

**REPUBLIC OF AZERBAIJAN**

*On the rights of the manuscript*

**ABSTRACT**

of the dissertation for the degree of Doctor of Philosophy

**TRADITIONAL TRADITIONS IN THE CREATIVITY OF  
NURMUHAMMAD ANDALIB**

Specialty: 5717.01-Literature of Turkic peoples

Field of science: Philology

Applicant: **Aynur Matlab Safarli**

**Baku – 2022**

Dissertation work at the Department of Turkology, Baku State University performed.

**Scientific advisers:** Doctor of Philological Sciences  
**Ramiz Bakhshali Askerov**

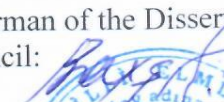
Doctor of Philological Sciences  
**Ahmad Mammad Mammadov**

**Official opponents:** Academician,  
Doctor of Philological Sciences  
**Isa Akbar Habibbayli**

Doctor of Philological Sciences, Professor  
**Asker Adil Rasulov**

Doctor of Philosophy in Philology,  
Associate Professor  
**Nurlana Musa Mustafayeva**

FD 1.18 Dissertation Council of the Institute of Oriental Studies named after academician Z.M.Bunyadov of the Azerbaijan National Academy of Sciences of the Higher Attestation Commission under the President of the Republic of Azerbaijan

Chairman of the Dissertation  
Council:  Academician, Doctor of Philological Sciences  
**Govhar Bakhshali Bakhshaliyeva**

Scientific Secretary of the  
Dissertation Council:  Doctor of Philosophy in Philology,  
Associate Professor  
**Khanimzar Ali Karimova**

Chairman of the scientific  
seminar:  Doctor of Philological Sciences, Professor  
**Elman Hilal Guliyev**

## INTRODUCTION

**Relevance and development of the topic.** At certain stages of the development of society in Azerbaijan, the relations with Turkmenistan brought the two peoples closer to each other and established literary and cultural ties between them. Proximity to each other in terms of formation, language, customs, and geographical conditions has emerged as a result of similarities in the literature of these peoples.

The eighteenth century was a period of socio-political turmoil in the history of the Turkmen people. In that century, the invasion and plunder of the Shahs of Iran, Bukhara and Khiva khans, and the quarrels of the Turkmen tribes harmed the development of the country's economy. In such a situation, naturally, the Turkmen people could not develop their literature because they could not build their socio-cultural life as they wanted. The situation in Azerbaijan in the 18th century was somewhat reminiscent of the situation in the brotherly country. On the one hand, aggression and foreign attacks, on the other hand, the quarrels of local khans, feudal oppression were characteristic of almost both countries.

During the years of independence, these countries naturally focused on state-building, so there was a certain stagnation in cultural relations.

The subject of "Classical Turkmen Literature" is taught at the Faculty of Philology of Baku State University, and at the Azerbaijan State Pedagogical University and Baku Eurasia University as part of the subject "Literature of the Turkic peoples", although not as a separate subject at both bachelor's and master's levels. There is a serious need for research on Turkmen literature in Azerbaijan, as well as in the whole Turkic world. At present, some work has been started to fill this gap. In this sense, the research conducted by Professor Ramiz Asker, Professor Fizuza Agayeva, Ph.D. Ismikhon Osmanli, Elmira Fikretgizi, Sevinj Musayeva on Turkmen literature in our country is commendable. Even F. Agayeva was awarded a gold medal by the President of the Republic of Turkmenistan for her services in the development of literary

relations between the peoples of Azerbaijan and Turkmenistan. Although folk art is a real source for many poets, it has become a tradition to write poetry in the works of Turkmen poets.

Of course, starting from the initial stage of formation in Turkmen literature, dozens of poets such as Vafai, Bayram khan, Azadi, Andalib, Faragi, Kamina were selected as masters of words and art, and to one degree or another shed light on the creativity of their successors. The role of poets such as Nizami, Nasimi, Khatayi, Fuzuli in Azerbaijani literature was fulfilled by those authors in Turkmen poetry. The ancient predecessors' relations were continued in the Turkmen literature, and the prestige of the formed classical poetry tradition was reflected in the literature of the XIX and XX centuries.

The study of the life of Nurmahammad Andalib, the literary-artistic analysis of his poems and verses, the ideological and artistic features of his epics, the determination of his position in classical Turkmen literature are among the issues of interest in literary criticism and Turkology. Carrying out scientific assessment on the basis of these problems is also of great importance on the basis of the unity and connection of modernity and history.

Classical Azerbaijani poets such as Nizami Ganjavi, Imadeddin Nasimi, Mohammad Fuzuli had a significant impact on the formation and rise of Turkmen literature.

It is not accidental that such a theme was written in the works of Nurmahammad Andalib in the XVIII century, as well as many followers of the tradition of "Leyli and Majnun" in classical Turkmen literature, which began with our famous poet N. Ganjavi. The philological analysis of this masnavi is also important in the context of narration traditions.

Determination of artistic and aesthetic features of N.Andalib's legacy, which is not studied in Azerbaijan literary criticism, creativity of poems and translations, narration and narration created under its influence are among the issues relevant in the dissertation.

The problem of narrative traditions has been in the focus of attention not only of Azerbaijani literary criticism, but also of world researchers. In this sense, the research conducted in both

Azerbaijani and Turkmen literary studies attracts attention.

In general, in the context of narration in Russian literary criticism K.Raikhl, B.Jirmunsky, M.S.Samoylovich, B.B.Bartold, in Azerbaijani literary criticism H.Arasli, M.Tahmasib, H.Koroglu, P.Khalilov, A.Nabiyev, N.Jafarov, K.Valiyev and so on. We can name prominent scientists such as

Of course, although not directly in the science of Turkology in Azerbaijan, in various monographs and articles on interesting issues of different periods and problems of Turkmen literature, literary personalities have become the object of research. In this regard, the names of Khalig Koroglu, Fuzuli Bayat, Panah Khalilov, Araz Dadashzade, Arif Amrahoglu, Ramiz Asker, Elman Guliyev, Firuza Agayeva, Elmira Fikretgizi, Ismikhan Osmanli, Sevinj Musayeva and others can be mentioned.

Andalib's literary heritage has been scientifically studied since the 19th century. D.A. Vamberi translated the poem "Sadi Vaggas" together with the original in his "Anthology of Cagatay literature" published in German in Leipzig in 1867. Professor Galdi Nazarov, who conducted in-depth research on the life and literary personality of the poet, published a critical text of the epos "Yusif and Zuleykha" in 1973. Due to his efforts, the saga was published in 1987 and 1991. The scientist also published Andalib's "Nasimi" collection in 1978 with a critical text. The poet's epics "Baba Rovshan" and "Zeynal Arab" were prepared by Mirat Chariyev, Ogulgozel Masayeva and Amanberdi Nuryagdiyev and published in 1991. The poet's poem "Sadi Vaggas" was first prepared and published by A.Nuryagdiyev in 1990. Ahmad Bekmyradov, who first published "Oguzname" in 1990, is remembered as a scientist who deeply studied N. Andalib from a scientific point of view.

