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COLLECTION, ARCHIVING, TEXTUAL CRITICISM AND PROMOTION OF THE EPIC CYCLE «FORTY HEROES OF THE CRIMEA»

Abstract. The aim of the article is to determine the current state and future tasks of collecting, analysing and promoting the epic cycle “Forty Heroes of Crimea”. The reviews in the article show, through about forty closely related epic compositions, that this cycle is a spiritual heritage in the world, providing insights into the history and world perception of the Nogayly era, considered the golden age of history for a significant part of Turkic peoples. The article analyses the works of native scholars, academicians, V.M. Zhirmunsky, E.M. Meletinsky, famous foreign scholars, N.K. Chadwick, K. Reichl, and other scholars. And these works should be a proof of the fact that Muryn Zhyrau was a gift to us of a cultural treasure of inestimable value. The article also highlights a great role of the M.O.Auezov Institute of Literature and Art. From the 1940s to the present day, the staff of the Institute has carried out a number of analyses of manuscripts and texts, which have greatly contributed to the implementation of the task of revealing the characteristics of written manuscripts and making them available to the public. The data presented in the article demonstrate all the serious consequences of not collecting the values in question in a timely manner and of not having all the recorded heritage available in archives. It is clear that the Kazakh people and the world have not had the opportunity to see this masterpiece as it deserves, if we look at the history of the promotion of these works in Kazakhstan and the world. On the basis of this, the article presents some views on how to solve this problem.

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Keywords: manuscript, textology, edition, epic, cycle, legacy, spiritual.

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«Қырымның қырық батыры» эпикалық циклының жиналуы, сақталуы, текстологиясы және насихатталуы

Аңдатпа. Бұл жұмыс «Қырымның қырық батыры» эпикалық циклының жиналуы, текстологиялық тұрғыдан сарапталуы, насихатталуы мәселелерінің бүгінгі-жай-күйі, келешектегі міндеттерін анықтау мақсатында жазылды. Мақалада жазылған шолулар бұл циклдың бір-бірімен тығыз мазмұндық байланыстағы қырыққа жуық эпикалық шығарма арқылы түркі халықтарының елеулі бөлігі тарихының алтын ғасыры болып есептелетін Ноғайлы дәуірінің тарихынан, дүниетанымынан хабар беретін әлемдегі

бірден-бір рухани мұра екенін көрсетеді. Мақалада талданатын отандық ғалымдардың, академиктер В.М.Жирмунский, Е.М.Мелетинский секілді теретиктердің, алыс шетелдегі белгілі ғалымдар – Н.К.Чэдвик, К.Райхл және өзге де зерттеушілердің еңбектері Мұрын жыраудың бізге баға жетпес мәдени қазына сыйлағанын білдіреді. Жазылып алынған қолжазбалардың ерекшеліктерін ашып көрсету, оларды жариялау арқылы көпшіліктің игілігіне айналдыру міндетін жүзеге асыру ісінде М.О.Әуезов атындағы Әдебиет және өнер институты қызметкерлерінің өткен ғасырдың қыркыншы жылдарынан осы кезге дейін атқарған қолжазбатану және мәтіннамалық сараптамалары шешуші рөл атқарғанына да мақалада көңіл бөлінген. Мақала барысында келтірілген мағлұматтар қарастырылып отырған құндылықтардың дер кезінде жиналмауының, жазылып алынған мұралардың барлығы бірдей мұрағат қорларынан орын алмауының ауыр зардаптарын сездіреді. Сөз болып отырған туындылардың отанымызда және одан тыс жерлерде насихатталуының тарихына тоқтала отырып, аталған өнер жауһары әлі күнге дейін Қазақстан халқына да, әлем жұртшылығына өз деңгейінде таныстырылмағанына назар аударады. Соның негізінде бұл проблеманы шешу жөнінде өзіндік пікірлерін ортаға салады.

Алғыс: Мақала BR18574216 «Уақыт пен кеңістіктегі мәдени құндылықтар транзиті» атты іргелі ғылыми зерттеулер аясында жарияланып отыр.

Кілт сөздер: қолжазба, текстология, нұсқа, эпос, цикл.

