaja help him.

5. “Nuradin” epic – The fifth period of the series is formed with the epos “Nuradin”. Firstly, let’s mention that the epos “Nuradin” is an epos as “Ediguy” which has different variant in some Turkic peoples. In the epos “Nuradin” (Nuradin, 2007) which is in the epos series in order to broaden the living areas the hero wages war with the Kalmyks, Kizilbash and other nations. It is the manifestation of the epic memorization in folklore which has no historical roots. The events happening in the epos are typical for the Kazakh epic tradition and are completely anachronism in the historical aspect.

6. “Musakhan” epic – The sixth period of the series is formed with the epos “Musakhan” (Musakhan, 2007). Here there are variants with two different plot lines – the variant of N.Vasilyev and the variant of Murin Sengirbekuli. V.Zhirmunskky considers the variant of N.Vasilyev as “more interesting in content, real, rich in small household issues and the traditional elements based on the history” (Zhirmunskky, 1974: 398). But in the variant of Murin Sengirbekuli V.Zhirmunsky writes that “it is banal and the traditional elements are few” (Zhirmunskky, 1974: 397).

7. “Orak with Mamay” epic – The seventh period of the series is formed with the epos “Orak ile Mamay” (“Orak with Mamay”) (Orak ile Mamay, 2007). “After the death of Orak, Mamay, Ismayil and their father Musakhan the bloody family conflict in Nogai Ordasin takes an important part in the series of Nogai” (Zhirmunskky, 1974: 400). There are some variants of the epos “Orak ile Mamay” which enters this series and the variants attracting the more attention are the followings:

1. The variant of Nurtugan – the size of this variant is very big and it reflects the interfamilial conflicts very much.

2. The variant of Zhumagazin – (Zhumagazin Emiresh) – this variant gives the different version about Orak’s death: It is said that in Orak’s death his brother Ismayil had a role together with Mamay’s wife Ak-bishek who was the daughter of Kizilbash king.

3. The variant of Nurpeyis Baygan – this variant was published in 1945 in Alma-Ata in the poem book by Gazakh akin Nurpeyis. Here the epic text “On the Nogay Name and the Origin of the Nogais” (“Mamayın olumune anası Kara-ulokun agisi”) is also concerned to the epos “Orak ile Mamay”.

4. The variant collected from the anonymous narrator – this epos is called “Orak ve Tagay batyr” (“Orak and hero Tagay”). In the epos it is shown that Orak goes to the battle to the Kalmyk king Kobikti together with hero Tagay. The characters such as Tagay and Kobikti mentioned here are also met in the epos “Kolbandi batyr” entering the series “Girkh batyr” (“Forty heroes”) as the enemy characters to each other.

5. The variant of Murin Sengirbekuli – this variant has an independent plot line.

8. “Ismayil” epic – The eighth period of the series is formed with the epos “Ismayil” (Zhirmunsky, 1974: 405). The epos is about Musakhans son Ismayil who killed all his brothers, their sons and then came to the throne. This is the only epos among the series that the son approaches his generation with
the special cruelty and despotism. At the end of the epos it is shown that Ismayil being the only alive man in the kin of Musakhan became the king of the throne.

9. “Karasay ve Kazi” epic – The ninth period of the series is formed with the epos “Karasay ve Kazi” (Karasay ve Kazi, 2007) (“Karasay and Kazi”). Here one can meet some different variants of the epos:
1. The variant of Aysa Baytabinov;
2. The variant of Murat Munkiyev;
3. The variant of Murin Sengirbekuli.

10. “Tel Agis” epic – The epos “Tel Agis” (Zhirmunsky, 1974: 405) forms the tenth period of the series. The character Tel Agis is firstly met in the epos “Musakhan”. This image characterized with the special heroism and love of the country acts as one of the central figures of the family conflict in the epos “Ismayil”. The epos “Tel Agis” differs seriously from the previous ones with the independence of its subject among the eposes included in the series. Though the epos is rich with the battle scenes, the plot line is formed mostly on the theme of love. The epos has two variants:
1. The variant of Aysa Baytabinov;
2. The variant of Murin Sengirbekuli.

Though the sources (Kazak Destanlari; Zhirmunsky, 1974: 405) and variants we refer to are different, we consider the variant of Murin Sengirbekuli as the main continuous chain. In all variants we are talking about, the succession of the epos is not as complete and chain as in the variant of Murin Sengirbekuli.

Extraction

So, we can say that though the epos “Edigu” has been investigated quite a lot in post-Soviet countries, according to the ideological reasons the history and epic essence of the epos have not been fully revealed. Even it is mentioned before, the variants collected from the narrators differ from one another fundamentally. Here the dictation of the period and regime shows itself. The researchers, publishers and others who wanted to get rid of it every time was in search of a closer variant to the archetype of the epos of the text told by the narrators, because some variants have been undergone the serious distortions and interventions. That is why it is impossible to define the exact number of the variants of the epos series. If we consider that more than 20 variants of the epos among the Bashkirs, more than 30 variants of the epos among the Nogais, more than 20 variants of the epos among the Garagalpags and more than 25 variants of the epos among the Kazakhs have been collected, then this number is more than 80. Let’s note that some of these variants are differed from one another very little.

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