Many scientific researches have been carried out on various directions of N.Andalib's creativity - poems, epos, lyrics, translation. Naturally, Turkmen authors prevail among such researchers. Scientific research has been developed in the format of articles, books and dissertations.<sup>1</sup>

---

<sup>1</sup> Meredov A.M., Nepesov T.N., Qullayev N.Q. Büyük şaire adanmış dessionlar // Mugallimler gazetesi. Aşgabat, 1971-ci il, 6 avqust. - s.2; Meredov, A.M. Andalıp

Among the researches related to the poet's legacy are the researches of Turkish scholars.<sup>2</sup> Azerbaijani scientists were not indifferent to N. Andalib's work.<sup>3</sup>

---

ve XVIII asr türkmen edebiyatında tercüməçilik anenesi // - Aşgabat: TSSR İlimlər Akademisinin 19. Haberleri. İctimai ilmlər seriyası, - 1971, №3. - s.18-23; Meredov, A.M. Klasik edebiyatda tercüməçilik ənənəsi // - Aşgabat: TSSR İA-nın 19. Haberleri, İctimai ilmlər seriyası, -1971, №3, - s. 33-37; Meredov, A.M. Görkəzilər iş / A.Meredov. - Aşgabat: İlim, -1970. - 289 s; Meredov, A.M., Nepesov, T.N., Axundov, B.A. Andalip və Esiri // - Aşgabat: Sovet edebiyatı jurnalı, - 1976, №1, s.9 -18; Meredov, A.M., Ahallı, S.A. Nurmuhamed Andalip və lirikası // - Aşgabat: Türkmənistanın halk mazarı dergisi, - 8 iyul 1976-cı il, № 2, s.8-11; Geldiyev, G.G. Ədəbi təzeliyi sakasında // Sungat gazetesi. - Aşgabat, 2011, 2 şubat. - s.4; Geldiyev, G.G. Kırılmaz çəpər seriyası // Türkmən dili gazetesi. - Aşgabat, 2011, 2 şubat. - s.2; Çarıyarova, O.Ç. Şair Müdimlik Oguznaması // Mugallimler gazetesi. Aşgabat, - 2011, 11 mart. - 110 s; Atdiyeva, A.A. Yusup-Züleyha Dessanı haqqında // Mugallimler gazetesi. Aşgabat, -2011, 9 fevral. - s.3; Övezova, A.Ö. Ədəbi Təlimat. Mugallimler gazetesi, Aşgabat, 2011, 4 şubat. s.2; Muhammedova, B.M. XI-XIV asr Türkmən dilinin tarixi boyunca dərnlər B.Muhammedova. - Aşgabat: İlim, -1973. 100 s; Biray, N. Yusup-Züleyha'da Nurmuhammed Andalip'in qarışık dil xarakterləri // I. Uluslararası Türk Dünyası Kültür Kurultayı Bildiriler-I, - Ankara: - 2007. - s. 411-434; Öztürk, A. Nurmuhammed Andalip'in "Nesimi" adlı eseri (giriş-dil xarakterləri-metin-sözlük) / Yüksek lisans tezi / Danışman: prof.Dr. Gürer Gülsevin. - İzmir, 2008. - 572 s; Bekmiradov, A.B. Andalip hem oguznamaçılık debi / A.Bekmiradov. - Aşgabat: Türkmənistan SSR Bilimler Akademiyası, - 1987. -127 s; Aşirov, A.A. XVIII asr Türkmən qoemleri / N. Aşirov. - Aşgabat: İlim, -1990. - 280 s; Rahmanov, A.R. Ovuz hanın döreyişi. Yaşlık / A.Rahmanov. - Aşgabat: İlim, -1992. - s.19-50; Bekmiradov, A.B. Gadımı türkmen eposı "Oğuznama" Sovet edebiyatı / A.Bekmiradov. Aşgabat: İlim, - 1987. - 120 s;

<sup>2</sup> Aça, M.D. Oğuznameçilik geleneği ve Andelip Oğuznamesi / M.D.Aça. - İstanbul:İQ Yayıncılık, -2003. - 304 s; Sakaoglu, S.M., Duymaz, A.M. İslamiyet öncesi türk destanları. (İncelemeler- Metinler) / S.M.Sakaoglu, A.M.Duymaz. - İstanbul: Ötügen yayınları, -2002. - 256 s; Türkmən, F.H., Geldiyev, G.G. Türkmən şiiri antolojisi / F.Türkmən, G.Geldiyev. - Ankara: Türksöy Yayınları, - 1995. - 942.s; Kardeş Kalemler. (Aylık Avrasya edebiyat dergisi). Editor: Ali Akbaş. - Ankara: Türkmən şair Nurmuhammed Andalib'in doğumunun 350. yılı anısına. Yıl: 5, Sayı: 54, Ankara: Avrasya Yazarlar Birliği, - Haziran 2011. - 96 s;

<sup>3</sup> Əndəlib, N.Q. Şeyrlər, poemalar, dastanlar / N.Q.Əndəlib / Tərtib edən, türkmençədən uyğunlaşdırən və ön sözün müəllifi: Prof. Ramiz Əskər. - Bakı: MBM, - 2011.- 292 s; Göroğlu, H.G. Nurmuhammed Andalip – XVIII – XIX asr türkmen edebiyatının tarixi boyunca oçerklər / H.Göroğlu. - Aşgabat: İlim, - 1967.

**Object and subject of research.** The basis of the research object of the dissertation is the creation of the saga.

N. Andalib's artistic, critical, philosophical, lyrical-epic and translation works are the subject of research. There are fundamental similarities and parallels between the works of N.Andalib and the legacy of his contemporaries M.Faragi, M.V.Kemina, M.M.Kharezmi, M.Nepes.

**Objectives and tasks of the research.** The main purpose of the dissertation is to analyze and study the epic tendencies in Turkmen literature, its theoretical and aesthetic issues, the environment of N. Andalib, the thematic scope of his work. In order to achieve this goal, we intend to solve the following tasks:

- To cover the issues of narration traditions in Turkmen literature, to give its scientific-theoretical interpretation;

- To study the life and work of Nurmohammad Andalib, the socio-cultural environment that brought him up;

- To reveal the role of Nurmohammad Andalib in the formation and development of the Turkmen literature of the XVIII century, to determine its distinctive features from other poets;

- To analyze the innovations brought by Nurmohammad Andalib in the field of narration;

- To study the influence of N. Andalib on the poets after him in terms of narration traditions.

**Research methods.** Historical and historical-comparative methods based on the principles of analysis and synthesis were preferred during the research.

Deductive and inductive methods were also used in the analysis of factual material. The dissertation was written on the basis of scientific and theoretical provisions of modern literature. Also, researches conducted in Turkey, Turkmenistan, Kazakhstan, Uzbekistan, Azerbaijan and Russia, works related to the theoretical and aesthetic principles of literary criticism were used.

---

– 79 s; Короглы, Х.Г. Огузский героический эпос / Х.Короглы. - Москва: Наука, - 1976, - 132 с; Bayat, F.X. Oğuz destan dünyası. Oğuznamelerin tarihi, mitolojik kökenleri ve teşekkülü / F.X. Bayat. - İstanbul: Ötüken Neşriyat, - 2006. - s.328 s.

### **The main provisions of the defense:**

- Epic traditions are strongly reflected in the Turkmen literature of the XVIII century;
- N. Andelib was one of the leading figures of the Islamic theme in the Turkmen literature of the XVIII century and one of the writers who best propagated the Islamic morality of his time;
- N. Andelib was a literary school for such poets of Turkmen literature as Makhdumgulu Faragi, Mammad Veli Kamina, Molla Murad Kharezmi, Molla Nepes;
- N. Andelib has written glorious pages in the cultural history of the Turkmen people, is a herald of Turkmen socio-political, literary and artistic thought, democratic-enlightenment idea, an intellectual standard of active and uncompromising struggle against social oppression and inequality, medieval feudal backwardness, superstition and prejudice;
- N. Andelib is a true enlightener and Turkish poet;
- N. Andelib has rendered unparalleled services in raising the aesthetic taste of the Turkmen people, cultivating the spirit of national self-consciousness of the people in the works written with the richness and variety of themes;
- Along with love, Andelib's work covered such topics as history, geography, culture, homeland, life, heroism, faith and belief;
- N. Andelib laid the foundation of the traditions of Oghuz script and epos in classical Turkmen literature;
- N. Andelib laid the foundation of the tradition of the first written saga ("Leyli-Majnun", "Yusif-Zuleykha", "Baba Rovshan", "Zeynal Arab");
- He was the first poet to establish a school of translation in Turkmenistan (he translated "Maqsadname" from Arabic, "Four Angels", "Mirza Hamdam" epics from Persian, poems of Fuzuli, Jami and Navai from Arabic and Persian into Turkmen);
- N. Andelib was the first Turkmen poet to connect classical Turkmen literature with folk traditions and culture;



- Most importantly, he broke the spell of the previous Turkmen poets to write in Chagatai and for the first time signed a principle by writing in his native language - Turkmen.

**Scientific novelty of the research.** As it is known from the history of research on the subject, various articles about N. Andelib have been written in Turkmenistan, Turkey and Russia, and monographic researches have been carried out. Not enough scientific and theoretical research has been conducted on his way of life, environment, narration and lyrical works.

