THE REPUBLIC OF AZERBAIJAN

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ABSTRACT

of the dissertation for the degree of Doctor of Sciences

VUJUDNAMES IN TURKIC PEOPLES' LITERATURE: THEIR ARCHITECTONICS AND CONTENT CHARACTERISTICS

Specialty: 5717.01 – Literature of Turkic peoples

                       5719.01 – Folklore Studies

Field of science: Philology

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BAKU-2022

The work was performed at the department of "Turkic philology" of the Institute of Oriental Studies named after Z. Bunyadov of Azerbaijan National Academy of Sciences

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GENERAL CHARACTERISTICS OF THE RESEARCH

The topicality and research degree of the subject. Vujudname is a genre that talks about the creation, life, and death of a human being. More precisely, they are texts reflecting different ages of human life. Various studies have been undertaken in the literary stu-dies of Turkic peoples to explore the subject, idea, content, and form features of this genre. In Azerbaijani philology, some scientific articles have been the subject of this investigation, but have not been studied separately at the level of scientific research work. So far, there have not been systematic discussions about vujudnames in Azerbaijan, and no problems with semantic and structural cohesion have been investigated. In the context of Turkic poetry, however, the history and genre of vujudname have not been the subject of research. All these issues make the research of the formation of vujudnames and the study of historical poetry of the genre topical not only in Azerbaijani literary criticism but also in the oral and written literature of the Turkic peoples. Since many of the mythological, historical, linguistic, and sociological aspects of the common literary and philosophical works of the Turkic peoples are reflected in their collections and their involvement in research, they play an important role in the study of the genre.

Thus, the problem of the comparative study of vujudnames en-countered in oral and written literature in the light of Turkic poetry is one of the pressing problems of Azerbaijani philology and at the same time oriental studies. Because comparative Turcology studies from the Middle Ages to the present day enable us to define the boundaries of this genre, its interrelation with other forms of poetry, trace the peculiarities of content subjected to changes in the period of historical development, and sometimes to the dictates of the times, and also to achieve significant results in learning the interaction and the "exchange process" between the written literature and folklore. More than 200 vujudname samples and the architectural parallels between them collected from the oral and written literature of the Turkic peoples in the process of writing the dissertation show the

development of the genre in the collective consciousness as well as in the individual style. So far, in the literature and oriental studies of Azerbaijan, the vujudname is simply a subject of ashug creativity, and the role of written literature and imaginative poetry in the development of the genre has not been taken into account in the context of comparative literature. As a result of such an overview, the study of the architecture of Turkic peoples in both oral and written literature requires a comprehensive approach to the issue.

This kind of comparative analysis is important for the formation and the stages of development of the genre, in terms of revealing its initial resources.

All chapters of the research work are devoted to the actual problems which Turkic peoples' literature and folklore face. The work of Ashug Abbas Tufarganli is mentioned as the first example of vujudname in Azerbaijani folklore. However, the thesis suggests that the history of the development of this genre was an event that preceded the work of Abbas Tufarganli. In this regard, the dissertation introduces new ideas in Azerbaijani literature and oriental studies related to the development of the genre.

While the systematic study of vujudnames in Turkic literature is important from the point of view of folklore studies, the study of vujudnames as medieval and modern-day literary samples is also of great importance for literary studies in general.

One of the issues that remain relevant for literary criticism is the problem of the rhythm and the genre. This is an important issue as well. The vujudname has been studied so far as a form of ashug poetry, not in the context of the genre. However, it is necessary to take into account the centuries-long development of Turkic peoples in folklore and written literature in the formation of the vujudname as a genre in inter-textual communication. Comparative study of circulation, which has many parallels with content as well as defining the boundaries of the genre, is one of the topical tasks of the dissertation. The second chapter of the dissertation addresses the different and similar aspects between the circulation of the spirit and the vujudname. The similarities and differences between vujudname and ustadname as well as alifname are also explored in the second chapter of the dissertation.

Because vujudname and ustadname have so far been studied as different kinds of the ashug poetry, and even as an attachment, they did not mention the commonalities in the architecture of these two genres but also their distinctive features.

The sources of the vujudname in the dissertation are Quran, Sufism, hadiths, etc. as well as sources and spheres of influence that have played an important role in shaping the theme of this genre. The identification of these sources allowed us to investigate the traces of tradition in the overall development of the genre.

The research work contains such key elements as narration patterns and formulas that are important in the formation of architectonics of vujudnames. The study of archetypes that provide architectonic universality from Turkish mythology to the newest vujudname text plays an important role in the study of the structure of the genre. At the same time, templates and formulas transferred from author to author at different times also facilitate the identification of poetic keys and standards of tradition relevance in vujudname.

In the dissertation the content classification of vujudname is also carried out, innovations of the genre for centuries are tracked, and the specifics are grouped under the same division.

Various articles and studies have been investigated in Azerbaijani literary studies on vujudnames that attract attention as a form of poetry in relation to the human age. These facts that are found in scientific theoretical books and textbooks on folklore, cover the research works of researchers of the 20th and 21st centuries. Among these authors, we can mention the works of such scholars as Firudin bey Kocharli, Aziza Jafarzadeh, Pasha Efendiyev, Gara Namazov, Azad Nabiyev, and Maharram Gasimli. These studies highlight the content and form specifications of vujudnames.

Vujudnames which draw attention to the stages of human life in oral and written literature, is typical of the literature of many Turkic nations. Note that only in Azerbaijani literature this poem is called Vujudname. In Turkish literary criticism, the comparative explanation of this poetic form expressed by the terms "yashname" or "saga of age" by Turkish scholars with the Azerbaijani version is noteworthy. fo. This has been highlighted in this research as well.

The description of the afterlife and the death are more widely used in mid-century vujudnames, and the wider description of the "spirit world" is noteworthy. Professor of Azerbaijani folklore Maharram Gasimli says that the word "vujudname" comes from the content mentioned above and that it is related to the oneness of being. Although the term is used by all literary critics as a single term in this poem genre, to clarify the content of the term deeply some folklorists used such terms as biography (G.Namazov, A.Eldarova, M.Hakimov), statement of status (M.M. Hajiyeva, M. Ryhtym), ustadname (M. Hakimov), beginning-ending (G.Namazov, A.Eldarova), merajname (G.Namazov) as an epithet or appendix of the term. In general, the written literature on this genre which begins with the works of Sufi poet Ahmed Yasawi is more commonly found in the writings of scholars and researchers of the 20th century. Scientific and theoretical knowledge about the genre is often given in the works of famous folklore scholars of the 20th century on oral folk literature. Their research has been developed in specific chapters of various books and dissertations, as well as in scholarly articles. These studies can be divided into two groups:

1. Authors approaching vujudnames theoretically

2. Authors expressing their attitude to the genre analyzing works of individual ashugs.

The first group can mainly include scientific considerations of the authors of theoretical literature on textbooks and folklore. Aziza Jafarzadeh's article "Shairname and Vujudname" provides scientific and theoretical information on the genre.

Many studies on the features of vujudname show that it is complementary and weird. There is an existence of formative diversity in the Turkic peoples' customary tradition.

In Azerbaijani literature, as well as oriental studies, so far, the vujudname has been studied not as a genre but as a form of poetry about ashug activity. The genre is not limited to ashug creativity, its boundaries cannot be explained by the acts of ashug singers. This genre simply draws attention as a form that ashugs mainly use. In her article A.Jafarzadeh also talks about the works of Azerbaijani and Turkish ashugs as well[1].

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[1] Cəfərzadə, Ə. Milli bağçamızdan yarpaqlar. Şairnamə və vücudnamələr, II yarpaq

Azad Nabiyev, in his book "Ashug Schools of Azerbaijan" provides a scientific and theoretical explanation of vujudname as a form of goshma. In general, there is disagreement among researchers about it. Azad Nabiyev considers vujudname to be just a poem in the form of goshma[2].

One of our scientists who studied vujudname from the scientific point of view is Prof. Gara Namazov. In his study "Azerbaijani Ashug Art", the folklorist, who writes about this form of poetry, as well as many genres and forms of ashug art, presents it mainly as a biography. Gara Namazov, while explaining vujudnames, focuses more on content aspects and does not touch the features of the form[3].

One of the post-independence studies is mentioned in Amina Eldarova's book titled "Azerbaijani Ashug Art". Her research provides information on the poetic form of the genre, noting that there is no stable structure[4].

In one of the leading folklore scholars of Azerbaijan, Prof. Pasha Efendiyev's investigations vujudnames are also briefly mentioned. As a poetic form, it also shows goshma and weirdness as the main structural character of the genre[5].

Prof. Mursal Hakimov gives more information on poetic form and comes to the right conclusion. In general, one of the most comprehend-sive scientific and theoretical sources of the paper is Mursal Hakimov's research[6]. However, the scholar of folklore refers to the breadth of the poetic form of vujudname and its possibility to be written in all forms of ashug poetry, but later he defines a rhyming system that is specific only to goshma and gerayli considering the rhyming structure of the genre. This contrasts with the theories regarding the form of the genre.

The authors of the second part of vujudname also commented on

// "Azərbaycan" jurnalı, 1999, sayı 10, s. 171-175
[2] Nəbiyev, A. Azərbaycan aşıq məktəbləri / A.Nəbiyev – Bakı: Bakı Universiteti nəşriyyatı, – 2004. – s. 279
[3] Namazov, Q. Azərbaycan aşıq sənəti / Q.Namazov – Bakı: Yazıçı, – 1984. – s. 60
[4] Eldarova, Ə. Azərbaycan aşıq sənəti / Ə. Eldarova – Bakı: Elm, – 1996, – s. 51
[5] Əfəndiyev, P. Azərbaycan şifahi xalq ədəbiyyatı / P. Əfəndiyev – Bakı: Maarif nəşriyyatı, – 1992, – s. 251
[6] Həkimov, M. Aşıq şeirinin növləri / M. Həkimov – Bakı: ADU nəşriyyatı, – 1987. – 79 s.

the works of certain ashugs and poets. They are the followings:

Prof. Sadnik Pashayev mentions vujudnames in his research work "Nizami and Folk Legends" referring to Nizami Ganjavi's sources on oral folk literature. The folklorist notes that Nizami Ganjavi also used the genre of vujudname[7] .

