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THE CONTINUOUS EPOSES (The series created by the epos “Edigu”)

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 “Girkh-Batyr” (“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 “Nogayin girkh batyri” (“Nogay’s forty heroes”), “Krimin girkh batyri” (“Forty heroes of Crimea”) or “Nogay jirlari” (“Nogay zhysrs”). The epic series of “Nogayin girkh batiri” is divided into three parts with the names such as “Anshibay batir ve onun nesli” (“Hero Anshibay and his generation”), “Karadon batir ve onun nesli” (“Hero Karadon and his generation”) and “Mukhtalif batirlarla bagli mustegil jirlar” (“The independent zhysrs about the different heroes”). In the article it will be said about the eposes belonging to the series.

Including the Edige epic, the cyclization of the epics has been structured based on the Kazakh variant. The first phase of cyclization is the “Anshibay Batyr” epic, the second phase is “Parpariya” and the third is the “Kuttikiya” epic. The fourth phase of cyclization is the “Edige” epic, the fifth is the “Nuradin” epic. The sixth is the “Musakhan”, the seventh is the “Orak and Mamay” epic. The eighth phase of the cyclization takes the epic “Ismayil”. This is the only epic within the cyclization where the son treats his generation with ruthlessness and cruelty. The ninth phase is occupied by the epic “Karasay and Kazi” and the tenth phase takes the epic “Tel Agis”.

Although the sources and variants we appeal to are different, we consider the Murin Sengirbekuli’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 Murin Sengirbekuli.

Key words: the cyclization, the Edige epic, forty heroes, nogay’s forty heroes, forty heroes of crimea, variants.

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Эпикалардың тұтастануы («Едіге» эпосынан жасалған)

Орыстардың «эпостардың тұтастануы» дегенін түріктер «дастандар айналымы» деп атайды. «Қырық батыр» дастандарының эпикалық тұтастануы Еділ бойында, Сібірде, Қазақстанда, Өзбекстанда, Солтүстік Кавказда тұратын түркі халықтары арасында кең таралған және «Ноғайдың қырық батыры», «Қырымның қырық батыры» немесе «Ноғайлы жыры» деп аталады.

«Ноғайдың қырық батыры» дастаны үш бөлімге бөлінеді: «Аңшыбай батыр және оның ұрпақтары», «Қарадөң батыр және оның ұрпақтары» және «Әр түрлі батырларға байланысты жекелеген жырлар». Бұл мақалада осы кезеңге енгізілген дастандар туралы айтылады.

Эпостардың кезеңдері қазақ тіліндегі нұсқасы бойынша құрылған. Бірінші кезең – «Аңшыбай батыр», екінші – «Парпария», үшінші «Құттықия» эпосының тұтастануы. «Едіге» эпосы – төртінші тұтастануы, бесінші – «Нұрадин» эпосы, алтыншы – «Мұсахан», жетінші «Орақ пен Мамай» эпосы. Сегізінші тұтастануға «Исмайл» эпосы жатады. Бұл ұлы өзінің ұрпағына қатыгездікпен және аяусыздықпен қарайтын тұтастанудағы жалғыз эпос. Тоғызыншы тұтастануды «Қарасай мен Қазы» эпосы, ал оныншыны «Телағыс» эпосы алады.

Біз қарастыратын ақпарат көздері мен нұсқалары әртүрлі болғанымен, біз Мұрын Сеңгірбекұлының нұсқасын тұтастанудың негізгі тізбегі ретінде қарастырамыз. Біз айтқан эпикалық тұтастанудың барлық нұсқалары Мұрын Сеңгірбекұлындағыдай тұтастанбаған.

Түйін сөздер: тұтастану, Едіге эпосы, Қырық батыр, Ноғайдың қырық батыры, Қырымның қырық батыры, нұсқалар.

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Циклизация эпосов (по эпосу «Эдигу»)

То, что русские называют «циклизация эпосов», тюрки называют «оборот дастанов». Эпический 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 – эпоса «Эдигей», пятая – эпоса «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, различны, 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 “Girkh-Batyr” (“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 “Nogayin girkh batyri” (“Nogay’s forty heroes”), “Krimin girkh batyri” (“Forty heroes of Crimea”) or “Nogay jir-lari” (“Nogay zhyrs”).