The dissertation is the first independent study in Azerbaijan to study the life and work of N. Andalib in a scientific sequence and systematically. The research was researched on the basis of rich factual materials, and an initiative was taken to reveal the creative sources and original forms of N. Andelib.

For the first time in Azerbaijan, N.Andalib's lyrical-epic, poem and translation works, epos of oral Turkmen literature before Andalib and epos traditions in Andelib's works were studied, comparative analysis of N.Andalib's epics with Azerbaijani epics was studied.

**Theoretical and practical significance of the research.** The dissertation entitled "Epic traditions in the works of Normahammad Andalib" can serve as a benchmark for dissertations on a similar topic. The main provisions and results of the dissertation can be used to conduct research on the history of Turkmen literature of the XVIII century and the work of N. Andelib, to write monographs and books on the traditions of epos. From a practical point of view, it is possible to use the research work in the development of programs, textbooks and teaching aids of the faculties of Oriental Studies and Philology of universities, in the preparation of special course lectures. The main considerations and conclusions of the dissertation can also be useful for research on the topic.

**Approbation and application.** The dissertation was prepared and discussed at the "Turkology" department of Baku State University. The main provisions and results of the research are reflected in the dissertations recommended by the Supreme Attestation Commission under the President of the Republic of

Azerbaijan, as well as in scientific articles published in relevant foreign journals, reports and speeches at a number of international and national scientific conferences and symposiums.

**Name of the organization where the dissertation work is performed.** The research was conducted at the Department of Turkology of Baku State University.

**The total volume of the dissertation with a sign, indicating the volume of the structural units of the dissertation separately.** The dissertation consists of an introduction, three chapters, a conclusion and a list of references. Introduction 11 pages, Chapter I 52 pages (91635, 105696 signs), Chapter II 64 pages (114991, 132816 signs), Chapter III 29 pages (51410, 59418 signs), Conclusion 3 pages, list of used literature consists of 20 pages. The dissertation consists of 181 pages.

## **MAIN CONTENT OF THE STUDY**

In the introductory part of the dissertation the relevance of the topic, the degree of development is substantiated, the object and subject, goals and objectives, research methods, defense provisions are defined, scientific novelty, theoretical and practical significance of the research, approbation and application of the research work, name of the dissertation organization structure Information on the total volume of sections separately and with a sign is provided.

The first chapter of the dissertation is entitled "**Life and lyrical-epic work of Nurmahammad Andalib**". The sub-chapter of the first chapter "Nurmahammad Andalib's environment and life" reflects the views of researchers on the environment in which Nurmohammad Andalib lived, the dates of his birth and death, and his pseudonym. There are two views on the date of the poet's birth: Some researchers believe that Andalib was born in 1710-11, while others believe that he was born in 1665. The reason for such ambiguities is that the poet lived in the time of Shir Gazi and Shah Gazi khan.

Andalib's birth in 1710-11 corresponds to the fact that he lived during the reign of Shir Gazi khan and was under his

protection. This Shir Gazi khan opened the famous Shir Gazi madrasah named after him in Khiva in 1719-20, where most of the Central Asian poets were educated<sup>4</sup>. Andalib died in 1740 at the age of 80.

Shah Gazi khan came to the throne at a very young age and ruled for 2 years. How could such a young officer have the time and opportunity to patronize the poet at a time of power struggles and internal divisions and wars?<sup>5</sup>

The epos "Yusif-Zuleykha" and the poem "Risale-i Nasimi" also contain information about the poet himself.

*“My name was Nurmohammad Garib,  
My so-called nickname was Andalib.  
Our city was Urgench - a province,  
Our lady Shirgazi was a supporter.  
My real place is Garamazi,  
It is winter and summer in the world”<sup>6</sup>.*

However, despite all this, there are still contradictions. Andalib's epos "Yusif and Zuleykha" in folder number 1228 was recorded in 1710-11.

Shir Gazi khan came to the throne in 1714-15. In this case, naturally, "How can a poet write his epic in the time of Shir Gazi khan?" - The question arises. In our opinion, Andalib, like other epics, wrote this epos in the form of certain parts.

He noted at the beginning of the saga that he wrote this work at the request of his friends, compatriots and, in the poet's own words, sympathizers. The poet says about this:

---

<sup>4</sup> Əskər R.B. Türk xalqları ədəbiyyatı öçerkləri – 1. - Bakı: MBM, - 2011. s.99-100

<sup>5</sup> Türkmən müəmmaları, deyişmələri və vücudnamələri / Tərtib edən, türkməncədən uyğunlaşdıran və ön sözün müəllifi: prof. Ramiz Əskər. - Bakı: MBM, - 2011, s.14

<sup>6</sup> Əndəlib, N.Q. Seçilmiş əsərləri. Lirik şeirlər. Poemalar / N.Q.Əndəlib. [2 cilddə]. I cild. Azərbaycan türkcəsinə çevirən və nəşrə hazırlayan: İsmixan Osmanlı. Bakı: Mütərcim, - 2011, s.15

*“...How long was my leisure work,  
I did not talk to anyone.  
A few more sympathizers came,  
Poems of courage from abroad”<sup>7</sup>*

Apparently, the lack of an introduction to the saga written by Andalib in 1710-11 was due to this situation. Immediately after Shir Gazi khan's accession to the throne, he gathered scientists and poets around him, took an interest in their problems, and built a madrasah in his name in the first years of the khanate. This goes back to 1715-20. According to Munis, Shir Gazi khan spent more time on military trips<sup>8</sup>

Thus, it would be more convincing to say that Andalib wrote the epos in the first five years of Shir Gazi khan's reign (1715-20). If the poet was 55 years old in those years, if we subtract 55 from 1715-20, the fact that Andalib was born between 1660-65 will be revealed.

The poet wrote under the pseudonyms “Andalib”, “Strange”, “Andalibi-binava”, “Andalibizar”, “Andalibi-balakesh”, “Andalibi-Na-tavan”, “Andalibi-sick”. The second half of the first chapter "Lyrical creativity of Normahammad Andalib" deals with the poet's lyrical creativity.

The poet did not go beyond the general features of the ghazal and wrote on the basis of 5-11 verses. The number of verses in the poems “Boldı Andelib”, “Cananına yetse”, “Çəndan-çəndan” is 5, “Ne bəla hub” 7, “Jabri-cəfaya” and “Tap açdı” 8, and “Rashki-perizadı” It is 11. Thus, Andalib's three ghazals consist of five verses, two ghazals of eight, one ghazal of seven, and one ghazal of 11 verses.

---

<sup>7</sup> Əndəlib, N.Q. Şeirlər, poemalar, dastanlar / N.Q.Əndəlib / Tərtib edən, türkməncədən uyğunlaşdıran və ön sözün müəllifi: Prof. Ramiz Əskər. - Bakı: MBM, - 2011, s.225

<sup>8</sup> Bekmiradov Ahmet. Kitap Gördüm Andelib'ten: [[http://www.kardeskalemler.com/haziran2011/kitap\\_gordum\\_andelipten.htm](http://www.kardeskalemler.com/haziran2011/kitap_gordum_andelipten.htm)] / Çevirenler: Pena Toyliyev, Nurcan Güder. Kardeş kalemler. Yıl 5, Sayı: 54, Ankara:Haziran 2011,audio kitab.

Although there are many words in Turkmen in his ghazals, there are enough words in Persian and Arabic. In the ghazals of the poet, the word combinations are divided into two groups: Arabic-Persian and Turkmen-Persian. The psychological aspects of Andalib's ghazals, which brought a kind of "compensation" to Turkmen literature, are more clearly revealed.

In the third half-chapter entitled "Nurmahammad Andalib's Poem Creativity" the idea-content features of Andalib's poems "Oguzname", "Sadi Vaggas", "Story-Pharaoh", "Risale-i Nasimi" are discussed.