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Сбор, архивизация, текстология и пропаганда эпического цикла «Сорок крымских богатырей»

Аннотация. Данная работа была написана в целях определения истории, сегодняшнего состояния, задачи в будущем сбора, текстологического изучения, пропаганды эпического цикла «Сорок крымских богатырей». Обзоры, осуществленные в статье, показывают, что этот цикл посредством около сорока произведениях, которые тесно связаны содержаниями между собой, является единственным духовным наследием, освещающий историю, мировоззрение Ногайлинской эпохи, золотых веков огромной части тюркских народов. Анализированные в статье труды отечественных ученых, а также видных теоретиков фольклористики В.М.Жирмунского, Е.М.Мелетинского, видных ученых дальнего зарубежья – Н.К.Чэдвика, К.Райхла и других исследователей выявляют ценность сокровища, подаренного нам Мурын жырау. В статье основное внимание уделено решающей ролю рукописоведческих и текстологических анализов сотрудников Института литературы и искусства имени М.О.Ауэзова с сороковых годов прошлого столетия до наших дней в деле раскрытия специфики рукописей «Сорока крымских богатырей», превращение их в народное достояние путем публикации и пропаганды. В приведенных в статье сведениях показываются тяжкие последствия несвоевременной фиксации некоторых образов рассматриваемых ценностей, оплошностей архивизации написанных образов эпоса. Излагая историю пропаганды произведениях, которые составляют упомянутый нами свод, в нашей родине и за рубежом, автор отмечает, что мировое сообщество до сих пор не ознакомлен на своем уровне этим шедевром искусства. В основе этих данных в этом труде приводятся конкретные предложения о путях решения указанных проблем.

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Ключевые слова: рукопись, текстология, вариант, эпос, цикл.

1. Introduction

Today, the whole world acknowledges the worldwide importance of the epic cycle "Forty Heroes of Crimea" being studied. However, its secrets and sensitivities have not yet been completely unveiled. We know that the epic has been on the list of forbidden cultural monuments since it was first recorded. It is also known that the composition of this collection and the number of poems in it have been the subject of conflicting opinions among scholars. Until recently, it was thought that Muryn was the only one to have brought this relic into the Soviet era, but recently there has been evidence of the poems of other artists who were part of this cycle. This leads to the conclusion that further work on this topic should be continued. Plot of "Forty Heroes of Crimea" is based on historical events that took place during epoch of Crimea Khanate and Nogai Horde. Each zhyrau told about historical events using their fantasy, adding folklore elements to them. Leitmotif of a plot of the mentioned eposes – critical events in the history of Nogay-Kazakhs, tragic period of collapse and final disintegration khan. But the contents of heroic epos doesn't always coincide with exact historical events because Kazakh epos frequently was exposed to changes inevitably brought by representatives of several generations of steppe performers. The most part of the epos texts has been added with folklore and mythical motives. This article summarises the work done so far on the "Forty Heroes of Crimea" and the problems that will be solved in this direction in the future.

2. Research methods and materials

2.1 Research methods

The author used comparative, scientific classification, systematisation, palaeographic, historical-typological and other research methods while writing the article. In realising the goals and tasks of our work, each of these methods played a certain role. The comparative method was used for the comparative analysis of the epic masterpieces of other nations existing in the world. The aim was to prove that the epic cycle "The Forty Heroes of Crimea" is a phenomenon of world significance, Researchers disagree on the number of poems in the epic, which is the basis of our work, and we have to sort out all the information on the subject of our research, compare the records of all the works included in it, the materials of the expeditions, the scientific works written in different periods, the memories of the people who saw and knew Muryn, and other sources. We have applied the method of scientific differentiation in order to come to a correct conclusion through the analysis of all previously written facts in relation to the issues in question. It is well known that identifying the authors of written monuments is one of the functions of the palaeographic method. This method was used to determine whether the poems listed as "Versions of Unknown Poets" in volumes 39 and 42 of Babalar Sozy were actually versions of Karasai Zhyrau's poems.

2.2 Material description

In the course of this research work, the author has made use of manuscripts of poems and songs from the period 1939-1990 and the works of researchers in this field. The first of these recordings is Boztai Zhakypbaev's 1939 recording of Muryn Zhyrau's recitation of the poem "Karasai, Kazi" during the Mangistau expedition. This poem is currently stored in the 9th book of 673th volume available at the Scientific Library of the National Academy of

Sciences (hereinafter referred to as - the NSL). Books 1 to 3, File 830 in this fund include poetry extracts written by Asain Hangeldin, a member of the Kazakh expedition, when he first met Muryn Zhyrau during the Mangistau expedition in 1941. And in files 330, 667, 673, 830 of the mentioned funds, there are the versions written by M. Khakimzhanova, M. Isaeva, D. Murynuli, and B. Zhakypbayev. They were able to write down the zhyr as it was sung and performed by M. Sengirbekuly, who was in Almaty on a business trip in 1942. Files 330, Book 4 contains an epic Kokshe Batyr recorded during the Mangystau expedition in 1947. In 1948, Imanbek Yukbayev transcribed the poem "Әмет батыр туралы жыр" (Zhyr song about Amet Batyr) by Muryn Zhyrau, which is included in File 423, Book 3.