Some parts of the eposes included into the series “Forty batyr” were first published in 1964 in the collection of “Batirlar zhyry”, then in 1977 in the anthology named “Aksavit”. In 1989 in the collection “Batyrlar zhyry” the epos series named “Anshibay batyr ve onun nesli” (“Hero Anshybay and his generation”) and “Karadon batyr ve onun nesli” (“Hero Karadon and his generation”) were published. The epos “Kazakh 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 “Krimin girkh batyri” (“Forty heroes of Crimea”). Though all series of the eposes 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 Takti Shaqi Tejin (Мәүлімнияз – Едіге, 2006). Some of the Tatar versions say that his ancestor was Baba Tökles Hoca 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 Destanı, 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 Shashli Aziz" (Qahramanliq 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 Egeidey'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 Edigei. In one of the Nogai versions of the story, this fact has also been confirmed by Edigei:

Кепеек кимсинь? – дегенде
Курайышпан дегенмен.
Аьизден тувган шок ялгыз.
Бала ьзиммен дегенмен.

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

Tatar folklorist M. Ahmadjanov showed his father as "Kotli-Kiya Kochek" (Akhmetjanov, 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 Kuttu Kiya. Kuttu 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 Edigei's generation M. Ahmedjanov writes: "The narration about Idik bey's (talks about Edigei – Q.Q.) outfall (Family – Q.Q.) is as follows: Keab bin Gasim bin Mohammed bin Abubakr As-Siddiq narrated the Rasulullah (Messenger of Allah) is com-

ing up. Historic universe.... is this year. Kutlukaya had been Tokhtamish Khan's bird bey was said. Chindan (a girl jinnee – Q.Q) maiden was engaged. Egeidey was born of her. Was nourished (fed – Q.Q.) by milk strength (Ahmedjanov, 2009: 61). This text is written in Ancient Tatar and shows the date of Edigei's birth as we count it (əcdəbhesabı) in the eternal account. Here the phrase "Rasulullah is growing" also draws attention. As we have mentioned, Edigei was sometimes called "Rasulullah" among the people (Ahmedjanov, 2009: 60). We think that the expression "nourished by milk strength" refers to the fact that in many versions of the epic the dog was breastfeeding Edigei. In some versions of the epic, Edigei was breastfed by a dog: "Kutlukaya took her son. The boy couldn't stop crying. Kutlukaya had a dog with poppies beside. When he saw that the wasn't able to calm down a child, he had a dog to feed a baby. For a while, the child lived sucking the dog. Then the dog stopped feeding the child" (Qahramanliq salnamesi, 2017: 166).

Edigu's most famous sons are Mansur, Gazi, Nauruz, Nuradin, Key Kavad, Mubarak shah, Sultan Mahmud. Though in the sources it is shown that Mansur had two sons as Teymur and Din Sufi, one can not get information in details about Edigu's grandchildren and great-grandchildren, except his sons' Mansur and Nuradin.

Though Nuradin had two sons as Abbas and Vakkas, his great-grandchildren and grandchildren had been seen more in the history. M. Mechovski informs about 30 sons of Vakkas the son of Nuradin (Mechovski, 1936: 92-93). We suppose this is a folklore exaggeration in the epic memory, because as the legend says, "Vakkas has 3 sons: Musa, Yamgurchi, Aslan" (Zhirmunsky, 1974: 436) and as well as in Nogai Horde's later fate three names are often mentioned in the history scene.

In Kazakh epic genealogy Vakkas's name is not mentioned, but his son Musa khan is described as Nuradin's son. According to the Sources "Musa and Yamgurchi are Vakkas's sons from the same woman" (Zhirmunsky, 1974: 436). Although their names are often mentioned together, they are close friends in the N. Vasilyev version of the "Musakhan" epic, moreover where Yamgurchi-Zhanbyrshi Turkmen. Yamgurchi also has 4 sons: Urasla, Agish, Kugush, Alach. Even though the name of Alach is seen "in Diplomacy negotiations historical document related to 1489-1508 years", Agish appears as Tel Agis – son of Zhanbyrshi in "Musakhan" epic. V. Jirmunski says that the word "tel" refers to the meaning of "madman" – brave, hero in Oguz" (Zhirmunsky, 1974: 436). For example, in "Dede Korkut" book,