The term "manzuma" (poem or masnavi) has been used in Turkmen literature since the 20th century. But this does not mean that there was no work in the form of a poem before that period. From the earliest times in the history of Turkmen literature, there were works that met the requirements of the term verse. The first poems that have survived in Turkish written literature are the poems of Yusif Khas Hajib, who lived in the 11th century, "Kutadgu bilik", and the story of Haqayig Ali, who lived in the 12th century, "The Story of Yusif". Examples of poems that appeared in the later periods of medieval Turkic literature are Fuzuli's "Khosrov-Shirin", Vafa's "Rovnagul-Islam", Ata Ihsan Sheikh's "Oguzname".

Works written about "Oguzname" reflecting the religious-philosophical views, religious-mythological ideas, socio-political system, artistic way of life of the Oghuz people were presented. The first written work is Davadari's historical work "Durer-ut-tican", which has not reached us. In addition to Andalib's "Oguzname", the Dresden copy of "Kitabi-Dada Gorgud" entitled "Kitabi-Dada Gorgud ala lisan-i tayfayi Oguza", the Vatican copy of "The Story of Oguzname Kazan bey and non", written in Uyghur letters " XIII century), Uzunköprü "Oguzname" (XIII-XIV centuries), F. Rashidaddin's "Oguzname" ("Historical-Oguzan and Turkan" section in "Jam ut tavarikh") (1303), Ali Yazicioglu "Oguzname" ("Oguzname in "Tavarikh Ali Seljuk") (1436), "Oguzname" of Salur Baba Gul Ali oglu Khiridari (XVI century), "Turkish genealogy" of Ata Ehsan Sheikh (XVI century), Abulgadir Bahadir khan (1660), Juwayni's "Tarihi-Jahangusha", "Majmaul-Benzau",

"Muhammad Ali" (XVII), "Similar Tarakime", a copy of "Oguzname" found in Kazan and Andalib's "Oguzname" are known to the world of science. These works have been studied in Azerbaijan as a result of the efforts of researchers such as H. Arasli, F. Zeynalov, S. Alizade, T. Hajiyev, F. Bayat, R. Asker, I. Osmanli.

Andalib is a poet who, for the first time in the history of the centuries-old tradition of Oghuz writing, created and poeticized the historical and artistic type of Oguz Khan, the leader of the Turkmen dynasty. The poem differs in that it provides information about the three-thousand-year-old 24-letter ancient Oghuz-Turkmen alphabet. The healthy-philosophical thoughts about the creation of man in the poem can be considered the best example of poetic expression.

The poet, who is well acquainted with "Kitabi Dada Gorgud", also divided "Oguzname" consisting of 507 lines and 2569 words into 12 epics. As in "Kitabi Dada Gorgud", the poet comes out at the end of each epos, speaks and finishes the epos.

In the poem "Risale-i Nasimi" he spoke about the life, tragic end and sacrifices of the Sufi poet Nasimi, who was sentenced to death in Aleppo in 1417 and killed in Aleppo.

In this poem, Andalib followed the fate of the types he created and tried to use the styles typical of folklore fiction.

He spoke about the researches carried out by Turkmen scholars about Nasimi and his appeal to the image of a poet named Andalib, M. Faragi and Agmahammad. "Epics dedicated to the great poet" written together with T.Nepesov<sup>9</sup> O.Ilyasov in the first part of "History of Turkmen literature" about Nasimi<sup>10</sup>, A.Meredov's "Tradition of translation in Andalib and XVIII century Turkmen literature"<sup>11</sup>, "Tradition of translation in our classical literature"<sup>12</sup>. In his introduction to Andalib's "Lyrics" published in

---

<sup>9</sup> Meredov A.M., Nepesov T.N., Qullayev N.Q. Büyük şaire adanmış dessaylar // Mugallimler gazetesi. Aşgabat, 1971-ci il, 6 avqust. - s.2.

<sup>10</sup> Türkmen edebiyatı tarihi. [2 cildde] 1-ci kitap / Hazırlayan: Garriyev A. Aşgabat: İlim, -1975. -120 s.

<sup>11</sup> Meredov, A.M. Andalıp ve XVIII asr türkmen edebiyatında tercümeçilik anenesi // - Aşgabat: TSSR İlimlar Akademisininin 19. Haberleri. İctimai ilimler seriyası, - 1971, №3. - s.18-23.

<sup>12</sup> Meredov, A.M. Klasik edebiyatda tercümeçilik ənənəsi // - Aşgabat: TSSR

1976, A.Meredov's article "Andelib and the Captive"<sup>13</sup>, co-authored with B.Akhundov and T.Nepesov, focused on issues related to Andelib's poem "Nasimi", the translation of the poem noted that the work.

Literary critic A.Nuryagdiyev researched copies of the poet's poem written in masnavi form. A.Meredov in the above-mentioned researches "Andelib and the tradition of translation in the Turkmen literature of the XVIII century"<sup>14</sup> and "The tradition of translation in the classical literature"<sup>15</sup>, in the preface to Andelib's "Lyrics" published in 1976, showed that the poem "Nasimi" was translated, believes that the translation was made by Andalib. N.Gullayev in the introduction to Nasimi's "Poems" entitled "The great poet of the East" noted that one of his Turkish students Rafigi's "Ganjname" and "Eshgname" were dedicated to the great poet.

Although the poem "Sadi Waggas", which is distinguished from other Turkmen poems of the XVIII-XIX centuries by its special character, glorifies Sadi Waggas, one of the great figures of Islam, the main issue of generosity in the poem.

The story "Pharaoh's Story" tells about the time of the ancient Egyptian pharaohs and the birth of the Jewish prophet Moses (Moses). Andalib worked on the main content of this narration, which was not so important in the Arabic-Persian and Turkish literature before him, according to the Turkmen fairy-tale traditions.

The second chapter of the dissertation is entitled "Nurmohammad Andalib as the founder of the tradition of written epos in Turkmen literature."

In the first half of the second chapter, "Traditions of epos in Turkmen literature before Nurmahammad Andalib", the word "epos" means "skill", "skill", "cunning", "heroism", "a story about a

---

IA-nın 19. Haberleri, İctimai ilmlar seriyası, -1971, №3, - s. 33-37.

<sup>13</sup> Meredov, A.M., Nepesov, T.N., Axundov, B.A. Andalıp ve Esiri // - Aşgabat: Sovet edebiyatı jurnalı, - 1976, №1, s.9 -18.

<sup>14</sup> Meredov, A.M. Andalıp ve XVIII asr türkmen edebiyatında tercümeçilik anenesi // - Aşgabat: TSSR Ilımlar Akademisinin 19. Haberleri. İctimai ilmlar seriyası, - 1971, №3. - s.18-23.

<sup>15</sup> Meredov, A.M. Klasik edebiyatda tercümeçilik ənənəsi // - Aşgabat: TSSR IA-nın 19. Haberleri, İctimai ilmlar seriyası, -1971, №3, - s. 33-37.

love affair". ”;“ Melody ”, and in the broadest sense“ work of art ”. It is noted that it transcends the meanings of "folk book"<sup>16</sup>.

In Azerbaijan, the so-called "saga" texts were written by Turks "destan", Yakutian Turks "dongho", Altai Turks "kay çörçök", Tuva Turks "tool", Khakas Turks "alptğ nımah", Kazakhs "epos", "cır", "dastan", Uyghurs and Uzbeks use the terms "dastan", Turkmens "dissan", Bashkirs "epos", "dastan", "poema", "qıssa", "kobayr", Tatars "epos", "dastan"<sup>17</sup>.

One of the highlights of the Turkmen epics is that the protagonist is a brave, courageous, physically strong, as well as an ashug, a musician, an impromptu artist who uses his mind and intellect locally. Bakhshi combines such characteristics as "dance, medicine, magic, musicology, poetry" in the ancient Turkish cultural life. The narrators are called "shaman" in the Tonguz, "bo" or "buque" in the Mongols and Buryats, "oyun" in the Yakuts, "kam" in the Ural-Altai Turks, "tadibei" in the Samoyeds, "baksi" in the Kyrgyz, "ozan" in the Oghuz.<sup>18</sup>

Turkmen baxshis are divided into two groups: "termeci" and "dastanchi". Termeci baxshis are narrators who are educated, who read ready-made sagas in places where there are no narrators, and who are popularly known as "storytellers". The word "mullah" is often added to the beginning of the names of "storytellers". Molla Nepes, Molla Puri and others. The "narrators" who narrate Koroglu and other epics like him are real "narrators" who are distinguished by their high abilities and professionalism, as well as who grew up with skilled narrators from an early age.