It is known that until recently Muryn Zhyrau was the only one of the zhyr singers who had the epic cycle "Forty Heroes of Crimea" in his repertoire and whose performed songs were written down. However, recent research has shown that the poems "Karasai, Kazi" in File 96 Book 2 and "Epic of the Edyge batyr" in File 920, Book 46, which are kept at the M.O. Auezov Institute of Art and Literature, are the legacy of Karasai Zhyrau (1860-1930). The person who has preserved these compositions for our times is the famous Kartbay Kylyshuly zhyrshy. He is the nephew of the said zhyrau. In this respect, the connection of other poems written by the well-known folklorist Kydyrali Kartbai from Zhyrau to Karasai is still being researched.

The works of A. Konyrtbayev, E. Ysmaililov, R. Berdibay, M. Gumarova, S. Sadyrbaev, K. Sydiykuly and other local scholars, the scientific works of V.M. Zhirmunsky, E.M. Meletinsky, N.K. Chadwick, K. Reichl and other foreign scholars, the memories of witnesses who know the history of the manuscripts, the memories of the descendants of the poets and other acquaintances, editions of poems - all this was very useful for determining the characteristics of the recorded artefacts. The scholarly commentaries written on the versions of these cycles included in volumes 5, 6 of the collection "Batylar zhyry", published in 1989, 1990, and in volumes 50, 51 of "Babalar Sozy", published in 2008, have made it possible to clarify many things.

3. Discussion

According to scholars, Muryn Zhyrau Sengirbekuly was an active zhyrshy singer in period from 1875 to 1899. It wasn't until 1939, exactly 40 years after he had stopped singing professionally, at the age of seventy-nine, when he had grown old and lost his inspiration and even his memory, that his amazing art became known in Almaty's scientific circles. There was a reason for this. Muryn Zhyrau visited not only his own country, but also places outside our republic on artistic tours. For a long time he was unknown to the intelligentsia in the capital of his country. And Zh. Tilepov, the artist's cousin, thinks that the reason is that the main historical heroes of Zhyrau's epic have no positive description in the history of Russia (Ismayilov, 2004: 80). For this reason, the intellectual community of the region where the zhyrshi lived was of the opinion that it was better not to reveal the zhyrshi's repertoire to the new government authority. It seems that they successfully persuaded the zhyrshi of this idea. However, as soon as it became clear that fascist Germany would attack our homeland, the leaders of the Soviet Union changed their ideological position, which was evident from the fact that within the framework of the activities carried out under

the slogan "All for the Front" they collected and widely disseminated spiritual heritage inciting hatred of the enemy. The writing of epics, the main characters of which are almost exclusively representatives of the ruling class, has been on the increase since 1938. It has a political context. This trend took another leap forward with the establishment of the Zhambyl branch of the Kazakh Writers' Union in 1939. While compiling the list of poets and singers from the whole country, it was apparently surprising for those who study the art of speech to learn that there was an artist in Mangistau who sang songs tirelessly for forty days. Despite the ongoing Great Patriotic War, the significant financial and organisational expenditures made by the Council of Ministers of the Kazakh SSR to collect the national heritage preserved in memory of Muryn Zhyrau as an important part of the work "All for the Front, All for Victory" showed the heroic spirit of the people at that time. It is clear that the campaign to promote heroic songs that glorify the glory of the nation and bravery has taken on a political character.

It would be wrong of us to say that "the Zhyrau gave all of us the whole treasure that he had in his inner world of art during the 6 months that he stayed in Almaty". Firstly, in those days it was not possible to record the spoken text on a tape recorder. Therefore, this work was done by handwriting or shorthand. The singer was forced to sing in a low, slow voice and at an easy tempo. There have been times when the Zhyrau's singing has lacked inspiration and enthusiasm. In the past, however, his performances in front of a cheering crowd have been lively and energetic. According to the memory of the person who wrote down most of Muryn Zhyrau's legacy, there were times when Muryn did not sing any zhys at all. In the mornings and during the day, he would recite poems slowly and softly. He would shorten and omit many parts of long and eventful sagas. But in the evening, when the people liked to gather and listen to Muryn with great interest, supporting and cheering him, the poet singer, with strong inspiration, sang in a full, brilliant, very skilful and eloquent way the same poem that he had sung in the morning, shortened and dull. Even in the evening, if there were not at least a few people listening and cheering him on, his performance did not come out well. In such situations Zhyrau usually said: "My head hurts or I can't remember, I can't sing today". And he explained his inability to sing the Zhyr poem during the day by saying that he used to practise performing the poem in the evenings and at night meetings (Forty Heroes of the Crimea, 2005:17).

Since the nineteenth century, scholars of the verbal epic have been concerned with the most important relationship between the singer and his audience (Heroes of Crimea, 2005:106). In this connection, K. Reichl emphasised that the style of performing Kazakh poetry depends on the audience, and that the poet who sings also acts as a performer-improviser (Reichl, 2005:73).