Mad Domrul, Mad Hasan in “Koroglu”, and others. In the Kazakh version of the “Nuradin” 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. O’Leary 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.Q.), 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” (O’Leary, 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 “Girikh 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 batir (1; “Hero Anshibay and his generation”), his son Parpariya (2), his son Kuttikiya (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), Zhanbirshi batyr (11), Tel Agıs (12);
- Er Kokshe (13) and his son Er Kosay (14);
- Karadon batyr (15; Karadon batyr and his generation), his son Zhubanish (16), onun oğlu 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);
- Shinbas batyr (27), his son Tirakhan batyr (28), Kargaboylu Karzıgan batyr (29);
- Manashi batyr (30), his son Tuyakbay batyr (31);
- Aysa batyr (32), his son Ahmed batyr (33);
- Er Alau (34), Togan batyr (35), Temir Khan batyr (36), Adil Sultan (37), Sultan Kerim (38), his son Shimon batyr (39), Koblandı batyr (40).

Twenty nine of these eposes 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, Duysenbay who had lived in the same period with jurav Murin also told some of the eposes belonging to the epos series of “Krimin girikh batiri” (“Forty heroes of Crimea”). They have also learnt those eposes from Nurim and Kashagan as jyrav Murin” (Arikan, 2003: 100; Abdulgaziyeva, 2011: 238).

The eposes told as “Krimin girikh batiri” (“Forty heroes of Crimea”) by Murin Sengirbekulin consists of three parts.

1. Añşıbay Batır Jène Onıñ Urpaqtarı (Hero Anshybay and his generation);
2. Ҷарадон Batır Jène Onıñ Urpaqtarı (Hero Karadon and his generation);
3. Jeke Batırlar Jayındağı Jırlar (The independent zhyrs about the different heroes).

In some sources these epics are divided into four parts:

1. Hero Anshybay and his generation – Anshybay batyr, Baba Tukty Shashtı Aziz, Parpariya, Kuttikiya, Edigu, Nuradyn, Musakhan, Orak, Mamay, Karasay, Kazı;
2. Hero Karadon and his generation – Karadon batyr, Zhubanish, Suynish, Er Begus, Kogis, Tama batyr, Tana batyr, Narik khan, Shora batyr, Kulınshak batyr;
3. Kıdırbay and his generation – Koblandı 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 Karzıgan batyr, Akjanasulı er Kenes, Manashi batyr, Manashiulı Tuyakbay batyr, Aysaulı Ahmet, Zhanbirshulı Telagıs and ets. (Kazak Des-tanlari, 2007: 17).

Results and discussion

The series of eposes 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.

1. “Anshibay batyr” epic – The epos forming the first period of the series is “Anshibay batyr” (Anshibay batyr, 2007). The epos is about the unification 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 eposes. For example, the hero living alone for a long time and after marrying fairy 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 eposes" (Arıkan, 2003: 100).

2. "*Parpariya*" epic – The second period of the series forms the epos "Parpariya". In fact, Anshibay's son is Baba Tuklas Shashti 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 Edigu it is shown that Baba Tuklas Shashti 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 Shashti Aziz exhorts 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 "Edigu".

4. "*Edigu*" epic – The fourth period of the series is formed with the epos "Edigu" (Edigeıy, 2007). Here Kuttikiya is met as a poor person. In the epos Edigu goes to the mountains and struggles with the Kalmyks for the freedom of the Nogai people. In these fights Edigu'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 "Edigu" 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, Kizilbashes 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.Zhirmunsky 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" (Zhirmunsky, 1974: 398). But in the variant of Murin Sengirbekuli V.Zhirmunsky writes that "it is banal and the traditional elements are few" (Zhirmunsky, 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" (Zhirmunsky, 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 Nurpeıyis Baygan – this variant was published in 1945 in Alma-Ata in the poem book by Gazakh akin Nurpeıy. Here the epic text "On the Nogay Name and the Origin of the Noghais" ("Mamayın olumune anası Kara-ulokun agısı") 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 "Kolbandı batyr" entering the series "Gırkh 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 Musakhan's 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 Sengir-

bekuli 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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