The Yakuts are "olonhohut", the Altai are "scissors", the Tuva Turks are "toolchu", the Khakass are "haychi" or "nimahchi", the Kyrgyz are "comokchu", "manaschi", "irchi", "akin", "cırshi",

---

<sup>16</sup> Təhmasib, M.A. Azərbaycan xalq dastanları (orta əsrlər) / M.A.Təhmasib. - Bakı: Elm, - 1972. - 310 s.

<sup>17</sup> Aça, M.D. Kozı Körpeş-Bayan Sülü destanı üzerinde mukayeseli bir araştırma: / Filoloji elmler doktoru üzere yayımlanmamış doktora tezi / III Cilt (Selçuk Ü. Sosyal Bilimler Ens) - Konya: -1998. – 250 s.

<sup>18</sup> Köprülü, M.İ. Edebiyat araştırmaları I / M.F.Köprülü. - İstanbul: Ötüken yayınları, (3.basım) -1989. -565 s.



Uyghurs. “Dastanchi”, “koshakchi”, “bahshi”, “dastanchi”, “shair”, Karakalpaks “bahshi”, “jirov”, Turkmens “baqshi”, Bashkirs “sisen”, “yerov”, “kobayirsi”, Kazan-Siberia Tatars say “chichen”<sup>19</sup>. In Turkmen literature, “epos” (“Koroglu”), “dastan” (for example, in N. Andelib's “Oguzname” each section is called “dissan”), “author's saga” (Andelib, Sheydai, “Leyli and Majnun”, “Gul Sanuber”, “Gul Bulbul”, “Seyfalmelek-Madhaljamal”, “Zohra and Tahir”), “anonymous saga” (“Personally and Strange”), written by such writers as Shahbenda, Maghrubi, Molla Nepes, Terms such as “Najaf oylan”, “Huyrlukga Hamra”), “fairy tale epic” are used.

The classification of Turkmen epics given by R.Rajabov, S.Gariyev, N.Yusifov, J.Yusifova, Babish Mametyazov, Jamila Gurbanova, Bayram Shahmiradov, Halil Ibrahim Shahin and others is reflected in the dissertation. As a result, Turkmen epics are grouped into 3 - love, heroism and religious epics.

Thus, we can divide Turkmen epics into two groups, local and foreign. “Koroglu”, “Yusif and Ahmad”, “Dovletyar”, “Ali bey and Bali bey”, “Tulum khoja” local, “Rustam-Zal”, “Shahbahram”, “Gul-Sanuber”, “Seyfalmelek-Madhaljamal”, The epics “Gul-Bulbul” are based on foreign sources. In this half-chapter, an example of oral folk literature, which is as long as Turkmen written epos, is “Koroglu” (“Gorogli”), “Najaf oylan”, “Shahsanam Garib”, “Aysanam-Garib”, “Yusif and Ahmad” (“Bozoglan”), “Govhar qiz and Shirali bey”, “Gul-Bulbul” and others.

Distribution of types in Turkmen epics in the following classification (1. Alpine-batyr types: Koroglu, Aytgeldi, etc.; 2.Female types: a) mother, lover, spouse, b) fighting women, c) witches and fortune tellers; 3.Types of enemies: a) redheads, Reyhan Arab and his brother Arab Reyhan, Bezirgan, Ottoman king Hunkar, Khiva khan and Bali bey, b) cunning types, c) unusual types that do not cut swords; 4.Auxiliary images a) helper women, horses, swords, birds, magic shoes, b) shepherds, c) beauticians) and motifs (1. Motives related to social life: infertility, umbilical cord cutting, naming, mourning, witchcraft and spectators, wedding.

---

<sup>19</sup> Ergin, M.H. Dede Korkut Kitabı I. Giriş-metin-faksimile / M.H.Ergin. - Ankara: Ankara Türk Dil Kurumu Yayınları, -1994. - 235 s.

2.Motives related to extraordinary events: killing and resurrection, sleep, divination, unusual birds - Simurg, Bilbilgoye, State bird, Unusual elements - unusual water, unusual land, unusual places - Mount Qaf, Iram garden, unusual creatures - dragon, giant, fairy, barzani (yamyam); 3. Motives related to magic and magic: magic, magic hair, ring, stick, hat, shoes, clothes, tree, belt , change of image; 4.Religious motives: Allah / God / Truth, prophets, angels - Azrail, Gabriel, knights / pirs - Baba pir / saint, Hazrat Ali, Khidir, pray; 5. Other motives: hunting , conspiracy, trapping and imprisonment, change of behavior, examination, punishment and reward),.

In the second half of the second chapter "Normahammad Andalib's epos" Leyli-Majnun" and "Yusif-Zuleykha" the first epos of Andalib "Leyli-Majnun" and "Yusif-Zuleykha" are discussed. In "Leyli-Majnun" the theme is the same as in Islamic literature. 2029 verses of the saga, written in the form of poems and prose, are verses. Although the origin of this saga story, in which Fuzuli's influence is clearly felt, is related to Arab geography, it reflects the peculiarities of Turkish society in terms of elaboration. The story is shaped and concluded as in classical Turkish literature. The influence of the number 7, one of the most important figures of Turkish culture and mythology, is clearly felt in the work. Proof of this is the fact that Ibn Salam and Leyli's marriage lasted for 7 years, and that Leyli waited for her lover for 7 years when she asked Majnun to wait for her. Andalib Majnun added a social meaning to the work as a symbol of a society that despised man, protested, and fought for freedom in the conditions of the time of Majnun. Comparisons were made between the mentioned epos of Andalib and the text of the epos in the oral folk literature of Azerbaijan, poems of the same name by M.Fuzuli and N.Ganjavi and different and similar features were revealed.

There are similarities between the poet's epos "Leyli-Majnun" and the poem "Nasimi". This is more evident in the poet's reflection on Sufi views. The general spirit of the saga is that "God tests His beloved servants with suffering." Proof of this is the fact that Cain, who had just begun to speak, begged God, "Do not oppress me,

make me rest." Gays begs God to make Leili his destiny, to make him suffer. Leyli's mother's words: "It is impossible to be healthy, the madman of love, if it burns, the body, the candle itself, does not burn this propeller", and Majnun's words to his mother: It is clear from Majnun's response to the mother, who offered to come to her house to clean her daughter's clothes in order to fulfill her daughter's will, "Don't say such a thing to me, mother, for the sake of God, I have so much to do in this world." not. He is dissatisfied with the world. We observe the same situation in the poet's poem "Nasimi". Nasimi would have saved himself from death if he had explained to the believers, who misunderstood the words "Rose on Friday, Mullah, Rose in a Muslim," the true meaning of the sentence - "white on the outside, black on the inside." But it seems that Nasimi wanted to die himself.

The words from Majnun's words in the saga: "Since the day the master taught me not to tell my secret to everyone" bring "Leyli Majnun" closer to the Sufi saga than love. The name of Majnun's master is not mentioned in the saga. We see the same situation in the poem.

The next similarity between the two works is noteworthy. It is known to the world of science that the protagonists of the epos "Leyli Majnun" are historical figures and the legend about the unhappy love of two young people appeared at the end of the VII century. The poet also used the literary style of Majnun's ghazals in the poem "Nasimi".

Andalib's epos "Yusif and Zuleykha" is also a work of Islamic origin. This theme, developed by hundreds of poets, was so successful that the famous professor Samoilovich "came to the conclusion that this story came from the Turkmen."<sup>20</sup>

Written in an original style where prose and poetry alternate, the work is written in a simple and clear language. There are many dialect words in the language of the work, the vocabulary of which consists mainly of Turkmen words. Fluent in Turkmen, Persian and Arabic, Andalib skillfully used the poetic potential of these

---

<sup>20</sup> Türkmen, F.H., Geldiyev, G.G. Türkmen şiiiri antolojisi / F.Türkmen, G.Geldiyev. - Ankara: Türksoy Yayınları, - 1995. - 942.s.

languages. The poet sometimes uses the most common form of verse when talking to his heroes with pictures of poems such as ghazals, jams, and muhammas.