As an example, he gives information about the performance characteristic of Muryn Zhyrau, first described in the 6th volume of "Batyrlar Zhyry" published in 1990 and in data quoted above (Forty Heroes of the Crimea, 2005: 71). The main reason for this is that the performance of the epic is a public event. He is making a scientific statement about its validity. The scholar fully agrees with the statements of A.B. Kunanbaeva that at certain moments the singer needs the support and encouragement of the audience in the form of applause and praise, and that such support lends him strength and motivate ("Soviet ethnography", no. 4: 108).

If we compare the song “Karasai, Kazi”, which Muryn Zhyrau sang in front of the creative intelligentsia of Almaty, with other examples from his cycle, we can clearly see the effect of the vociferous support of the crowd. There are about thirty versions of this poem song among the Kazakhs. It seems to be the work that the general poem singers liked to recite with great inspiration. The fact that this song was sung by Murat, Kashagan, Karasai Zhyrau, and the disciples of Kashagan in the cycle we concern, can prove the correctness of our idea.

There was a clear intention to publish Muryn Zhyrau’s words immediately in Almaty in 1942. The typing of handwritten texts shows this. However, after Muryn Zhyrau returned to his country in 1943, we can see that this decision changed. This was the result of the influence of a radical trend in favour of the Soviet Union during the Great Patriotic War. Therefore, it became clear that the spiritual heritage, which could awaken the idea of independence of the indigenous peoples, had become dangerous, as the decision of the Central Committee of the Communist Party of the Soviet Union-Bosheviks of August 9, 1944, “On the state of the mass political and ideological work of the party organisation in Tatarstan and measures for its improvement” showed. Moreover, 1947 the authorities passed a resolution ‘About the serious mistakes made by the Institute of Language and Letters under the Academy of Sciences of the Soviet Union’. At the time, Nogayly bi and lords, Shora batyr and others were the main characters, meaning most of the positive characters. For many years, a significant part of Nogayly’s poetry remained unstudied and unpublished, as he fought against the invasion of the Russian state. In this connection, it should be noted that the distinguished scholar Auelbek Konyratbayev risked his life with the publication of his article “Forty Heroes of the Crimea in the Song of Muryn Akin” in the regional newspaper “Socialist Construction” of Guriev (now Atyrau), issue of 15 June 1948. In his work, the scholar gave the widest and most comprehensive analysis of the epic “Forty Heroes of Crimea”. He tried to provide complete information about the compositional structure, content, historical foundations of the Muryn Zhyrau heritage and its role in the development of the epic tradition in Western Kazakhstan. (Ismayilov, 2008:485-488). Another serious and complex scientific study on the creativity, artistry and civility of Muryn Zhyrau was written by Esmagambet Samuratuly Ismayilov, corresponding member of the Academy of Sciences of the Kazakh SSR. In his monograph “Akindar” (Poets), published in 1956, the scholar stressed that Muryn was not a poet and could not compose anything with a new theme. In this respect, he was only a singer of poems, and at the same time, Muryn was the only one who sang the most poems among the Kazakh poem singers and from this point of view it is more appropriate to call him a zhyrau (Ismayilov, 2008:31). Moreover, the fact that Muryn Zhyrau was an epic improviser is supported by the information provided by E. Ismaililov, who directly observed and studied the art of Zhyrau. K. Reichl has also pointed out the traditional phenomenon of re-creation in the process of performing the epic of the Turkic peoples, and that the concept of “improvisation” takes on a different meaning in the use of Kazakh singers and other Turkic traditions (Forty Heroes of the Crimea, 2005:71). He refers to the information provided by Ye. Ismayilov Muryn Zhyrau as one of the examples to prove this idea (Heroes of Crimea, 2005: 70-71). Epic improvisation, a tendency to adapt his songs to the mood of the audience can be seen by comparing the

songs "Anshibai", "Karadong", "Zhubanysh", "Karasai, Kazi". These songs were recorded twice by him. The difference in the content between the versions of the last work written by B. Zhakypbaev in 1939 and in 1942 is particularly significant.