In the dissertation "The way of creativity of Khaltanli Tagi" presented by Aghalar Mirzayev to get the degree Doctor of Philosophy, Khaltanli Tagi's vujudname with the radif "You are Like" is mentioned. Note that this vujudname is, in fact, identical to vujudname written for Koroglu and the researcher simply talks about the content of goshma but does not provide theoretical information about the form of the poem[8]. In his monograph "Khaltanli Tagi", Aghalar Mirza like Maharram Gasimli, also analyzes the vujudname "I Came" along with the poem "You are Like", and explains this term in connection with the philosophy of the oneness of being. It is interesting to note that Maharram Gasimli named Khaltanli Tagi's vujudname "I Came" "The Poem of the Human".

Ph.d in philology Khuraman Hummatova who analyzes vujudname in the context of the poems of Ahmad Yasawi and Yunus Emre notes that poems of this kind used to be learned only in the context of ashug poetry before[9].

Referring to the views of the famous Turkish literary critic Fuad Korpulu, the researcher draws attention to the development and relationship of vujudname to ashug's poetry and written literature. As one of the first examples of the genre in this article, Khuraman Hummatova, who wrote about the wisdom of Ahmed Yasawi, for the first time in Azerbaijani literature, emphasizes the evolution of the genre noting that vujudname emerged in the ashug literature later!

Seyran Gayibov, who is one of the great authors of the article "About the vujudname of Khasta Gasim", mentions the theories in Turkish literature, and uses them in his research. Unlike most of the authors, we have mentioned above the author divides vujudnames into

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[7] Paşayev, S. Nizami və xalq əfsanələri / S.Paşayev – Bakı: Gənclik, – 1983. – s. 15

[8] Mirzə, A. Xaltanlı Tağı (Yaradıcılıq yoluna baxış, şeirlərindən seçmələr) / A.Mirzə – Bakı: Elm, – 1999, – 145 s.

[9] Hümmətova, X. Əhməd Yəsəvi və Yunus Əmrə yaradıcılığında bəzi məqamların təhlili // Xoca Əhməd Yəsəvi Simpoziumu, – Bakı: 21-23 noyabr, 2008, – s. 109-119

two and emphasizes the superiority of religious motives in the first one[10].

Ali Mammadbagiroglu in his article "The Vujudname of the Poet Maharram from Sheki" removes any doubts that the example given under the name of Poet Mazlum in "The Dictionary of Literary terms" actually belongs to the author from Sheki[11].

In addition, Ramiz Asker's book "Turkmen Muammas, Deyishmes and Vujudnames"[12] introduced to the readers the examples of other Turkic people on the genre of vujudname. Certain books on vujudnames have been published in Azerbaijan recently. In the initial books, vujudnames were grouped with other poetic types and featured in a particular section of the work. One of them is a book entitled "Vujudname, Sagi-name, Tovbename". Here, unlike the other authors, the vujudname is presented as a genre of written literature, even compared to the mukhammas, gerayli and murabbe.

If the above-mentioned studies are classified in the literature of the Soviet period and the period of independence, it can be seen that at some stage, scholars were "far away" from the wider analysis of these poems, which were often written in a religious context. During the Soviet era, atheistic ideology did not allow extensive scientific analysis of these poems with religious content. Of course, in an accidental context, the attempt to investigate shows itself only in recent studies. In this regard, Prof. Maharram Gasimli's commentary on the genre is remarkable. He explains the concept of vujudname in the context of the oneness of being[13].

What is the attitude to the issue in Turkish literary criticism? In Turkish literature, the term yashname is used as the opposite of the term vujudname. In the case of not a copy, it refers to works explaining the mystical nature of human creation. Unlike Azerbaijani literary criticism,

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[10] Qayıbov, S. Xəstə Qasımın bir vücudnaməsi haqqında // Azərbaycan şifahi xalq ədəbiyyatına dair tədqiqlər. AMEA Folklor İnstitutunun nəşri, kitab XXX, – Bakı: Nurlan, – 2009. – s. 79-96

[11] Məmmədbağıroğlu, Ə. Şəkili şair Məhərrəmin vücudnaməsi // Sənət dünyası, qəzeti, – 9 aprel 2013, – s. 5

[12] Əskər, R. Türkmən müəmmaları, deyişmələri və vücudnamələri / R.Əskər – Bakı, MBM, – 2011, – 128 s.

[13] Qasımlı, M. Aşıq şeirinin poetik biçimləri və çeşidləri / M.Qasımlı, M.Allahmanov – Bakı, Elm və təhsil, – 2018. – 220 səh.

in Turkish philology vujudname is understood not as a poem describing human life in ashug activities, as a religious-Sufistic risalah written on the principle of the oneness of being.

Subject of vujudname and its distinctive features with yashname can be seen in Turkish literature studies and researches of Prof. Dr. Abdurrahman Guzel. He gives Gaygisiz Abdal's "Vujudname" as an example and distinguishes a particular kind of vujudname. That is why the tradition of vujudname has been into ashug activities over time, and ozans have also written compositions based on that content.

Dogan Kaya is the first author who has been known for his studies of yashname in Turkish literary criticism and has published his works as a book.

Thus, some work has been done in Turkish literary studies by Amil Chelebioglu[14] and Dogan Kaya[15] on systematic study of vujudnames. Their research is important in the study of vujudnames with a compilation book and an extensive introduction to this book.

As the research history of the topic shows, the genre of vujudname has never been the problem of any dissertation.

The aim and objectives of the research. The main purpose of the dissertation is to research the texts of vujudname, to study the intended artistic works of various Turkic peoples, to analyze the architectonics of texts and the peculiarities of their content. For this purpose, the objectives of the research are as follows:

1. To reveal the texts of vujudnames among the oral literary examples of the Turkic peoples;

2. To comparatively study of vujudnames found in different versions of the Koroglu epic (Azerbaijan, Turkmen, Uzbek, Uyghur);

3. To explain the nature of anonymous vujudnames;

4. To involve the research in ashug works;

5. To study the content characteristics of vujudnames in classical poems of the Turkic peoples and identify similarities between them;

6. To research the texts in the form of risalah;

7. To look at the creative works of Turkic peoples in modern

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[14] Çelebioğlu, Â. Türk Edebiyatında Yaşnameler / Â.Çelebioğlu. Eski Türk Edebiyatı Araştırmaları. – İstanbul: MEB.Yay., – 1998, – s. 367-488
[15] Kaya, D. Yaşnameler / D.Kaya– Ankara: Akçağ Yayınları, – 2004, – 424 s.

times, observe the changes in the semantic evolution of vujudnames in the Soviet period, analyze the ideological and content characteristics of vujudnames in Turkey during the Republic.

8. To analyze the content and form specifications of modern vujudnames and distinguish them from traditional examples;

9. To determine the meter and genre problems of the Turkish vujudnames, clarify the circulation as the original forms of archetypes, and explore the differences in content and form by revealing the relationship of vujudnames with other genres;

10. To determine the initial sources of vujudnames in Turkic poetry, clarify the role of hadiths, verses of Quran in vujudname texts, reveal the genre's relationship to Sufism, and explore the content characteristics;

11. To reveal archetypes, patterns and formulas that provide unity between vujudnames of various Turkic peoples from the past to the present, emphasizing that they form a tradition in genre and author's paradigm;

12. To study lexical-stylistic features of vujudname, identify poetic figures, study lexical-semantic parallels;

13. To define the content groups of vujudnames;

14. To systematically study vujudnames in Turkic people`s poetry.

Research methods. Historical comparative and comparative-typological methods have been used in the research. Recent theoreticcal provisions of literary criticism have been based on the studies of local and foreign scientists on the problems of architectonics. Also, the structure of vujudnames with various literary and theoretical methods of analysis such as archetype theory, formula theory has been studied.

The object and the subject of the research. The subject of the dissertation is texts of vujudnames. For this reason, samples of vujudnames by Azerbaijani, Turkish, Cypriot, Turkmen, Uzbek, Kazakh, Kyrgyz, Bashkir, Uyghur, Kumyk authors have been collected, a two-volume book has been compiled and turned into a research object.

The subject of the dissertation is the comparative analysis of the

vujudname texts of different Turkic peoples, the study of archi-tectonics, content peculiarities, and historical poetics. In this regard, from the first anonymous examples of the genre to the structuralist method, the epic biography of the hero, as well as the most commonly encountered examples of ashug works, Yusif Khas Hajib's "Kutadgu Bilig" and Ahmed Yasawi's "Divani-Hikmet", vujudnames in the form of risalah and their Sufistic nature are brought into notice.

Main provisions presented for the defense. In the dissertation, samples of vujudnames by Azerbaijani, Turkish, Cypriot, Turkmen, Uzbek, Kazakh, Kyrgyz, Bashkir, Uyghur, Kumyk authors have been collected, a two-volume book has been compiled and turned into a research object. In this regard, the following provisions have been presented for the defense:

1) As a result of comparative analysis of the texts of vujudnames belonging to different Turkic peoples, the study of their architectonics, content characteristics, historical poetics, it became clear that vujudname does not have stable genre features.

2) The instability manifested in the form of the genre is reflected in various poetic patterns in the structure of poetry and prose, such as texts related to the description of human life in the diachronic plan in terms of content.

3) The stability of content in the architectonics of vujudnames played an important role in its formation as a genre, from ancient times to the present day in vujudnames of various Turkic peoples, the description of human life over the years has remained unchanged.

4) In oral literature, vujudnames appeared in various forms, such as riddles, epics, goshmas, and geraylis.

5) The description of certain years of the hero's life in the monument "Bilge Khagan" is an indication of the importance of the philosophy of age in Turkish thought beginning from the ancient times in genre architectonics.

6) In the written literature, vujudnames in Yusif Khas Hajib's "Kutadgu Bilig" and Ahmad Yasawi's "Divani-Hikmet" were the archetypal texts of the genre.

7) Vujudnames in the form of risalah played an important role in the development of the genre's Sufistic nature.

8) In the art of ashug, the genre of vujudname appeared mainly in the form of goshma and gerayli, Anatolian and Azerbaijani ashug schools took an active part in the creation of vujudnames.

9) Historical processes had a great impact on the creation of vujudnames and this weakened in Azerbaijan during the USSR.

In modern times, vujudnames have become the subtext of jubilee poems.