In the third half of the second chapter, "Normahammad Andalib's" Baba Rovshan "and" Zeynal Arab "epos", the poet talks about other epics about religious saints. In the epos "Baba Rovshan" he talks about the struggles of Hazrat Ali for Islam. The Prophet Muhammad must shut down the river that destroyed our crops, kill the dragon that destroyed our province and destroy our people. Hazrat Ali (as) was helped by the sword of Zulfugar and a horse named Duldul while fulfilling his condition of bringing his hand to me.

The saga was published 20 times between 1903 and 1916. Of the 44 verses in the saga in the form of quatrains, 3 are mukhammas and 2 are verses. There are 3 such verses in the saga. These passages are from the language of Baba Rovshan, Hazrat Ali and the Prophet. Although Gabriel is mentioned as a motive in the epos "Baba Rovshan", the names of Azrail, Mikail and Israfil are also mentioned.

Another religious motif in the saga is prayer and surah. The protagonist of the saga prays to God for help in every difficulty. "Surat al-Fatiha" and "İsmi-Azam" prayers have a special place. Hazrat Ali (as) recited Surat al-Fatihah, covered the six-month journey to Medina in a short time, entered the dragon's mouth and came out of its tail with the prayer "His name is great." The dragon, described as a miraculous, frightening, and majestic creature, is also a legendary motif. The numbers 3, 5, 7 and 40 are very elaborate in the saga. There are 31 manuscripts, 22 lithographs and 3 photocopies of Baba Rovshan epos<sup>21</sup>. Andalib's connection with Islamic themes continues in the epos "Zeynal Arab". Both works describe the struggles of the poet Hazrat Ali and his sons for the religion of Islam.

The subject of the "Zeynal Arab" epos is taken from the adventures of Imam Muhammad's son Imam Muhammad, who was

---

<sup>21</sup> Şahin, H.İ. Türkmen destanları ve destançılık geleneği / H. Şahin. - Konya: Kömen Yayınları, -2011. - 728 s.

born from Bibi Hanifa, and his lover Zeynal Arab, who suffered for his love. There are more verse parts in the saga, which is written alternately with verse and prose. The quartets consist of 8 and 11 syllables. Although there are motives of animal, prohibition, death, unusual, number, color, we do not come across the motif of "myth, magic and humor" in the saga. The language of the work is very simple, the poems are fluent. Even some of his poems are performed among Turkmen today as folk songs.

The epos "Zeynal Arab" once again proved that Andalib, faithful to the existing legends, created the epos taking into account the religious sensitivity of the people.

The fourth half-chapter entitled "Nurmahammad Andalib's epos" Mirza Hamdam "as part of the translation work" is discussed in the epos "Mirza Hamdam" as part of the translation work of Andalib.

Andalib initiated the restoration of the epos, which was translated from Persian-Tajik into Turkmen.

Manuscripts written in the Nastalian style and bound in Central Asia were obtained in the early 19th century, in 1810. There are lyrical poems by Ahmad and Abdurrahman Jami in the saga, which are poems about love and Sufism. Nine Persian-Tajik copies of the epos, published in Hokant in 1336 AH (1902-1905 AD) in the Hijri calendar, are kept in Uzbekistan and Tajikistan. It is unknown who wrote the saga and when. However, if we look at the years of Abdurrahman Jami (1414-1492), Alisher Navoi (1441-1501), Sultan Hussein Baygara, the language, type of the saga, the environment, the images, it is possible to say that the saga was written before the XVI century and the events took place in Central Asia. Andalib's own poems can be found in the saga. Even in some poems, the nicknames of Andalib and Jami are used equally.

While getting acquainted with Turkish and Persian-Tajik literature, Andalib saw the emergence of ten poets under the pseudonym Jami. Another mosque he studied with Andalib's works is Ahmad Jami, who lived in the XI-XII centuries. He took the nickname "Mosque" because he lived in a place called Jam. The next Ahmad Jami is the author of a book on Sufism, Siraj Elsajr,

and many lyrical poems. In the epos "Mirza Hamdam" translated by Andalib, along with Abdurrahman Jami, there are poems of Ahmad Jami, the author of this epos.

Chapter III of the dissertation is entitled "The tradition of narration in Turkmen literature under the influence of Nurmahammad Andalib: Molla Murad Kharazmi and Molla Nepes." Chapter III, "The Epic of Mullah Murad Kharazmi "Dilaver and Gulasrar" and its Idea-Content Features" deals with Murad Murad Kharezmi and his epic "Dilaver and Gulasrar". From the poet's artistic heritage, "Dilaver and Gulasrar", "Zohra and Tahir" epics and about 30 poems have survived.

According to Araznapas Mammadjumayev, there are currently four copies of the epos "Dilaver and Gulesrar", three of which are kept in folders 3759, 5487 and 5508 in the Manuscripts Fund of the Institute of Language and Literature named after Makhdumgulu, and the other in the K.S.Kekelidze Institute of Manuscripts in Georgia. This copy was purchased by Georgian scientist Georgy Tseretli from someone he did not know in the 1930s while in Turkmenistan and Uzbekistan. When the protagonist of the saga, Dilavar, fights to reunite with her lover, her parents are the first to oppose her. By pointing out that the first obstacle was his parents, the poet wanted to emphasize the peculiarities of Turkmen public life, as well as his determination to be reunited with Dilavar.

Here, as in all fantastic epics, when Dilavar sets out on his mission, the poet intensifies the difficulties against him. The troubles of Dilavar, who was imprisoned by the kings of the land of time and witches, do not end even after he leaves. He has been wandering on Mount Kolan for 6 months. He fights bravely every time he goes to prison.

Mullah Murad was not indifferent to the events that took place in the public life of the time. Dilavar Ahan Raba, who resembles a wrestler, described all the details of prison life while in the city prison.

The verse part of the saga, which has many expressions and parables close to the vernacular, is closer to the literary style. About 80 poems in the saga are monologues, and about 10 poems are

exchange. Unlike the epics of Maghrubi and Sheydai, Dilavar is left alone after all his companions are destroyed. Unlike the protagonist of the "Seyfalmelek-Madkhaljamal" epos, Dilavar, who is imprisoned, resists the enemy. Along with Dilavar, Seyfalmelek and Sanuber also passed through the land of Barzanni, but Seyfalmelek and his comrades Saqit and Isfandiyar begged the king not to kill him when he was captured by the enemy. But Dilavar does not beg as helplessly as they do, he fights bravely.

As the President of Turkmenistan G.Berdimuhamedov said in the second half-chapter of the third chapter "Ideological and artistic features of Molla Nepes's epos" Zohra and Tahir ", Molla Nepes's work was discussed. The source of inspiration for Mollah Nepes' work was a girl named Durdukhal, whom he loved but could not meet.

The poem "I came to this place", which is considered a masterpiece of the poet's lyrics, consists of 6 lines and 34 verses. The first point of attention in the poem is the predominance of religious images. The second important point is that some of the characters are historical figures belonging to the Islamic religion, where we see the Prophet Muhammad named Amin and his four sons, along with Omar, Ali, Uthman and Veysel Garani, as well as the great Sufi poet Khoja Ahmad Yesavi. Along with many mythical, legendary and historical figures, Suleiman's wife Bilgeys, Yusif's lover Zuleykha, Majnun, Farhad, Harun and Hatem Tai, as well as 360 husbands who have made a great contribution to religion are mentioned. At the heart of the poem, which has a very simple plot, is the poet's lover, who is fascinated by the beauty of prophets and angels. In order to take the life of the one who caused the chaos on earth, God sent Azrael, Loghman. Even if he sends Jabrayil, no result is obtained, and he joins the ranks of lovers.

The theme of "Tahir and Zohra", which is widespread among the Turkic-speaking peoples, especially the Oghuz group of Turks, has a special place in the heritage of Mollah Nepes.

One of the highlights of the saga is the revival of the Dada Gorgud tradition. Like Dada Gorgud, Mollah Nepes admonishes, names, and wishes patience to those who love him. In short, the

author appears to us as a wise man. The poet collected the story based on folk sayings and reworked it, including himself and his friend Bossantaj.