A great contribution to the introduction of the epic "Forty Heroes of Crimea" to the foreign audience was made by the scholar V.M. Zhirmunskyi. In 1958 the scholar published his work «Some results of the study of the heroic epics of the Central Asian nations», which contains a brief information about the "Forty Heroes" performed by Muryn Zhyrau. The scholar emphasises that the genealogical integrity plays the role of unifying the beginning of the poems included in the epic. He draws attention to the fact that the epic contains poems of well-known and unknown heroes. In this work, particular attention is paid to the fact that the most important phenomenon that has raised the "Forty Heroes" to the status of a single epic poem is its genealogical integrity. The scholar cited Russian sources, chronicles and diplomatic letters to prove that the epic poems about Edyge and Edyge's descendants are of great educational and historical value (Research of the Epics of the Soviet Peoples). Moscow, 1958: 49). V.M. Zhirmunsky mentions the epic "Forty Heroes of Crimea" and the art of Muryn Zhyrau as a unique phenomenon in the world in his monograph "Folk heroic epic. Comparative-historical essays", published in 1962, and in the research volume "Central Asian folk storytellers", co-authored with N.K. Chadwick. The publication of this work in London in 1969 was of particular interest to readers all over the world (Ismayilov, 1996), and its Russian translation was included in the book "Turkic epic". We know that Zhirmunsky's monograph "Epic Tales of Nogay Heroes in the Light of Historical Sources" was unfortunately not published until after his death. However, it was included in his book "Heroic Epic", published in 1974. The chapter Nogay heroes in Kazakh epic of this work pays special attention to the epic "Forty Heroes of Crimea". In this research, Zhirmunsky compared the plots of the poems "Nuradyn", "Musa Khan", "Orak - Mamai", "Karasai - Kazi", "Telagys" in the repertoire of Muryn Zhyrau and the versions of these compositions that exist in the repertoire of other Kazakh singers. After analysing the above-mentioned versions of Nogay poems spread among Kazakhs, the scholar rightly pointed out that the historical foundations of legends about Nogay heroes are clear and history proves that the characters and events in them were real (Chadwic, 1969:481).

After V.M. Zhirmunsky's works were published, a phenomenon harmful to the Nogaly epos disappeared, and the general suspicion that artistic compositions could provoke a conflict between the Russian people and the heirs of the ancient Deshti Kipchak no longer existed. The result was also noted in the first volume of the six-volume History of Kazakh Literature, published in 1960. It is known that Malika Gumarova, a candidate of philological sciences, wrote a chapter in this work entitled «Poems that have not been studied yet». An important part of this chapter is entitled «The Song of Forty Heroes». It describes the life, the teachers, the repertoire, the beginnings of the art experience of Muryn Zhyrau, the history of the research and writing of the collection "Forty Heroes of Crimea", as well as a number of works included in the epic. In this work M. Gumarova describes the poems Karadon, "Zhubanysh", "Suyinish", "Er Begis", "Kogis, Tegis", "Tama", included in the cycle "Karadon Batyr and his Descendants", and "Torekhan", dedicated to the heroism of individual heroes, "Akjonasuly Yer Kenes", "Manashiuly Tuyakbai" poems, focusing on

the content and some features. (Ismayilov, 2004: 504-511). The publication of a number of songs included in the repertoire of Muryn Zhyrau was made possible by the study of the respected scholar. The poems "Manashiuly Tuyakbai", "Akjonasuly Yer Kenes" were included in the second volume of the two-volume collection "Batyrlar Zhyr", published in 1963. The book "Batyrlar Zhyr" published in 1963 included the songs "Karadon", "Zhubanysh", "Suyinish", "Er Begis", "Tegis, Kogis", "Tama". These poems were included as well to Volume II of the "Aksaut" collection (1977). Sultangali Sadyrbayev, the folklore researcher, had made a special study of the epic "Forty Heroes of Crimea". In his work, by analysing the cycle "Karadon Batyr and his descendants" in the said epic, the scholar showed the nature of the phenomenon of integration in the epic. The biographical and genealogical integrity of the cycle is considered in detail in this work. In addition, the research pays enough attention to linking the events narrated in the epic "Forty Heroes of Crimea" with the historical reality. It was only after our country gained independence that works on Nogay bi, Lords, Narik and Shora were included in the works of Kazakh scholars and published in the Kazakh press. Unfortunately, before independence it was dangerous to mention the names of Edige and his descendants, as well as Shora and his father Narik, due to the above-mentioned harsh decisions of the Central Committee of the Communist Party and the Central Committee of the Communist Party of the Soviet Union. At that time, people were still suffering from the consequences of the repressions of the 1937-1950s, and scholars M. Gumarova and S. Sadyrbayev were unable to tell anything about it.

In his work entitled «Kazakh Epic about Nogay heroes», published in the 3rd volume of the 9-volume History of World Literature in Moscow, the Academician E.M. Meletinsky emphasized that the epic poem collection about Kazakh nation's forty heroes doubtless has a historical basis (Meletinskiy, 1963: 587).

V.M. Zhirmunskiy and E.M. Meletinskiy, who had highly praised the poems of Nogaly, among them "Forty Heroes of Crimea", prompted R. Berdibai to write in the third issue of the journal "Soviet Turkology", published in 1983, that it was necessary to study examples of Kazakh poetry. In the second issue of the journal in 1985, he also stressed the need for a justification of the banned songs at the level of the Soviet Union.