The scientific novelty of the dissertation. The dissertation is the first systematic study in Azerbaijani literature dedicated to the comparative analysis of the Turkic peoples' vujudname texts. The scientific novelties of this dissertation, which is the first research work on the formation, evolution, and poetry of vujudnames in Azer-baijani folklore, can be summarized as follows:

- For the first time, more than 200 vujudnames have been analyzed, and their differences have been identified;

- For the first time, the notion of vujudname has been focused on in classical literature, in addition to providing information about prosaic vujudnames they were involved in the analysis in relation to the theory of oneness of being;

- Different versions of different vujudnames in Turkic poetry were defined in the dissertation, the source texts were clarified;

- Vujudnames in epos such as "Koroglu", "Manas", "Edigey", "Kojojash" were studied in this research;

- In ashug works of the Turkic peoples, vujudnames were systematically studied, different and similar features were revealed;

- The specific content of Soviet-era vujudname works were analyzed; the impact of this genre on the ideology of Sosrealism based on Azerbaijani, Turkmen, Karakalpak vujudnames was revealed;

- The period of the Republic of the Turkish vujudname activities has been systematically investigated;

- Contemporary documents were involved in the study for the first time, explaining the content and features of the form;

- Examples of vujudnames in other meters that have been accepted in Azerbaijani literature in the form of syllabic verse only have also been studied;

- Vujudnames that have been explained in terms of goshma until

today are discovered to have connection with other genres and so has their structural diversity;

- Vujudnames have been explained in relation with theories of circulation and the oneness of being;

- The main sources of vujudnames have been revealed, and the role of the Quran and hadith in the content of this genre has been highlighted;

- Vujudnames were first interpreted from the point of view of archetype theory, and the place of such archetypes as the great mother, father, wise man, endless journey, shadow, and so on has been identified in vujudnames;

- Traditional formulas and patterns of vujudnames on the basis of Turkic poetry have been discovered;

- The poetic system of vujudnames has been studied, the lexical-semantic features stipulating artistic value have been explored.

- For the first time, the issue of the architectonics of a genre in Azerbaijani literature has been the subject of research.

In general, for the first time in this dissertation, works of not only Azerbaijani Turks, but also other Turkic peoples, are studied systematically with architectonical features;

Theoretical and practical significance of the research. The research focuses on many issues of literary theory, including the problem of architectonics. The results of the dissertation, which investigate various theoretical problems related to genre, meter, and style, can be used in research of Turcology and comparative literary studies.

The dissertation has a practical significance as well. Practically the results of the research can be used to solve the following issues:

- in research work on the literature of the Turkic peoples, the theory of literature and folklore;
- in preparing relevant textbooks for universities;
- in preparing lecture texts;
- in studying Turkic literature by genres;
- in semiotic studies;
- in study of samples of ashug art of Turkic peoples;

- in defining the literary relations in the genealogical and typological direction;

- in studying the relationship between folklore and written literature.

Approbation and application. The dissertation was performed at the department of "Turkic philology" of the Institute of Oriental Studies named after Z. Bunyadov of the Azerbaijan National Academy of Sciences. The topic was approved by the Academic Council and Problem Council of the Institute of Oriental Studies named after Z. Bunyadov of ANAS.

Contents of the research, the main results of the author's reports are reflected at international and republican scientific conferences, books (("Türk xalqları ədəbiyyatında vücudnamələr", I cild. Bakı, "Elm və təhsil", 2015, 224 səh.; "Türk xalqları ədəbiyyatında vücudnamələr", II cild. Bakı, "Elm və təhsil", 2018, 316 səh.; Vücudnamələrdə mətnlərarası əlaqə, Bakı, "Elm və təhsil", 2018, 256 səh.; "Devriye, yaşname, elifname", Almaniya, Saarbrücken: Türkiyə Alim Kitabları Nəşriyyatı, 2016, 112 səh.), journals recommended by the Supreme Attestation Commission under the President of the Republic of Azerbaijan included in the international indexing-abstracting system (Web of Science, Copernicus, Ulakbim, etc.)**.**

The volume of the structural units of the dissertation separately and the total volume with characters. The dissertation consists of an introduction, four chapters, a summary, and a reference list. Introduction consists of 15 pages (25115 characters), Chapter I has 34 pages (43229 characters), Chapter II has 75 pages (107440 characters), Chapter III has 89 pages (121196 characters), Chapter IV has 62 pages (94904 characters), Result has 6 pages (10880 characters). The dissertation consists of a total of 315 pages and 402787 characters including the reference list.

MAIN CONTENT OF THE RESEARCH

"Introduction" provides information on the relevance of the topic, the object, subject, goals, objectives, scientific novelty, theoretical-methodological basis, practical significance, approbation, and structure of the research.

The first chapter of the dissertation is titled **"Architectonics of Vujudnames"** and consists of two paragraphs**.** The first paragraph deals with the "Problems of Architectonics in Literary Studies". Architectonics is a term used in literary criticism, as well as in various fields of art, and covers issues related to the structure of the literary text. Architectonics means building and comprehending the text in its entirety and parts**.**

The concept of architectonics is a term used mainly in architecture. The term comes from the combination of two words (ἀρχιτεκτονική) in Greek (arkhi and tectos), and its original meaning is "art of construction**".** Architectonics is the main tool used to understand text in parts and whole and to link the parts to create or build a whole. In ancient times, this term was widely used by Aristotle. Aristotle refers to it as "architectonics" and defines it as "a means of systematizing the artistic structure". At the same time, it perceives the harmony of the relation between "complete and parts".

*According to A**.**F**.** Losev, Aristotle refers to "architectonics" as meaning "to build, to set up, to form a unit," not just in literature, but in other areas of art, as well as in philosophy and logic. In this sense, writers and philosophers can be called "architects of thought"*[16].

The problem of architectonics has been the subject of many studies in the 20th century. In 1928, in his study "The Architectonics of Shakespeare's Drama," L. Vachel explained the essence of the work as a creative process in connection with the notion of architecttonics. At the beginning of the 20th century, the term was also used as a synonym for "content and form unity".

In Russian literature, *P. Florenski thinks it is advisable to use*

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[16] Лосев, А. Ф. История античной эстетики. Аристотель и поздняя классика / А. Ф. Лосев– Москва: Издательство АСТ, – 2000. – с. 637

the concept of "construction" instead of the term "architecture". [17]

The first paragraph of the dissertation titled "Approach to the Problem in Azerbaijani Philology" deals with views by academician Azada Rustamova, Prof. Elchin Efendiyev, Prof. Javanshir Yusifli, Prof. Kamil Veli Narimanoglu, Prof. Seyfaddin Rzasoy, Prof. Sarkhan Abdullayev, Prof. Nizamaddin Shamsizadeh, Prof. Vahid Adil Zahidoglu, Assos. Prof. Saadat Shikhiyeva and other authors on this concept. For example, in the description of Kamil Veli Narimanoglu, architecture is interpreted as the first structure: *"The vocalization plays an important role in determining the first structure of any Turkish folk narrative named as architectonic."*[18] Unless the first structure or the first plan (archetype) is, of course, a creative process. Architectonics and other related issues (composition, plotline, etc.) are leading the content and form of the work.

Generally, in the context of oral folk literature, architectonics is often understood as a term used to rebuild the structure of existing texts. Seyfaddin Rzasoy's research work "Mythology and Folklore: Theoretical and Methodological Context" uses the term "mental architectonics" in this context.[19] Vahid Zahidoglu, referring to the scribe`s additions and corrections in the copies of "The Book of Dede Korkut" and examining the restoration of its "original structure," describes it as "*an architectonic structure."*[20]

In the chapter titled "Architectonics of Fiction" of the book "Theory of Literature" by Nizamaddin Shamsizadeh, architectonics is a theoretical problem. Here the researcher deals with issues such as content and form, composition and form, artistic image, character, type: "Every artistic work is a complete, complex poetic system. At the heart of this system is the power of artistic identity, combining all

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[17] Флоренский, П. Иконостас. Избранные труды по икусству / П. Флоренский – Мифрил, Русская книга, – 1993, – с. 36

18 Nerimanoğlu, K.V. Türk Languafolkloristiği Üzerine Düşünceler // Turkish Studies International Periodical for the Languages, Literature and History of Turkish or Turkic Volume 10/12 Summer, – 2015, – s. 895

19 Rzasoy, S. Mifologiya və folklor: nəzəri-metodoloji kontekst / S.Rzasoy – Bakı: Nurlan, – 2008. – s. 49

20 Zahidoglu, V.A.. Dede Korkut Kitabı'nda Tipik Bir İstinsah Hatası Üzerine // Türk Dünyası İncelemeleri Dergisi, 15/2 Kış, – 2017, – s. 159-170

of its ideas and artistic components. The work is nourished by the soul of the artist, and moves through the power of artistic thinking."[21]

In the studies of Sarkhan Abdullayev, the term architectonics is used to describe the poetic system of artistic work: *This means that the literary text is built on vocabulary and antithesis, which carry the basic idea."* [22] According to the researcher, the formation of the work is related to all its structural elements.

In Fakhraddin Veyselli's studies, the problem of architectonics is related to the concept of measurement. He writes in his literature studies explaining the architectonics of the "Saga of Nibelungs"[23]. In fact, as in the studies of Sarkhan Abdullayev, Fakhraddin Veyselli's articles are researched in the context of the structure of fictions. From the phoneme to the plot of the work, the problem of architectonics is mentioned in various linguopoetic moments.

The paragraph, entitled **"The Problems of Architectonics and Composition,"** focuses especially on Elchin Efendiyev's articles. According to Elchin, "architecture is the outward form of a literary work, and the composition is the layout of the text within it".*[24]* Some researchers distinguish two types of composition: external composition and internal composition. In this context, architectonics is regarded as an external composition of the text. Under the term architecttonics, the connection between headings, paragraphs, chapters, and other parts is understood. In this context, architectonics is meant as purely structure// formation. The architectonics of the text is a proportional distribution of the author's thinking. When it is an external composition, if the architectonics is understood, the elements of the internal composition must also be identified**.**

21Şəmsizadə, N. Ədəbiyyat nəzəriyyəsi (Dərslik) / N.Şəmsizadə – Bakı: Proqress nəşriyyatı, – 2012. – s. 92

22 Abdullayev, S. Dil və bədii qavrayış / S. Abdullayev – Bakı: Yazıçı, – 1984. – s. 72

23 Veysəlli, F. Seçilmiş əsərlər / F.Veysəlli [3 cilddə] 3-cü cild. – Bakı: Mütərcim, – 2016. – s. 361

24 Elçin. Tənqid və nəsr: [Elektron resurs] Azərbaycan bədii nəsri ədəbi tənqiddə: 1945-1965. – Bakı: Günəş, – 1999 URL:http://rc32.ucoz.ru/publ/f_ndiyev_elcin_yaradiciligi_t_nqid_v_n_sr_6/1-1-0-742

When we look at the scientific-theoretical thought, it can be seen that the terms architectonics, tectonics, and composition are sometimes confused, the characteristic feature of one attributed to the other one.