The epos of M. Nepes was compared with the Azerbaijani version, differences and similarities were revealed. Different ideas and thoughts about the source and formation of the theme of the saga are summarized in 4 groups. Peretev Naili Boratava was the first to think about group I. Based on the legends about Tahir's life, the scholar considered this epos to be a novelized story of ashugs who once lived. According to Turkmen folklorist Aman Kakilov, Tahmasib and Zohra Sayyadi fell asleep and wanted to write a book about their lives. Sayyadi also collected information about them from the people and wrote his Masnavi. According to the representatives of the II review V.M.Zhirmunsky and T. Zarifov, "Tahir and Zohra" is a version of the epos "Kazi Korpesh and Bayan Sulu", which is very widespread in Central Asia. According to the proponents of the third view, the subject of the story is related to ancient astral imaginations, and even an anthropomorphism of them. This view is by M. Tahmasib. Proponents of the fourth view connect the subject of the saga with the Arabic-Persian source.

There is a Seljuk-era "Tahir and Zohra" mosque<sup>22</sup> in the Beyhakim neighborhood of Konya, which Mehmet Onder published as a legend about this mosque and tomb<sup>23</sup>.

Two folk songs (folk songs) related to the "Tahir and Zohra" epos have been included in the folk music repertoire of TRT channel. Other works were created under the influence of the saga. One of them is the play "Zohra and Tahir" performed in the theater of Gullu Agop in the XIX century in Turkey. The play was repeatedly written in 1869, 1971-74 and 1879. The screenplay was written by Bidar Efendi and staged by Digran Efendi. Lutfi Omar Akad also brought the subject of Tahir and Venus to the film. He also wrote the screenplay for the film under the name Mediha Akad. But the subject is very different. He wrote a script for Tahir and

---

<sup>22</sup> Konyalı, İ.M. Abideleri ve kitabeleriyle Konya tarihi / İ.Konyalı. - Konya: Yeni kitap basımevi, -1964. - 1213 s.

<sup>23</sup> Önder, M. Konya efsaneleri / M. Önder. - Konya: Şahap kitap evi, -1963. - 205 s.



Zohra, a mixture of Romeo and Juliet. The second film made for television was made by Erdogan Ergezer.

**The following main results were obtained in the research:**

- Artists such as Mevlana Jalaluddin Rumi, Abulgasim Firdovsi, Yunus Emre, Dovletmohammad Azadi N. Ganjavi, I. Nasimi, M. Fuzuli formed the source of N. Andelib's thought;
- N. Andelib has written glorious pages in the cultural history of the Turkmen people, is a herald of Turkmen socio-political, literary and artistic thought, democratic and enlightenment ideas, an active and uncompromising standard of intellectual struggle against social oppression and inequality, superstition and prejudice;
- N. Andelib is a true enlightener and Turkish poet;
- N. Andelib has rendered unparalleled services in raising the aesthetic taste of the Turkmen people, cultivating the spirit of national self-consciousness of the people in the works written with the richness and variety of themes;
- Along with love, N. Andelib's work covered such topics as history, geography, culture, homeland, life, heroism, faith and belief;
- N. Andelib was one of the writers who best propagated the morality of the Qur'an of the period and one of the leading figures of the Islamic theme in the Turkmen literature of the XVIII century;
- N. Andelib laid the foundation of the traditions of Oghuz script and epos in classical Turkmen literature;
- N. Andelib laid the foundation of the tradition of the first written saga ("Leyli-Majnun", "Yusif-Zuleykha", "Baba Rovshan", "Zeynal Arab");
- N. Andelib was the first poet to establish a school of translation in Turkmenistan (he translated "Maqsadname" from Arabic, "Four Angels", "Mirza Hamdam" epics from Persian, poems of M. Fuzuli, Jami and A. Navai from Arabic and Persian into Turkmen);
- N. Andelib was the first Turkmen poet to connect classical

- Turkmen literature with folk traditions and culture;
- N. Andelib was a literary figure who expressed the national existence, traditions and human values of the Turkmen people in the language of poetry in the vernacular;
  - Most importantly, he broke the spell of the previous Turkmen poets to write in Chagatai and made a breakthrough by writing in his native language - Turkmen.
  - Today, the poet, whose dominance is not denied in Turkmen literature, as the founder of the Turkmen literary language, is the next generation - M. Faragi, M.V. Kamina, Molla Murad Kharazmi, Molla Nepes and others. played the role of a literary school for;
  - N.Andalib's creativity invites people to live in a safe, humane way, justice, goodness and truthfulness, calls for unity and equality at every opportunity;
  - N. Andelib's thoughts and ideas are still reflected in Turkmen proverbs, and his meetings formed the basis of Turkmen traditions.

**Tədqiqat işinin əsas məzmunu aşağıda çap olunmuş məqalə, konfrans materialı və tezislərdə öz əksini tapmışdır.**

1. Nurməhəmməd Qərib Əndəlibin təxəllüsü, təvəllüd tarixi və doğum yeri haqqında fikirlər // – Bakı: BDU, “Dil və ədəbiyyat” beynəlxalq elmi-nəzəri jurnalı, – 2016. № 2 (98), – s.256-259.
2. Nurməhəmməd Əndəlibin “Oğuznamə” poemasının “Oğuz Xaqan” dastanı ilə oxşaq və fərqli cəhətləri // – Bakı: “Elm-təhsil” nəşriyyatı, Filologiya məsələləri, – 2017. № 5, – s.385-392.
3. Türkmən şairi Nurməhəmməd Əndəlibin “Nəsimi” poeması: mübahisələr və mülahizələr // – Bakı: ADU, Elmi xəbərlər, – 2017. № 4, s.64-72.
4. Nurməhəmməd Əndəlibin “Yusif və Züleyxa” dastanının təhlili // Azərbaycan xalqının ümummilli lideri Heydər Əliyevin anadan olmasının 94-cü ildönümünə həsr olunmuş tələbə və gənc tədqiqatçıların “Gənclər və Elmi İnnovasiyalar” mövzusunda Respublika Elmi-texniki Konfransının materialları (II Hissə), – Bakı: AzTU. – 3-5 may- 2017, –s.447-450.
5. Nurməhəmməd Qərib Əndəlibin yaradıcılığında islam konteksti - “Səğdi Vaqqas” poeması əsasında // Böyük Azərbaycan şairi Molla Pənah Vaqifin 300 illik yubileyinə həsr olunmuş “M.P.Vaqif və müasirlik” mövzusunda Respublika elmi-praktik konfransının materialları. – Bakı: "Elm və təhsil", BDU, – 7 dekabr-2017, – s.187-189.
6. Nurməhəmməd Qərib Əndəlibin yaradıcılığında islami dəyərlər (“Səğdi Vaqqas” poeması əsasında) // “İslam həmrəyliyi-2017: Reallıqlar və perspektivlər” mövzusunda elmi-metodik konfransının materialları, – Bakı: BDU, “Bakı Universiteti” nəşriyyatı, – 25-26 aprel-2017, –s.176-177.
7. Nurməhəmməd Əndəlibin poema yaradıcılığında “Risaleyi Nəsimi” məqamı // – Naxçıvan: “Tusi” nəşriyyatı, Axtarışlar (folklor, ədəbiyyat, dil, sənətsunaslıq və tarix). AMEA Naxçıvan bölməsi: İncəsənət, Dil və Ədəbiyyat