Kabibolla Sydiykyuly, a candidate of philological sciences, is an academic who has made a great contribution to the research of the life and art of Muryn Ziraу by identifying the unique features of the epic "Forty Heroes of Crimea" and publishing them in the scientific circulation. K. Sydiykyuly tells about Muryn in his monograph "Akyn-zhyraular" published for the first time in 1974. K. Sydiykov, together with O. Nurmagambetova, wrote the epic "Forty Heroes of Crimea", which was published in 1989 in volume 5 of the multivolume series "Batyrlar Zhyry", and in 1990 in volume 6 of the same series. K. Sydiykov wrote the preface and The features of this edition is that the era of publicity made it possible to publish for the first time all Forty Heroes of the Crimea cycle songs. In this edition, K. Sydiykyuly clearly proved that "Forty Heroes of Crimea" consists of 35 poems, and the main characters are forty one heroes. The researcher emphasised that both the collection and adaptation of the poem and its singing in its full form, with all the action and harmony, depend on the mood of the zhyrau and the specific conditions of the time. He added that Muryn recited only a short version of the poems when they were recorded in

Almaty in 1942. And Asayin Khangeldin notes that some of the songs he wrote down in 1941 were not fully recorded in 1942. This publication includes the texts of 35 poems. Twenty-nine are complete, six are excerpted from what A. Hangeldin wrote in 1941. In 1939, the leaders of the Kazakh branch of the USSR Academy of Sciences asked Asayin Hangeldin to go on a journey to find out details of the information mentioned by the Sattigul poet about the Mangystau zhyrshi, who can sing the poem "Forty Heroes of Crimea" tirelessly for forty days. The researcher managed to record 37 songs from the repertoire of Muryn Zhyrau during his journey. And the volumes mentioned above contain these recorded texts. The number of versions of the "Forty Heroes of Crimea" cycle varies in the works of researchers due to the nature of the manuscripts. In the article "Forty heroes from Crimeas epic sung by Muryn Akin" published on 15 June 1948 in the Guryev newspaper "Socialist Construction", A. Konyratbaev wrote that the collection contained 26 tales (Ismayilov, 2008: 485). V.M. Zhirmunskyi was of the opinion that there were 27 plots in the Muryn Zhyrau (Ismayilov, 2008: 467), M. Gumarova came to the conclusion that there were 28 poems (Ismayilov, 2008: 505). And K. Sydiykyuly proved with concrete data that "Forty Heroes of Crimea" consists of 36 poems telling the stories of 41 heroes (Ismayilov, 2008: 19). We think that the opinion of the last mentioned scholar is reasonable. The first proof is fragment of 37 poems recorded by A. Hangeldin. According to the manuscript, the scholar deliberately wrote down only fragments of songs that Zhyrau could perform in full. He took them to Almaty to show them to others. Due to certain difficulties, it was not possible to write down all the spiritual heritage preserved in Muryn Zhyrau's memory during his six-month stay in Almaty. We will further explain what K. Sydiykyuly and M. Khakimzhanova wrote about some of those difficulties. In addition, not all of the texts that have been recorded from the Muryn Zhyrau are available to us at present. According to the some memories Muryn Zhyrau said that at the end of 1942, that is, six months after he left the village, he was tired and wanted to return home, and that he would write the rest of his songs from home. In his autobiography, Zhyrau wrote that he kept that promise. He had the poem about four batyrs recorded and sent it to the branch of the Academy of Sciences in 1947 (Ismayilov, 2004: 17). Dauytbai Murynuly shared some of his memories of the time in 1947 when the Republican Art Centre sent them an invitation and he and his grandfather came to Almaty. Then, for one month and twenty-three days, poems were recorded by Muryn Zhyrau in KazMU (Ismayilov, 2004: 18). Today, unfortunately, no one knows where the texts of the four poems written by Muryn Zhyrau and sent to Almaty in 1947 are. The same applies to the poems recorded in KazMU in the same year. Since only twenty-nine of the poems known to Zhyrau were written down in full, there is no reason to suppose that he forgot other works as he grew older and was unable to recite them, and although the above data are sufficient to ensure that there is no basis for such an assertion, we would like to draw attention to one more piece of information. When Baubek Zhubanturliyev, Zhyrau's nephew, was young, he used to live close to where Muryn lived in Fort Shevchenko. All summer they lived together in the meadow, enjoying Zhyrau's singing. However, Muryn does not appear to have read 'Forty Heroes' to the end (Ismayilov, 2004: 27).

This and other data prove that at the time of Muryn Zhyrau's life there was no one who really had a heartfelt desire to write down poems that he knew in their entirety. On the basis

of the above, we can confidently conclude: Muryn Zhyrau's legacy included at least thirty-seven complete versions of epic poems. But the intelligentsia of that time did not manage to get them all recorded.