In the paragraph called **"Architectonical Structure of Vujudnames"**, the analysis of specific vujudname texts is carried out. Years of human life are depicted in various literary texts, from anonymous examples of oral folk literature to ashug works. In general, research on artistic word creativity clearly states that oral literary examples are more ancient than written examples. This thesis is also possible for vujudnames. In the genesis of the genre, words and phrases expressed by the Turkic peoples in relation to the philosophy of life and age are in the first place.

When we say architectonics of vujudname, as is mentioned above, the elements that make up their structure are meant. The expression of structure refers to the whole structure of content and form, not just the text and vocabulary of any vujudname. Architectonics of the vujudname genre can be understood in two ways:

1. Architectonics of the vujudname texts collected from the Turkic literature

2. Architectonics of each vujudname text

The purpose of this kind of grouping is to track and uncover architectonical changes in the history of the genre. Because it is impossible to define it on the basis of a text. In order to provide an architectonical analysis of the genre, it is necessary to review all the texts in a diachronic plan, to observe changes in the content and form. Although content is based on human life, there is diversity in form. This variety proves that the genre's architectonics is not formally stable and undergoes various changes. As an example, it can be shown that in various forms of poetry a human life has found its expression. For example, in the archaic phase, the Turk's attitude to the age is manifested in metaphors. The transfer of certain ages of life through metaphors to animal names is typical of the early poetic examples of Turkic peoples. When comparing these vujudnames, there are many parallels in the architectonics.

In the paragraph, **"Phonopoetics of Vujudnames,"** phonological tools that play an important role in the structure of fictional texts are analyzed. Such kind of tools is called *"primary structural units"* by Asif Hajili.[25] Since there are variations in the genre of vujudname (couplet, goshma, gerayli, mukhammas, free verse, etc.), universally it is impossible to refer to rhythms, rhymes, stress, and so on. Because vujudnames are composed of different types of poems according to its size, the intra-verse divisions of the examples written in syllabic verse are different. If we take into account that there are vujudnames written in arud and free verse, so the variety at different linguopoietic levels must be emphasized.

When phonopoetic matters are mentioned, it refers to the possibilities of artistic style such as rhythm, rhyme, and repetition. Anonymous versions are basic examples and are in syllabic verse. Poetic rhythm is conditioned by meters. The following riddle vujudname contains the first two lines in the rhythm of 2 + 2, and the other two 3 + 2:

Original version:	English version: (Communicative translation)
Beşte // toklu,	*Age 5 // a yearling sheep,*
Onda // kuzu,	*Age 10 // a lamb,*
Yirmide // aslan,	*Age 20 // a lion,*
Otuzda // kaplan[26]	*Age 30 // a tiger.*

The variations in meters in texts of sagas are also remarkable. Because there are no measurable identities between archaic and ashug epics. Ashug works are *goshma* and *gerayli*. The measure of those vujudnames is also unstable.

One of the most important elements in the architectonics of the literary text is the rhyme. This element, which separates the poet's text from the prose, reinforces the poetry and creates a certain harmony and arrangement of sounds in the text.

Of course, in the context of the text and the author, individual styles of expression plays a special role, and in this regard, we see

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[25] Hacılı, A. Bayatı poetikası / A.Hacılı – Bakı: Elm, – 2000. – s. 15
[26] Çelebioğlu, Â., Öksüz Y. Z. Türk Bilmeceler Hazinesi / Â.Çelebioğlu – İstanbul: Ülker Yayınları, – 1979, – 139 s.

different rhymes. Since all authors are unable to create this harmony with the ability to choose words intelligently, the rhymes are relative and precise, complete and unfinished, simple and complex. The following example is relative rhyme because there is a relative coherence between rhyming words in the second and fourth lines:

Əsli bəni-adəmin vəsmin söyləyim,
Ata vücudundan gəldim anaya.
Ana bətnində qan oldum durdum,
Anam həmlə oldu, qaldım vədaya[27].

Unfinished rhyme:
Original version:
*Yetmişdə işim **gethaget oldu,***
*Oğul dönük düşdü, **gəlin bəd oldu,***
*Qohum-qardaş hamı mən**dən yad oldu,***
Qaldım valehlərə haqqı Rzayə[28].

English version:
(Communicative translation)
At 70 I prepared to leave,
My son was a defector, the bride a defective,
All the relatives became   stranger to me,
I was amazed by this justice.

Complete rhyme:	**English version:**
Original version:	**Communicative translation)**
*İki yaşda yavaş durdum **ayağa**,*	*At the age of two, I stood slowly,*
*Qaçardım gələndə ata q**abağa**,*	*I used to run to meet my dad,*
*Çox dedilər mənə nəzir s**adağa**,*	*They gave a lot alms for me,*
Allah, ucalt bu balanın başını[29].	*God, make this child respectable.*

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[27] Fikrətqızı, E. Türk xalqları ədəbiyyatında vücudnamələr: [2 cilddə] / E. Fikrətqızı.– Bakı: Elm, – c. 1. 2015. – s. 47
[28] Again, there, s. 49-50
29 Again, there, p. 53

Complex rhyme:
On tokuzda yitmiş **makam zahir oldu,**
Zikrin aytıp iç ü **taşım tahir boldı,**
Nere varsam Hızır **Babam hazır boldı,**
Ğavsü'l-ğıyas mey içürdi toydum muna[30].

In the architectonics of vujudnames, sound and word repetitions are also the main means of creating a poetic rhythm. Such rhythmic vujudnames, especially in vocal repetitions, can be found in samples of oral folk literature:

Original version:	English version: (Communicative translation)
İyirmi idim – igid idim,	*Age 20- I was brave,*
Otuz idim – topuz idim.	*Age 30- I was a mace.*
Qırx idim – qırıq idim,	*Age 40- I was broken,*
Əlli idim – bəlli idim,	*Age 50- I was known,*
Altmış idim – batmış idim.	*Age 60- I was insolvent.*
Yetmiş idim – bitmiş idim,	*Age 70- I was finished,*
Səksən idim – sərsəm idim[31].	*Age 80-I was bewildered.*

In this example, in addition to the repetition of the "idim" part, the poetic rhythm in the text serves to align the numbers and adjectives with the composition. The vowels of "i" in the first line, "o" in the second line, "I" in the fourth line, "a" in the fifth line, "i" in the sixth line, and "ə" in the seventh line, and respectively harmony of the consonants "y" "t", "q", "l", "t", "t", "m", "s" adds a special rhythm to the phonopoetic layer of this small text.

Thus, vujudnames which have become poetic expressions of the human way of life, are remarkable at all levels. Alliterations and assonances in phonopoetic layers of fiction also draw attention. As one of the earliest examples in the written literature, Ahmed Yasawi's vujudname is particularly noteworthy from the point of view of sound repetition:

30Yesevi, A. Hikmetler. Hazırlayan: İbrahim Hakkulov, Çeviren ve Sadeleştiren: Erhan Sezai Toplu. – Ankara: Milli Eğitim Basımevi, – 1998. – s. 63
31 Fikrətqızı, E. Türk xalqları ədəbiyyatında vücudnamələr: [2 cilddə] / E. Fikrətqızı.– Bakı: Elm, – c. 1. 2015. s. – 34

Kul Hace Ahmed kırkğa kirding nefsingi kırk[32]

In this example, phonetic figurativeness is created through the consonants k, g, and vowels ı, i. In general, the phonetic layer of artistic style in Ahmed Yasawi's works is more appealing. The first paragraph, entitled **"Lexical and Semantic Parallels,"** of the first chapter discusses different parallels in terms of content and form between different vujudnames. Of course, the semantic parallels that are manifested in vujudnames are first and foremost in "history" (day, month, year). The "world of spirits" and "the afterlife" can be added to this group. In the context of unreal time, the last two parallels are characteristic of many vujudnames written in different languages. Three terms are given philosophically in vujudnames: the past (the world of spirits), the present (this world), and the future (the other world). The concept of time and timelessness is parallel with space and spatiality. In general, semantics is the same as logic, philosophy, and linguistics, so it is possible to approach this in terms of vujudnames. From a philosophical point of view, semantically parallel, the place and time categories in vujudnames draw attention. We encounter the concepts of different Turkic peoples when they are expressed in both visual and indefinite numbers. Of course, a certain number, semantically, is the number of days, months, or years of human life in the material world.

We should note that this semantic parity of numbers has been classified under the heading of the semantic system of body (being), space, time, and quantity by some linguists, and parallels are highlighted in this context.

Jafarov *divides words denoting age and gender into two major groups, depending on their affiliation with human beings: human names and animal names. He classifies human names as 1) kinship terms 2) age-gender euphemisms 3) age-gender names.*[33] In this context, age-related names in vujudnames are as important as a semantic system. Generally, this system refers to "infant", "baby", "boy", "girl",

32 Fikrətqızı, E. Türk xalqları ədəbiyyatında vücudnamələr: [2 cilddə] / E. Fikrətqızı.– Bakı: Elm və təhsil, – c. 2. – 2018. – s. 57

33 Cəfərov, Q. Azərbaycan dilinin leksik-semantik sistemi / Q. Cəfərov – Bakı: Elm, – 1984. – s. 32

"teenager", "young", "adult", "adolescent", "pubescent", "bride/ bridegroom", "mother", "father", "male", "female/wife", "grand-father", "grandmother", "old", "elder", "greybeard" etc. Words like these express the changing semantic meaning of age and gender. Most of these gender categories are couples: girls-boys, men-women, and old woman-greybeard. When these categories are included in the study, we would like to point out that some of these vujudnames generally reflect the way of life of the human race, some of which are female and some are male.

As the parallels are presented in semantic sequences in each vujudname, the parallels are related to the characteristics of each age group when comparing individual texts. More precisely, even though vujudnames are generally different in form, they are often related and often complement each other with similarities and comparisons of childhood, youth, and adulthood. So, when you look closely, it beco-mes clear that there are different semantic similarities at the beginning, middle, and end of vujudnames. This is because vujudnames, based on religious motives, generally describe the birth of a human being, his birth and life, as well as the last days of his life, surrendering his soul to Azrael, and the life hereafter.