- İnsitutu, – 2018. – cild 8, № 2 (28), – s.24-31.
8. The translation activity of Nurmuhammed Andalib: poet`s “Mirza Hamdam” epos based on text and fraqments // – Одеса: Науковий вісник міжнародного гуманітарного університету. Серія: філологія, збірник наукових праць, Україна: Видавничий дім «Гельветика», – 2018, Випуск 33, том 2, – с.147-150.
  9. Azərbaycan-Türkmənistan ədəbi əlaqələri fonunda Nurməhəmməd Əndəlibin “Leyli və Məcnun” dastanı ilə “Nəsimi” poeması arasındakı oxşarlıqlar // – Naxçıvan: NU, “NUH” nəşriyyatı, Elmi əsərlər, – 2018, № 3 (10), – s. 183-190.
  10. Nurməhəmməd Əndəlibin yaradıcılığı ilə bağlı aparılan tədqiqatlar və şairin biblioqrafiyası // –Bakı: ADU, Elmi xəbərlər. – 2018 № 3-4. – s.96-104.
  11. Türkmən ədəbiyyatı nümayəndəsi Nurməhəmməd Əndəlibin lirika yaradıcılığı // Ankara 3rd International Conference of science. – Ankara: – 31st of July-2018, № 1, – s.30-34.
  12. Nurməhəmməd Əndəlibdən sonrakı dastançılıq: Molla Nəfəsin “Zöhrə və Tahir” dastanı ilə eyniadlı Azərbaycan şifahi xalq ədəbiyyatı dastanının müqayisəli təhlili // IV. Uluslararası filoloji sempozyumu. – Alanya: ASOS yayınları. Alaaddin Keyqubad Universitesi. – 3-4-5 Mayıs-2018, – s. 465-474.
  13. “Türk” Anlamının Tarixdə “Türk” Fenomeninin Formalaşmasına Təsiri ve Nurməhəmməd Endelibin Yaradıcılığı Esasında Azerbeycan Türkmen Edebi İlişkileri // 2.Siyaset Bilimi ve Uluslararası İlişkiler Kongresi tam metin kitabı. –Trabzon: Karadeniz Teknik Üniversitesi, – 15-16 Kasım-2018, – s.45-60.
  14. Nurməhəmməd Əndəlibdən sonrakı dastançılıq: Molla Nəfəsin “Zöhrə və Tahir” dastanı ilə eyniadlı Azərbaycan şifahi xalq ədəbiyyatı dastanının müqayisəli təhlili // 4.Uluslararası Filoloji Simpoziumu özet kitabı, – Alanya: Alaaddin Keyqubad Universiteti, – 3-4-5 Mayıs-2018, – s. 102.

15. “Türk” Anlamının Tarixdə “Türk” Fenomeninin Formalaşmasına Təsiri və Nurməhəmməd Endelibin Yaratıcılığı Esasında Azərbaycan Türkmən Edebi İlişkileri // II Siyasət Bilimi və Uluslararası İlişkiler Kongresi özet kitabı. – Trabzon: Karadeniz Teknik Üniversitesi, – 15-16 Kasım- 2018. – 20-22.
16. Nurməhəmməd Əndəlibin “Baba Rövsən” və “Zeynal Ərəb” dastanı və şairin yaradıcılığında “Fütüvvətnaməçilik” cərəyanının izləri // – Naxçıvan:Naxçıvan universiteti.“NUH” nəşriyyatı, Elmi əsərlər. İqtisadiyyat, filologiya, tarix, coğrafiya, pedaqogika, və psixologiya, riyaziyyat, – 2019, № 1 (12), – s. 124-129.
17. Nurməhəmməd Əndəlibin “Leyli və Məcnun” dastanı və onun digər “Leyli və Məcnun” əsərləri ilə (Nizami, Füzuli və Azərbaycan şifahi xalq ədəbiyyatındakı dastan mətni) fərqli və oxşar cəhətləri // – Bakı: ADU, Elmi xəbərlər, – 2019. № 2. –s. 55-64.
18. Ümumtürk ədəbiyyatında “dastan” anlayışı // –Elazığ: Uluslararası Türk Lehçe Araştırmaları Dergisi (TÜRKKLAD), – 2019. – Cilt: 3, Sayı: 1, – s.133-139.
19. Türkmən dastançılıq sənəti: ənənələr, tarixilik, struktur // – Bakı: ARTN, Azərbaycan dili və ədəbiyyat tədrisi, – 2019. №3-4, – s.149-164.
20. Türkmən dastanlarında təsnifat, tip və motiv problemi // – Bakı: ADU, Elmi xəbərlər, – 2019. № 4, –s. 41-46.
21. İmadəddin Nəsimi və Türkmən ədəbiyyatı // Böyük Azərbaycan şairi İmadəddin Nəsiminin 650 illik yubileyinə həsr olunmuş “Nəsimi və intibah ideyaları” mövzusunda respublika elmi konfransın məqalələr toplusu. –Bakı: ADU, – 11 oktyabr-2019, – s.201-207.
22. “Aşk mülkünün sultanı” Molla Nəfes və lirik yaratıcılığı // – Elazığ: Fırat Üniversitesi, Sosyal Bilimler Dergisi / The Journal of International Social Sciences. – Ocak-2020. Cilt:30, Sayı:1, – s.21-28.
23. Nurməhəmməd Əndəlibin qəzəllərinin dil və məzmun xüsusiyyətləri // – Elazığ: Uluslararası Türk Lehçe

- Araştırmaları dergisi (TÜRKLAD), – Hazira-2020. Cilt:4, Sayı:1. – s.91 – 99.
24. Nurməhəmməd Əndəlibin “Zeynəl Ərəb” dastanı və onun ideya-məzmun və şəkil-üslub xüsusiyyətləri // – Bursa: Uluslararası Türkçe Edebiyat Kültür Eğitim Dergisi (TEKE), – Aralık-2020. Cilt:9 Sayı:4, –s.1359-1370.
  25. Nurmuhammed Əndəlibin “Baba Rövsən” Dastanı və Onun İdeya-Məzmun xüsusiyyətləri // – İzmir: Ege Üniversitesi, Türk Dünyası İncelemeleri Dergisi, – Kış/2020. №2, – s. 491-504.
  26. N.G.Andelib’in katkısıyla meydana gelen destancılık: Molla Nefesi'nin "Zühre ve Tahir" destanının fikir içeriği özellikleri // – Bakı: ARTN, Azərbaycan dili və ədəbiyyat tədrisi, – 2021. № 2 (268), – s.57-75.
  27. Nasim’s theme in the creativity of Magtymguly Pyragy and Nurmuhammed Andalib // “Makhtumkuli Fraghi and the Turkmen people’s cherished dream of independent statehood” International Conference (June 26, 2021): “Magtymguly Pyragy we türkmen halkynyň Garaşsyz döwletlilik taglymaty” – Aşgabat: Ylym, s. 399-406;
  28. Content and analysis of Nurmahammad Andalibe`s poem "Pharaoh`s story" //1<sup>ST</sup> International Conference of Modern Trends in Humanities and Social sciences (online), The Academic Research and Policy Development Foundation (ARPDF) İslamabad, Pakistan, 03-05 Avgust 2021, s.34;
  29. Molla Murad Xarəzmi və onun “Dilavər və Güləsrar” dastanı // -Bakı: ARTN, Azərbaycan dili və ədəbiyyat tədrisi, – 2021. № 4, (270), – s.66-73;
  30. Türk halkında aşık sanatı (Azerbaycan ve Türkmenistan) // Yunus Emre Ulusal Öğrenci Sempozyumu. – Düzce: Düzce Üniversitesi, – 28-29 Eylül 2021, Səhifə 59-65;
  31. Türk halkında aşık sanatı (Azerbaycan ve Türkmenistan) (tezis) // Yunus Emre Ulusal Öğrenci Sempozyumu. – Düzce: Düzce Üniversitesi, – 28-29 Eylül 2021, Səhifə 26

The defense of the dissertation will be held on 2022 at May 05 at 12:00 at the meeting of the Dissertation Council FD 1.18 operating under the Institute of Oriental Studies named after academician Z.M. Bunyadov of the Azerbaijan National Academy of Sciences.

Address: AZ 1143, Baku city, 117 H.Javid avenue, Academy campus of ANAS, Main building, VII floor, Assembly hall of the Institute of Oriental Studies named after academician Z.M.Bunyadov of Azerbaijan National Academy of Sciences.

The dissertation is available in the library of the Institute of Oriental Studies named after academician Z.M.Bunyadov of Azerbaijan National Academy of Sciences.

Electronic versions of the dissertation and abstract are posted on the official website of the Institute of Oriental Studies named after academician Z.M.Bunyadov of the Azerbaijan National Academy of Sciences.

The abstract was sent to the necessary addresses on 2022 at April 04.

Signed for publication: 30.03.2022

Paper format: A5

Volume: 37369

Circulation: 20