It seems that if there were people who appreciated the epic cycle "Forty Heroes of Crimea" by other poets, there was a chance to record it. This assumption is supported by the fact that Zhyrau himself mentions Nurym, Murat and Kashagan as his teachers. Those who knew him emphasise that the poet had close creative relations with the Zhyrshy of Kariz, Karasai, Kalim and Begim. Among these poets we have the version of the song "Karasai, Kazi" sung by Murat, Kashagan, Karasai Zhyrau, and the song "Edige", which was in the repertoire of the latter (Saken, 2019: 193-205). The versions of the songs "Karasai, Kazi" in the repertoire of the first two poets have been known to the readers for a long time. The descendants of Karasai Zhyrau (1870-1930) proved by concrete evidence that the version of the song "Edyge" published in the 39th volume of "Babalar Sozy" and the version of the song "Karasai, Kazi" published in the 42nd volume of "Babalar Sozy" were sung by their grandfathers. At present, the epic work of more than 42,000 lines, recorded in the manner of Muryn Zhyrau's performance, is widely circulated among scholars in the country and abroad. The publication of this book has been a major factor in the recognition of the "Forty Heroes of Crimea" series by prominent scholars both in Kazakhtsan and abroad. We know and are happy that this collection has been published in Turkey (Kazak dastanlari, 2007) (Meletinsky, 1963), and that "Edige", one of the songs from this cycle, has been included in the collection published in Azerbaijan (Qumrv, 2022).

The works included in the cycle make up volumes 50 and 51 of the "Babalar Sozy" 100 volume collection set. These volumes were published in 2008. Moreover, the second volume of the ten-volume "Anthology of the Folklore of the Great Steppe" consists of versions of the "Forty Heroes of Crimea" epic. In the scientific appendices of these volumes, the publications' authors expressed their full agreement with the opinions of K. Sydiykov, and proved their ideas from the scientific point of view. The social and cultural significance of the publication of the "Babalar Sozy" 100 volume collection set, including the cycle "Forty Heroes of Crimea", is well illustrated in the article (Auyesbayeva, 2017) published by its authors under the Scopus programme. The most important feature of the last two editions of the epic cycle is that the epics are published unchanged from the original. Note that the texts in the 1989 and 1990 editions differ from the original manuscripts. There were two main reasons: firstly, the reduction of the parts of the poems that did not meet the requirements of the censorship of the Soviet period, and secondly, the efforts of the editors of the publication to make a literary treatment of certain versions of some poems. After the independence of our country, these gaps were filled in the publications.

"Forty Heroes of Crimea" is the only phenomenon in the world that presents the events of a certain period of the country's history through thirty-seven songs and the content of these songs is closely related to each other. And we should certainly mention the many favours that the Epic has bestowed on the lives of our contemporaries and those of future generations. Most importantly, this spiritual heritage will be of great use in restoring the true history of independent Kazakhstan, as can be seen from the above overview. These songs are also of high cognitive and educational value. All the scholars of epic poetry

knew that it was their duty to emphasise that the archaic verses in the classical heroic epic models were helping to shape the world view of the new age. In this respect, the author of this article has also shared his thoughts both in his articles on mythological characters in the "Manas" epic (Saken, 2018) and in Ancient Greek literature (Saken, 2018) published under the Scopus Program, and in his report "Archaic characters in Forty Heroes of Crimea" held at the "The World of Turks" conference in Baku. It should be noted that the folklore motifs discussed in the article on the mythological aspects of the Nurtugan version of the "Edyge" song by the scholar B.I. Nurdauletova (Nurdauletova, 2016:415-421) are also present in Muryn's repertoire.

Language works have an educational function in that they assimilate good national traditions that have been established over ages. The articles published by T. Dilshod (Dilshod, 2022) and A. Akcan (Akcan, 2021) in the Scopus programme consider the features of the formation of such good traditions in the epos of the Turkic peoples. Forty Heroes of the Crimea is a propagation of good traditions, which is undoubtedly a great impulse for the education of modern graduates. These include patriotic sentiments, putting national interests before personal ones, unselfish family ties, and other good traditions. The study of folk language is one of the most topical issues in linguistics. From this perspective, the words in the cycle "Forty Heroes of Crimea", unknown to our present generation, have the right to enrich our national language. The fact that Kazakh linguists are engaged in basic research for the purpose of studying the above-mentioned collection is a sign of a deep understanding of this issue.