It is noteworthy that the semantic parallelism of the system of images and metaphors used in these descriptions draws attention. Even some of these patterns are used in the colloquial language of communication. The first of these is, of course, the identity of a long life with just two days:

Original version:	English version: (Communicative translation)
Eli boş geldim, eli boş gittim, İki günlük ömür için dünyaya[34].	*To the world for two days of life, I came with nothing, I left with nothing.*

Of course, the names of the body members are frequently men-tioned in vujudnames, especially in the entry and end sections. *"In addition to the phonomorphological features of the body names, there is also a semantic relationship. It shows that these words are in a*

34 Kaya, D. Yaşnameler / D.Kaya– Ankara: Akçağ Yayınları, – 2004, – s. 360

semantic relationship with each other". [35] In vujudnames, the word "body" is often used as a general word for the mother's body, mother's abdomen, or the mother's womb, vessels, bones, fingers, hands, and feet.

Gudrat Jafarov's research involved the study of semantic systems of verbs. In this system, a group of verbs related to age and height variations that are consistent with the contents of vujudnames have attracted our attention. Words related to this system, such as "grow up", "rejuvenate", "get older", "grow older" are often used in descriptions of a lifetime from the beginning to the end.

Thus, the lexical-semantic parallels in vujudnames of Turkic peoples create a content association through semiotic universes in the genre's architectonics.

The second chapter, **"Content Characteristics of Vujudnames"** consists of five paragraphs. There are such paragraphs as "Zoomorphic Vujudnames", "Sufistic Vujudnames", "Vujudnames about Girls and Women", "Biographical Vujudnames", and "Vujudnames Reflecting Historical Events". In the architectonics of vujudnames, content patterns are more stable than form patterns. In fact, the same content feature is unique to all vujudname texts: human life.

Verbal and written literature deals with human life in each of the various forms and formats of vujudnames. But in separate verses, classical literature, and ashug poetry, the vujudname gets new content, some authors describe all human lifetime, some of its various years, and some of its different stages. Changes in the architectonical content of vujudname have also attracted the attention of individual researchers, and they have made different classifications in this context. Turkish scholars Amil Chelebioglu and Dogan Kaya grouped vujudnames they collected in terms of content. They add two new groups to this classification. The last two content groups reflect the social aspects of human life and the world of faith.

In Azerbaijani literary criticism, as vujudnames have not become the object of research, the classification of this form of poetry in terms of content has not been given. In our opinion, the following

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35 Cəfərov, Q. Azərbaycan dilinin leksik-semantik sistemi / Q. Cəfərov – Bakı: Elm, – 1984. – s. 53

groupings in the content features of vujudnames can be made: Zoomorphism; Sufism; Description of girls and women; Description of biography; Reflection of historical events.

The phenomenon of reflection of animal symbolism in examples of oral folk literature is investigated in the paragraph **"Zoomorphic vujudnames".** Zoomorphic symbols are more commonly used in anonymous versions. In the case of anonymous vujudnames, it refers to artistic collections that are the product of the collective artistic creativity of various Turkic peoples. Anonymous vujudnames reflect the points of national thought regarding the stages of human life.

The origins and history of meeting and understanding the concept of time with different animals are ancient. "It is possible to track and record the time in the vicinity of the human race, by measuring natural phenomena by cycles of days, weeks, months, and years by simple systems."[36] The measurement of human life years and years by zoomorphic units in certain vujudnames creates semantic parallels with a 12-year calendar system. In general, certain animals played a special role in the life and households of Turks. *"The Turks gave the name of twelve species of animals for twelve years; They calculated the age of children, dates of wars, and many other things with the circulation of these years.* It should be noted that among some vujudnames, the date of birth is given with the year of the animal calendar. Animal symbolism is also used as a chronometric measurements in vujudnames. In the Turkmen anonymous vujudname, each stage of life is presented accordingly with the likeness of an animal:

Original version:

On ýaşyňda owlaksyň sen / On bäşiňde – toklusyň / Bökmäge-de haklysyň sen / Ýatmaga-da haklysyň / Ýigrimide kürresiň sen / Ýigrimbäşde atsyň sen / Otuz-kyrkda çyn bedewsiň / Elliňde-de itsiň sen / Hem-ä hilegärsiň sen / Hemem akyllysyň sen / Duşman üçin ýaraksyň / Dosta ýakymlysyň sen / Altmyş, ýetmiş, segsen, togsan / Bular özüňe bagly / Gaplaňam bolup bilersiň / Möjegem bolup bilersiň /

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[36] Köksel, B. Divanü Lugat i't-Türk'te Yer Alan Efsaneler // Uluslararası Sosyal Araştırmalar Dergisi, Volume 2 / 9 Fall, – 2009, – s. 264

Şagalam bolup bilersiň / Doňuzam bolup bilersiň.[37]

English version:
(Communicative translation)

Age 10 you are a kid / Age 15- a yearling sheep / You have a right to jump / You have a right to sleep /Age 20 you are brave / Age 25 you are a colt / Ages 30-40 you are a real horse / Age 50 you are a dog / and a fox / also a clever one / You are a weapon against the enemy / You are a good friend / Ages 60, 70, 80, 90 / These are up to you / You can be a tiger / You can be a wolf / You can be a jackal / or a pig.

As can be seen, in this poem, man is likened to a goat, a lamb, an elk, a horse, a purebred, a dog, a tiger, a wolf, a jackal, a pig, a hen, and a rooster. In fact, in the poetics of these vujudname texts, we can see traces of a zoomorphic outlook. In the initial examples of vujudnames, the years of human life are presented in parallel with different animals.

In this poem, which is an example of Turkish folklore, every decade of human life between the ages of 5- 90 is compared to that of an animal. The comparable animals reflect certain human character-ristics. Animals between 5 and 30 years of age are represented by the semantics of power, strength, appreciation, and nutrition in the human population. The semantic load of animals similar to those in the stage of 40-80s is negative. In general, zoomorphic symbolism is reflected in the Turkic peoples' worldviews in various shades and appears in poetic figures such as initiation and interpretation in artistic terms. According to J.P.Roux, the reason for this is their sanctification, as well as their use in domestic affairs.

Archaic puzzles of Turkic peoples reflect the age-old philosophy of animal symbolism. Turkish, Turkmen, Azerbaijani, and Uzbek folklore texts prove this. In another version of the example given above, each stage of life is represented in parallel with a particular animal symbol:

Original version:
Beş çocuk / On koyun / Yirmi delikanlı / Otuz aslan / Kırk kaplan

37 Fikrətqızı, E. Türk xalqları ədəbiyyatında vücudnamələr: [2 cilddə] / E. Fikrətqızı.– Bakı: Elm, – c. 1. 2015. – s. 21-22

/ Elli at / Altmış yat / Yetmiş öküz / Seksen deve / Doksan tavuk / Yüz yumurta / Koy çuvala / Vur duvara![38]

English version:

(Communicative translation)

Age 5- a child / Age 10 -a sheep / Age 20- a puberscent / Age 40 -a lion / Age 50 - a horse / Age 60- relax / Age 70 – an ox / Age 80- a camel / Age 90 -a hen / Age 100- an egg / Put in a sack / Hit the wall!

When we look at these vujudnames, we see that the same animals are used as metaphors. In the ancient Turks, the positive features of each of these animals were praised, and it was desirable for a military commander to represent those advantages.

When we meet these vujudnames with the legends of the Turkic peoples, the traces of zoomorphic symbolism about birth, way of life, death, and, in short, the lifetime can be seen. The legend of "Human life", given in the book "Anthology of Azerbaijani Folklore" (Aghdash folklore), says that *when God created man, he gives him fifteen years of life. After a while, the man is bored. He wants somebody near him. God creates a dog and gives half of its 30-year life to man. Fifteen years later, a man says he needs somebody to help him. God creates a donkey and gives the man half of its life- fifteen years. Fifteen years later, the man again asks God for someone to help him. God creates a horse and gives man fifteen years of its life. Fifteen years later, a man complains that he has nothing to do and he is bored. God creates a monkey and gives 15 years of its life to man as well.*[39] In the Turkish versions of this legend, God first creates a donkey and gives 50 years' life to it. But the donkey does not want to live so long to carry things. God gives him 20 years of life. Then he creates a dog and gives it 25 years. The dog says 10 years' life is enough for it. Then he creates a monkey and gives him 20 years to live. Monkey wants only 10 years of life. Finally, God creates a man and gave him 20 years to live. But the man says that this is too short, and God gives all the rest of the lives of a donkey, dog, and monkey to the man. The semantic parallels of the animals mentioned in these legends and the Turkish calendar

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[38] Kaya, D. Yaşnameler / D.Kaya– Ankara: Akçağ Yayınları, – 2004, – s. 385

[39] Azərbaycan folkloru antologiyası, XVI kitab (Ağdaş folkloru). – Bakı: "Səda" nəşriyyatı, – 2006. – s. 16-17

with twelve animals are clearly seen. Thus, anonymous documents reflect the age-old psychology of ancient Turks of the past. In the genres and legends of Azerbaijan, Turkic, and Turkmen, zoomorphic vujudnames play a special role in the genesis of this genre. This is the emphasizing of zoonimic semantics in the Turkish thinking.

The other paragraph of the second chapter has been written under the heading **"Sufistic Vujudnames".** Sacred content in the genre of vujudname begins with the creativity of Ahmed Yasawi. Sufi vujudnames are based on the content architectonics of Ahmed Yasawi's wisdom, both in classical poetry and in ashug poetry. Ahmed Yasawi is the creator of one of the earliest examples of the genre of vujudnames, as he was the founder of Sufism in the poem of the Turkic peoples.

Ahmed Yasawi's sect played a great role in spreading Sufism among the Turks and left its mark on literary, cultural, and historical monuments. Ahmad Yasawi's influence on the literature of the Turkic peoples, as well as in classical poetry, is also reflected in ashug's poetry. As we know, the poetical expression of Ahmed Yasawi's imaginary approaches has been collected under the title of wisdoms and published under the title "Divani-Hikmet". We find the texts of vujudnames in Ahmed Yasawi's books "Selections from "Divani-Hikmet"" (1991) and "Fagrname" (2016) prepared by Kemal Erarslan.

In his book "Divani-Hikmet", Ahmed Yasawi for the first time in the prose of Turkic peoples expresses the spirit of adulthood in a sophisticated context. Note that in "Divani-Hikmet", 88 separate versions of vujudname were created in six chapters.