These and other features make it clear that the epic cycle of the "Forty Heroes of Crimea" is just as valuable as any other cultural treasure in the world. The opinion of a representative of other nations of the world should be noted here. The opinion of a representative of other nations of the world should be noted here. For example, David Hunt, who published the Legends of the Caucasus in London, says in his foreword to the Nogay version of the poem "Edyge", which is included in this collection, that the poem "Edyge" belongs to the category of world cultural treasures. Edyge's story, as Hunt writes, "is a national epic that can be compared with the West European Arthurian romances, the English Beowulf and the Finnish Kalevala" (Hunt, 2012:19-62). This opinion is also related to the cycle of epic poems that we are discussing here. The reason for this is that Edyge himself, his ancestors and descendants are portrayed in one of the two genealogical cycles. The songs "Anshibai", "Parpariya", "Kuttikiya", "Musa Khan", "Karasai, Kazi" in this genealogical collection can only be found in the repertoire of Kazakh singers. The previous three songs were sung only by Muryn.

It was possible to identify Zhyr as a version of Karasai Zhyrau when in 1984 K. Sattarov and Zh. Abdirakhmanova recorded the poem "Epic of an Edyge Batyr" from Kartbay Zhyrau, and the Academy of Sciences managed to get the manuscript of the song "Karasai, Kazi" in 1961 during the complex scientific expedition organised on the occasion of the "Year of History". Such identification was also made possible by publishing the hundred volumes of "Babalar Sozy" between 2003 and 2013. A number of residents of Mangistau Oblast and Karakalpakstan, as well as scholars living in Aktau, who familiarised themselves with the editions of these songs in the 39th and 42nd volumes of "Babalar Sozuri", have proved

unequivocally that these variants originally spread from Karasai Zhyrau. The author of this article took part in the scientific-theoretical conference "Treasure left by Karasai" held on 19 August 2023 in the Beineu village, Mangistau region, and became convinced that Karasai Zhyrau, like Muryn Zhyrau, is an artist who has memorised the cycle "Forty Heroes of Crimea". At present, text research is underway to identify other epic works that were part of the repertoire of the said song. This information means that not all the things related to the Kazakh Epos have been fully uncovered yet, so researching the Epos should continue.

4. Results

In the light of the foregoing, the works included in the cycle are of historical and pedagogical value, they influence the development of artistic skills, they are instrumental in instilling moral virtue in young people, and they are of great importance not only for the culture of Kazakhs, but also for the culture of the entire world. We believe that it is a spiritual relic of great significance. Academics M. Auezov, A. Margulan, K. Zhumaliyev, R. Berdibai, as well as foreign and domestic scholars, have revealed the virtues of this masterpiece of speech art. It is true that today this collection of poems has become the backbone of de-ideological studies, although until the last years of the Soviet Union it belonged to the category of forbidden heritage. However, it is still too early to be sure that this artefact has had the level of promotion that it deserves. For example, the complete translation of "Forty Heroes of Crimea" was published only in Turkey, and this heritage was not translated either into Russian, which is the language of international communication in Kazakhstan, or into English, which is the language of communication among the peoples of the world. That is why the scholar V.M. Zhirmunsky, while writing his research, had to rely on the description of the manuscripts given by the Kazakh scholars, and it seems that the researchers from other countries used only the works written in Russian on this cycle. It is very important to translate the cycle "Forty Heroes of Crimea" and related research works into Russian, English, and other languages. Scholars have long known that verbal art can improve human behaviour. It is essential that teachers, military-patriotic educational institutions, psychologists, linguists, ethnographers and representatives of other fields of social sciences develop a joint comprehensive plan to use the relic in question as a tool for educating the new generation of the new Kazakhstan.

5. Conclusion

Heroic epic consists of thirty-six legends which were recorded from the famous Kazakh narrator Muryn Zhyrau. Forty-one heroes, who left remarkable mark in history and whose images are revealed in a series of works, depict the historical events dating back to the period of Altyn Orda and later Turkic States that have separated from it in the XIV-XVII centuries.

Plot of the epos "Kyrymnin kyryk batyri" is devoted to praising of heroic life of Edige who was a founder of Nogai Horde, prominent commander and public figure, historical person who lived in the end of XIV- beginning of XV centuries and his descendants. Epic images of Timur the ruler of Mavrenahr and Toktamyskhan the ruler of Altyn Horde have also been colorfully described. Some chapters of the epos tell about the invasion of the historical images such as Er Targyn, Aisa uly Akhmet, Kobylandy, Torekhan, Adil sultan,

who were not relatives of Edige. The theme of valuable folklore work in which ancient epos motives and historical events are combined- is the protection of the peace in the country, the Motherland and respect to heroism.

Based on the above, we would like to conclude by recommending the following Research on the "Forty Heroes of Crimea" cycle should be intensified. Research in recent years has shown that it is necessary to create a special scientific centre for the study of the Kazakh epic, as there are still problems with this collection. We also believe that it would be preferable to implement measures of state control and coordination of the work of the country's scientific centres. This would ensure that the social value of this heritage is revealed and that effective ways of using its benefits for the benefit of our sovereign country are demonstrated.

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