The architectonics of Ahmed Yasawi's vujudname is based on the following scheme:

Ascension

Assembly of souls

The rise of spirit

Mother`s womb

Mortal life (ages 1-63)
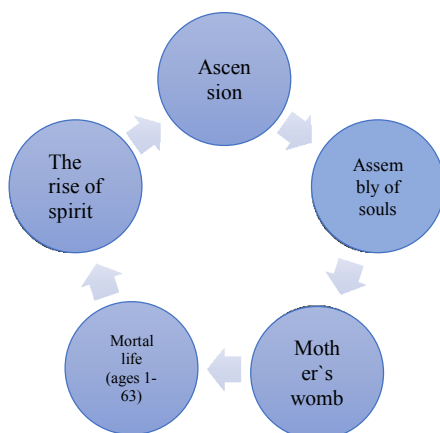
Note that this structure later served as an archetypal piece of content for many vujudnames, with the exception of "Ascension" and "The rise of spirit" parts, and other structural semantic pieces were exemplary in both classical poetry and ashug poetry.

Along with Ahmad Yasawi's "Divani-Hikmet", we come across a vujudname in his work "Fagrname". In general, the second work is just a brief summary of the first one.

The vujudnames in "Divani-Hikmet" and "Fagrname" have Sufistic content and are the description of human life in symbols of souls, the seaside, the sea, the river, the drops, the candles, the land, the oneness of being, and so on. As we have mentioned, Yasawi starts his book in "Divani-Hikmet" with the Ascension event. Then this event, which is also at the heart of the problem of perfect humanity, is the latest stage in the soul of the Sufistic authors. Note that Ahmad Yasawi's other story, "The Story of Ascension", also meets the content and form requirements of vujudname. The poem describes the Prophet Muhammad, the sacred man of Turkistan, rising up to Allah and asking life for his community. The fact that this wisdom is also a book has attracted the attention of Turkish scientist Namig Achikgöz. One of the terms used to express the philosophy of the oneness of being in Sufism is the concept of "the oneness of being". This term, used to denote the relation of the Creator to the part and the whole, is a symbol referring to the concept of existence. The inclusion of one of the first examples of a literary poem by Ahmed Yasawi, a literary poet of the

Turkic peoples, played a major role in the reflection of casual shades in the content architectonics of the genre at a later stage. One of such imaginative symbols is "Bezmi Elest". This expression, which means "Assembly of Souls" is found in Surat al-A'raf 172 of Quran. It is a council on which some supernatural spirits confirm the existence of God before they are born.

Ahmed Yasawi says that he was eight years old when he was a true lover of God, and he had drunk wine from the hands of the sheikh of the sect. This motif, which later emerges as *Buta* or *wineglass* in love epics, stems from Ahmed Yasawi's poetry:

Original version:
Elest şarabını pîr-i mugân doyasıya verdi,
İçiverdim miktarımca koyuverdi,
Kul Hâce Ahmed içim dışım yanıverdi,
Tâliplere inci cevher saçtım, dostlar[40].

English version:
(Communicative translatiom)
Sheikh gave me wine to drink,
I drank as much as I could,
It flamed me inside and out, Haje Ahmed,
I threw pearls at the seekers, friends.

A lover who dranks a divine love from the sheikh of the sect hints some of *the* members of the Assembly of Souls and remembers his murshids. The Turkish Sufi system, formulated by Ahmad Yasawi, has played a major role in defining the content features of classical Turkish literature in later times.

In the Sufism, the sea is a word used as a special symbol and signifies the manifestations of God. Ahmed Yasawi says in the "Fagrname":

Original version:
Kudret ile Hak'tan bize buyruk oldu,
Dipsiz deniz içine yalnız düştüm, dostlar.

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[40] Erarslan, K. Yesevî'nin Fakr-nâmesi / K.Erarslan. İnceleme Araştırma Dizisi, – Ankara: Yayın No: 32, – 2016, – s. 51

O denize kadir Rabb'ım buyurdu,
Allah'a hamd olsun, sıhhat ve esenlikle geçtim, dostlar[41]

English version;
(Communicative translation)
We have been commanded by the Almighty,
I just fell alone into the endless sea, friends.
Almighty commanded the sea,
Thanks to him, I passed through safe and sound, friends.

According to Sufi myths, human beings are also unique in this regard. The 'endless sea' has dual semantics here: 1) Divine light - the soul's place in the universe (in the endless sea); 2) The Spirit's placing in the mother's womb (in the endless sea) by God's command. The sea should be understood here as a "sea of tranquility", not in the real sense. A spirit which parted form God begins to travel. It descends from the world of spirits to the mother's womb and from there to the lighted world, and then the return begins. In vujudname of Khaltanli Tagi it is represented by the sea symbol as well and refers to the journey of the soul in that sea, with the words *blob, wave*:

Original version:
Haqq məni eylədi mütfi anaya,
Güzar etdim qeyri-mehmanxanaya,
Süzüldüm qətrədən düşdüm araya,
Ləpə çəkdi məni qırağa gəldim.

English version:
(Communicative translation)
God made me a devouted mother,
I was a guest in to a non-inn,
I slipped and fell as a blob,
I was pushed away by the wave.

Original version:

Qırx gün qaldı o qətrələr duruldu,
İki qırxımda rəngim təğayür oldu,
Üç qırxımda mənə mələk buyruldu,
Dört qırxımda qan idim, qaltağa gəldim.[42]

English version:
(Communicative translation)
40 days later, those blobs became limpid,
80 days later, my complexion changed,
120 days later, I was declared an angel,
160 days later, I was blood but got stronger.

In vujudnames of Khasta Gasim and Garajaoglan, the concept of the river is of the same Sufistic meaning. According to Sufi literature, the "river" is a semantic parallel of a perfect human being. At the age of thirteen, the dervish who reached the final stage - the door to enlightenment – also gives his characteristic features. Because, as stated in the fictional literature, the door to enlightenment is not linked with intelligence, but a mystery. It is not in vain that the lover, who knows the secrets of the sea of unity in the poem, remembers two other Sufistic metaphors - the symbol of the candle and the moth in the door of enlightenment. Because it is like a moth that opens the door to the Divine Love and approaches it day by day, mourning its existence, and burning with the same candle that is in love with God.

These archetype patterns, created by the great thinker Ahmed Yasawı, symbolize the creation of man, his journey through the world of unity. Vujudnames of both "Divani-Hikmet" and "Fagrname" are given in the nature of Sufistic content of the author's various ages. As you can see, the Sufi symbolism of vujudname texts in "Divani-Hikmet" and "Fagrname" then makes its mark on ashug creativity.

Among the Sufistic vujudnames, risalahs "Vujudname" by Gaygisiz Abdal and "The Sky" by Ashug Pasha have a special place. In the risalah "Vujudname" by Gaygisiz Abdal the word "body" is not given literally, but in connection with the philosophy of existence and the oneness of being.

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42 Fikrətqızı, E. Türk xalqları ədəbiyyatında vücudnamələr: [2 cilddə] / E. Fikrətqızı.– Bakı: Elm, – c. 1. 2015. – s. 183

Ashig Pasha's risalah "The Sky" describes human life in connection with the seasons. This vujudname is written in prose. In this Sufistic content, human life is likened to the four seasons of the year. Human life is described as eighty years. 1-20 years old is compared to spring, 20-40 years old to summer, 40-60 years old to autumn, 60-80 years old to winter.

Jamal Hoja`s vujudname, a poet from Kars is also a leader in Sufistic content. The first eight paragraphs of his vujudname are of Sufistic content, and Jamal Hoja uses other types of archetypes related to these vujudnames: assembly of souls, four elements, trees, stones, cults, etc.

Original version:
Mevcudattan hiçbir eser yok iken,
Emroldu huzur-ı Rahman göründü.
Orda ruhlar cem oldular kemâkân,
Vahdet hanesinde seyran göründü.[43]

English version:
(Communicative translation)
While there is no trace of existence,
It was commanded and peace of Almighty appeared.
The souls gathered together there,
There was a promenade in this unity.

Jamal Hoja calls the assembly of souls a confirmation of the existence of God as "majlisi-kubra". In this assembly, by His command, the creation of the physical world begins, and the places of souls in the material world are defined. As in other Islamic Turkic texts, Jamal Hoja notes that the creation command began with the order "Be!"

Thus, starting with Ahmed Yasawi's creation, this content manifests itself in the content architectonics of vujudname. Its symbols

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43 Uslu, E. Kars İli Âşıklık Geleneği İçinde Kağızmanlı Âşık Cemâl Hoca'da Gelenek, Etkileşim ve Eğitim / T.C. Dokuz Eylül Üniversitesi Eğitim Bilimleri Enstitüsü, Türkçe Eğitimi Anabilim Dalı, Türkçe Öğretmenliği Programı, Yayınlanmamış Yüksek Lisans Tezi, – İzmir, – 2011, – s. 389

and patterns in the texts in "Divani-Hikmet" and "Fagrname" works are then reflected in the texts written in arud, as well as in the creation of certain ashugs.

The paragraph titled "**Vujudnames about Girls and Women**" states that in the poetry of Turkic peoples, about 16 vujudnames refer to the lives of girls and women. As we mentioned above, for the first time in classical literature, vujudname was created for girls in masnavi called "Mehebbetname" written by Manisali Jami in the 16th century[44]. Later, in the works of ashug, vujudnames are describing the lives of girls and women, especially those of youth. However, the architectonics of Manisali Jami's vujudname (the tradition of talking about the age of women and men) does not continue in ashug's works. Only in Hayati Vasfi`s and Oghuz Yorganjioglu's vujudnames both men and women images are compared, and comparisons according to ages are made for both genders[45].

In vujudnames of ashug poetry the life of girls and women is often describe from the cradle to the grave. The lives of women, their images of childhood, youth, and old age are described in vujudnames of ashugs and poets such as Ashug Shenlik, Dollu Mustafa, Poet Ali, Ali Ertekin, Fakhri (Ali Karabulut), Fahmi Gur, Hayati Vasfi, Ijazat, Irfani, Garajaoglan, Mudami. More precisely, it is the expression of a girl's transition from infancy to adulthood and her changing physical characteristics, falling in love at the age of 15-16, being loved and getting married, motherhood, grandmotherhood, old age, and loneliness at the end of her life. Ashug Shenlik`s vujudname is much bigger in volume. The poem, consisting of 14 quatrains, describes the period of a girl's life from birth to the age of one hundred.

In the paragraph entitled **"Biographical Vudjunames"** vujudnames of Ahmet Yasawi, Ashug Bahman Goychali, Dollu Mustafa,

[44] Memmedova-Kekeç E.F. Metinlerarası İlişkide Yaş Destanları (Manisalı Cami`nin "Muhabbetname" Mesnevisi ve Oğuz Yorgancıoğlu`nun "Yaş Destanı" Örneğinde) // Üçüncü Uluslararası KIBATEK Kıbrıs Türk Edebiyatı ve Edebiyatçıları Sempozyumu Bildirileri, 5-6 mart 2018, – KKTC, Birinci cilt, Lefkoşa: Çevik Matbaacılık, – 2018, – s. 223-231

[45] Memmedova, E.F. Kıbrıs Yaş Destanları Üzerine Genel Bir Değerlendirme // – Ankara: Motif Akademi Halkbilimi Dergisi, Kıbrıs Özel Sayısı, – 2013, Pınarbaş Matbaası, sayı: 1, – s. 243-259

Haji Logman Gorgud, Molla Maharram, Mollamurt, Molla Nefes, Molla Juma, Ashug Movlut Ihsani, Ballı Bayragdaroglu, Əbubakr Kerderi Shokanuli, Fahmi Gur, Huseynoglu Balı, Talibi Joshgun, Veysal Jehdi, Yurekli are mentioned.

In the poetry of the Turkic peoples, to be more precise, in the Turkish poetry, among the autobiographical vujudnames, goshma of Talibi Joshgun is also noteworthy. In this poem, the poet, who is still trying to portray human life, starting from the womb, refers to those who have reached the age of twenty-seven. The poet expresses his love for his parents until he was ten years old and loved by his parents. The poet especially emphasizes the age of twelve, that when he reaches that age mobilization was announced in the country and his father is called up to the army. At the age of thirteen, his father died, and the poet's sad days began:

Original version:
On ikide seferberlik kuruldu,
Cümle asker bir araya derildi,
Her birisi bir yazıda kırıldı,
Atamadım yüreğimden sızımı.

On üç yaşımda da fikire daldım,
Babam şehit oldu, ben yetim kaldım,
Umur başa düştü perişan oldum,
Ağlayıp yumardım iki gözümü.[46]

English version:
(Communicative translation)
Mobilization was declared when I was 12,
All the soldiers were put together,
Each had a different fate,
I suffered in my heart.

When I was thirteen, I started thinking,
My father was martyred, I was orphaned,

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46 Fikrətqızı, E. Türk xalqları ədəbiyyatında vücudnamələr: [2 cilddə] / E. Fikrətqızı.– Bakı: Elm və təhsil, – c. 2. – 2018. – s. 283

Affairs left to me, I was upset,
I cried and closed my eyes.

Vujudnames of this kind expresses the author's own life.

In the paragraph of the chapter titled **"Vujudnames Reflecting Historical Events"** the works of ashugs and folk poets like Molla Nefes, Mollamurt, Ashig Bahman Goychali, Jamal are mentioned. The histories of the Turkmen folk poets Molla Nefes and Mollamurt provide some historical information about the lives of the people living at the same period of time with them, not their own. Poetry by Molla Nefes tells about the stages of the life of a man called Karaoglan Bey. A number of poems dedicated to Karaoglan khan in Molla Nefes' works include: "Beys", "He Came", "Coming Karaoglan", "Be Established", "Be Arrived", "Vicegerent", "Future Days", "Karaoglan khan", "Let Me Say", "Yours" and so on. One of these poems is vujudname titled "Arrived in the World".

In the vujudname of Mollamurt, the life and heroism of a man named Gurbanmurat Aga from the age of 10 to 29 years of age are praised. This poem helps me to get some information about the biography of a historian's identity[47].

One of the authors of the twentieth century, Ashug Bahman Goychali's poem is also a work of class reflecting Soviet ideology, glorifying the "Great October Revolution". The book also contains images and realities reflecting the Soviet period, including Lenin, the Red Army, the party, and the collective farm. In the poem of 9 paragraphs, the author links his personal life with historical events in the country[48].

Apart from the above mentioned ashugs, Jamal Hoja, a poet from Kars also draws attention to his personal and historical writing. Thus, the architectonics of this vujudname, which has become an artistic reflection of mysticism, biography, and political and historical events,

[47] Məmmədova-Kekeç, E.F. Türkmən poeziyasında vücudnamənin tarixi seyri (müəlliflər və örnəklər) // "Türk xalqları ədəbiyyatı: mənşəyi, inkişaf mərhələləri və problemləri" mövzusunda beynəlxalq elmi konfransın materialları, AMEA Nizami adına Ədəbiyyat İnstitutu, – Bakı, – 1-2 dekabr 2015-ci il, – s. 215-219

[48] Məmmədova, E.F. Çağdaş vücudnamələr // – Ankara: Motif Akademi Halkbilimi Dergisi, – 2010, sayı: 2, – s. 52-57

has a complex content structure. Jamal Hoja broadly describes the history of the Turkic nation based on traditionally imaginative content, describing the history of the Turkic nation and encouraging the reader to study lessons from history. We see two versions of this vujudname in the sources, "Saga of Age" or "Saga of Creation". This work is a short one in the composition of Dogan Kaya and consists of 35 paragraphs. In Esra Uslu`s research paper titled "Tradition, Interaction, and Education in the Works of Jamal Hoja from Kars" this vujudname is given in detail (74 paragraphs). When comparing, it is clear that the difference between the two texts is that there is no part of the Armenians' actions against the Turks.

Noting that World War I is a disaster for all humanity and the people of the region, Jamal Hoja emphasizes that the Armenians are pursuing a policy of genocide against the Turks in Anatolia. *"In the Saga of Creation, the devastating cycles that began the year 93 with a war continued by the Armenian and Russian occupations for many years, are explained in detail on the situation of the World War I. Historical events in these sections are transmitted to new generations through storytelling, and new generations are expected to learn from these events"*.[49] Jamal Hoja expresses the tragedies in Kars, especially as a result of the Armenian and Russian cooperation:

Original version:
Ruslar terk eyledi Kafkas elini,
Ermeniye verdi millet malını,
O da tutup yaktı gelini, kızı,
Alevler yükseldi duman göründü.[50]

English version:
(Communicative translation)

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[49] Uslu, E. Kars İli Âşıklık Geleneği İçinde Kağızmanlı Âşık Cemâl Hoca'da Gelenek, Etkileşim ve Eğitim / T.C. Dokuz Eylül Üniversitesi Eğitim Bilimleri Enstitüsü, Türkçe Eğitimi Anabilim Dalı, Türkçe Öğretmenliği Programı, Yayınlanmamış Yüksek Lisans Tezi, – İzmir, – 2011, – s. 84

[50] Uslu, E. Kars İli Âşıklık Geleneği İçinde Kağızmanlı Âşık Cemâl Hoca'da Gelenek, Etkileşim ve Eğitim / T.C. Dokuz Eylül Üniversitesi Eğitim Bilimleri Enstitüsü, Türkçe Eğitimi Anabilim Dalı, Türkçe Öğretmenliği Programı, Yayınlanmamış Yüksek Lisans Tezi, – İzmir, – 2011, – s. 393

The Russians abandoned the Caucasus,
And gave the people's property to Armenians,
They grabbed and burned brides and girls,
The flames rose and the smoke appeared.

Apparently, after the 32nd year of his life, Jamal Hoja, which has a Roman account of historical events, speaks of the defeat of the Turkish army, but of still more difficult times when the British had failed. Jamal Hoja says that the region where he was born and ended is turning into an Armenian cult, but that the Turkish nation, especially innocent people, has been repeatedly attacked by enemies. In his yashname, Jamal Hoja also mentions the names of the heroic Turkish pashas and emphasizes that it was their heroism that saved the people from Armenian oppression.

The third chapter, entitled **"Verse and Genre Problems in Vujudnames**," consists of three paragraphs, "Prosaic Vujudnames", "Poetic Techniques of Vujudnames" and "Relationship of Vujudnames with Other Poetry Forms".

The richness and color of the verse and genre landscape of Turkish creativity suggests that there is a rich and varied system in the context of comparative literature. In the course of historical development, poems syllabic, arud and free verse have been studied as a form of "goshma" in Azerbaijani literary studies. However, based on samples collected from oral and written literary examples of various Turkic peoples, we can conclude that the textbook is a separate genre. The fact that the poem is linked to other genres in the historical context, and that the poems related to the creation, life, and different ages of human beings in genres such as gerayli, ghazal, elifname, masnavi, mukhammas as well as the saga and myths do not have a stable structure. Vujudname is characterized by different architectural forms in intergenerational communication.

Turkish scientist Amil Chelebioglu addresses the problem of variations of types in vujudnames and notes the following: "Classical Turkish is more rich and authentic than its originality, field, and shapes. In this way, the irrelevant is not always handled by the general, but the actual identity of our literature, cannot be fully revealed. According to the researcher, it is important to follow the development

path of the genre's architectonics in general and in the context of the Turkish literature in order to fully understand the content and form of the genre's architectonics. In this case, it is possible to clearly see the structural and semiotic changes taking place in the development of any genre. Otherwise, vujudname is understood as a form of ashug's poetry (simply as goshma and gerayli) and goes beyond evaluating the historical layers of the genre's architectonics. However, as a result of the architectural analysis of vujudnames in the literature of Turkic peoples, it is clear that these texts were written not only in poetry but also in prose".

The paragraph entitled "Prosaic Vujudnames" states that prosaic vujudnames, although not numerous, have a special place in the evolution of the genre. From this point of view, it is possible to mention such risalahs as Ashug Pasha`s "The Sky", Gaygisiz Abdal's "Vujudname", Sultan Murad II's "Advices to Fatih Sultan". It should be noted that the first two vujudnames have Sufistic content and focus on the problem of the perfect man. Vujudname of Sultan Murad II has a moral and didactic content.

In the paragraph **"Vujudnames in Syllabic Verse"**, it is emphasized that this kind of vujudnames began with examples of oral folk literature, followed by Ahmad Yasawi's version, and more commonly found in ashug creativity. The syllables composed of ashug creations of various Turkic peoples are mostly in the form of goshma and gerayli. In the pre-ashug period we encountered syllables of verbal patterns. As mentioned above, vujudname has been studied as a form of purely ashug poetry in the history of Azerbaijani philological thought, while literary-theoretical studies have not taken into account the richness of the genre's content and form. Considering that ashug poetry is the next step in the evolution of ozan poetry, we can assume that the vujudnames are not a new form in ashug poetry, a continuation of an ancient tradition. Age attitudes are different from the legends we mentioned earlier. Although the epic biography of the protagonist in "The Book of Dede Korkut" is not fully presented, it talks about the character of certain ages before adulthood.

The presence of vujudname in the 18th section of the Gunbat manuscript of the epos "The Book of Dede Korkut" also indicates the

differences in the history of the development of the genre.

Thus, we can see that in the architectonics of the syllables, high-dimensional examples began with verbal patterns, evolved in Ahmed Yasawi's poetry, and formed in ashug poetry.

In the Azerbaijani literary studies it can be said that "**Vujud-names in Arud"** have been studied only as a subject of oral folk literature and interpreted as folklore texts[51]. However, when it comes to the issue in the context of Turkic literature, the evolution of the genre itself suggests that it is possible to learn in relation to written literature. It should be noted that divan literature and medieval prosaic risalahs also play a role in the dynamics of the genre's development. The next stage in the written literature of the Turkic peoples is the formation of Islamic Turkish literature and the creation of the first examples in this context. Among these examples, it is possible to name the works of "Kutadgu Bilig" and "Divani-Hikmet" first. Note that vujudname in the "Kutadgu Bilig" is eradicated, and the "Divani-Hikmet" version is in a critical state. Another famous poet, Nizami, who created vujudname in masnavi after Yusuf Balasagunlu. He referred to the textbook in the description of the protagonist's way of life in "Khosrov and Shirin", which he wrote in Persian and hazaj meter. Speaking of Khosrov as a hero, Nizami talks about his different ages, as in many of the metaphors we have encountered in various myths, and here he is, in principle, a reminder that a human being has lived up to his 40s and lived a beautiful life.

In general, there is a structural-semantic parallels between the poetic structure of vujudnames in all masnavi genre and the ones in sagas. In the introductory section of various epics like "Manas", "Beckchy", "Kubykul", "Kojojash" we find the motivation and epic biography of the hero's rapid growth. This structure, which is characteristic of epics, also attracts attention as an architectonical element to masnavis we have mentioned. One of the prominent representtatives of classical Turkish poetry, Ashig Pasha's work "Garibname" in 1329, is the size of the fa'ilatün / fa'ilatün /fa'ilün of Arua verse. We see that in the masnavi of Ashug Pasha there is another element of poetic

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[51] Məmmədova-Kekeç, E.F. Türk xalqları ədəbiyyatında əruz vəznli vücudnamələr // – Bakı: "Türkologiya" jurnalı, – 2019, sayı 2, – s. 32-41

element – elements of the likeness. Ashig Pasha describes 80 years of human life as compared to four seasons.[52]

As the proportion of words taken in the language of Ashug Pasha is greater than that of Yusuf Khas Hajib, there is little discrepancy in the eruption.

Another name for "Mehebbetname" of the 16th-century author Manisali Jami is "Vamig and Azra". Here's another breakthrough: lives of the two main hero characters is described from birth to early youth. The works we are referring to are from the 11th to 16th centuries and reflect the status of the vujudnames from the archaic saga texts of the Turkic peoples` ashug works. Although these vujudnames were not created as independent works, they have undergone certain developmental processes within the masnavis. Since the sixteenth century, the most widely used engravings in ashug art are in the vicinity. Structural and semiotic features of the powered vujudnames are based on the so-called "Kutadgu Bilig". Thus, in vujudnames written in arud one can see the first or the second decade of the hero's life. Ashig Pasha summarizes the life of the person in 80 years. In vujudnames written in this structure, we come across a comparative presentation of life with the seasons. Vujudnames in arud are semantic in two ways: 1) the expression of the certain age of the hero's life; 2) general overview of human life. The didactic content of the second semantic group is stronger. The first direction is connected with the name of Nizami Ganjavi and the second direction is named after Yusuf Balasagunlu. In the "Kutadgu Bilig ", the erudition is not yet fully adapted to Turkish poetry, and the number of words taken is not always met. In the works of later authors, the Arabic and Persian words have become more and more compatible with the arud verse. This aspect is indicated by the fact that a number of manifestations terms are related to the linguistic and stylistic features of the period, and the lexical and technical features of these terms are attributed to them.

The next paragraph of the third chapter of the dissertation is titled "**Vujudnames in Free Verse**". The philosophy of human life,

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[52] Âşık, P. Garib-nâme. [Elektron kaynak] Hazırlayan: Prof. Dr. Kemal Yavuz. İstanbul: 2000 URL: http://ekitap.kulturturizm.gov.tr/Eklenti/10669,garib-namepdf.pdf?

the problem of existence, and the way of life, as always, is one of the main themes of literature in modern times. The ways of life, as well as different stages of life, can be summarized in small-scale works, as the themes of separate large-scale novels. From this point of view, regardless of the size of the vujudnames, it attracts attention as the chronicles of life, which are more symbolic. The tradition, beginning with Ahmed Yasawi, has continued for many centuries in the works of various Turkic peoples on the basis of almost the same themes and forms. Even among many vujudnames, the variation is simply written in different Turkic languages, and in some "mohurbends", the author's name is changed. The similarity in point of view is also apparent in the structure of the poetic form. In classical literature, vujudname is in the form of *risalah*, in the context of the *masnavi*, but in ashug art they are given as the poetic forms of *gerayli* and *goshma*. In the XX-XXI century, the examples of vujudnames are mostly in the form of free verse. Such vujudnames are to some extent far removed from previous patterns.

In vujudnames in free verse, the age stages of a person are often reflected in the background of daily social and moral problems. Of course, the description from the age of one to one hundred years that we see in classical vujudnames, is no longer a characteristic feature for modern vujudnames. In the Turkish poetry of the Republic period, we also find vujudnames written in free verse. In general, the Turkish literature of the nineteenth century has undergone a gradual decline in the classical poetry tradition in the twentieth century, with poems written in new forms and content. This literary process, manifesting itself in all genres, also influenced the updating of the genre of vujudnames. Although the era of the Turkic poetry after formation of Republic is based on old traditions, the works of Nazim Hikmet, Jahit Sikki Taranchi, and Ozdemir Asaf are not only the life model, but also psychological and social life in diferent age stages are described[53]. Ozdemir Asaf's poem "What I Learned from My Life" reflects a lyrical-psychological approach to what happens in human life between

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[53] Məmmədova-Kekeç, E.F. Mətnlərarası əlaqədə vücudnamələr və müasir türk şeiri // – Bakı: AMEA-nın Xəbərləri. Humanitar elmlər seriyası, – 2018, sayı: 1, – s. 111-116

the ages of 5-95. Describing the most memorable years of his life at the age of five, Ozdemir shares his life lessons in childhood, youth, and old age in his book:

AGE 5 I learned how much yelling of my mom and dad scared me.

AGE 7 I learned when I smiled while I was smoking, the smoke came out from my nose

AGE 12 I learned if you want to know the value of something it is better stay away from it for a while

AGE 13 I learned when my mother and father were hand in hand and kissed I felt happy

AGE 15 I learned sometimes animals heard my heart more than humans.[54]

During many centuries, vujudnames haven't been subject to the psychological and sociological factors experienced by people at different ages. Sometimes Ozdemir Asaf and his predecessor writers have similar views of their youth depending on the overall life of the individual. We find a modern vujudname in the works of Jan Yujel, one of the most famous poets of the Republic of Turkey. This poem, written in allegorical style, is also written in free verse. The heroes of the poem, entitled "Ages 25, 35, 40, and Today," describes different ages of the author's life. The poet, who invites his 4 different age stages as guests, emphasizes that each age period is unique in itself.

Let me put them together and make a nice talk-
… Arrived.

Me 20 years old,
Me 35 years old,
Me 40 years old
Me Today -we are four. [55]

The poems of Turkish poets like Omar Eken and Jahan Uluishig

54 Kaya, D. Yaşnameler / D.Kaya– Ankara: Akçağ Yayınları, – 2004, – s. 13
55 Yücel, C. 20 Yaş 35 Yaş 40 Yaş Ve Bugunki Ben. [Elektron resurs]
URL: https://www.milliyet.com.tr/siirler/20-yas-35-yas-40-yas-ve-bugunki-ben-6513067

are not only in free verse but also reflect the thoughts of the older people, their daily concerns and social and moral problems in this context.

Although the content of the vujudname of the author of Jahan Uluishig is traditionally protected, there is innovation in terms of style and form. Most of the vujudnames we collect from the literature of the Turkic peoples are in the form of *goshma*. Occasionally we come across vujudnames written in *gerayli* genre. Jahan Uluishig`s yashname is chosen in this regard. The poem, written in the form of free verse, is called "Thirty Yashnames". This naming is not accidental. The poem stems from a desire to dedicate poetry to the three decades of the author's life, which turned thirty. Thus, we find in the literature of all Turkic peoples the free manuscripts written in the form of poetry. These formulas are not only shaped according to the architectonics of modern poetry, but also involve changes in the content. Unlike previous versions, human life is presented in an individual-psychological aspect rather than in its general character.

There is some controversy in literary criticism about the genre of vujudnames in the paragraph **"The Relationship of Vujudnames with other Forms of Poetry".** The historical architectonics of the genre is characterized by various form structures. This form, in addition to the lack of a stable size of vujudname, is also known as the genre, which is called *gerayli, goshma, masnavi, saga, ustadname* and so on. Such structures are also examples of the content of human life.

1. Vujudname has gone through a multi-stage development.

2. Vhe vujudname is an example of oral folk literature.

3. Vhe vujudname is an example of written literature.

4. The architectonics of vujudname is based on folklore and classical poetry .

Identifying the sources of the genre's ideas and semantic unity are also important issues in the historical poetry of vujudnames. Resources relate not only to the content but also to the form. Note that starting with the Goyturk monuments, the earliest example of the Turkic peoples has been extended to "Kutadgu Bilig", from the "Divani-Hikmet", the original source of the Turkish Sufi poetry, to the "Vujudname" book of Gaygisiz Abdal , and vujudnames incurporate

the historical, cultural, and poetic characteristics of each development process of each period. In classical literary texts, including vujudnames, we see traces of Islamic religious faith. The traces of this belief system and the quotations from Quran are evident in vujudnames written before the USSR. Although basing on the text of Quran the architectonics of classical poetry and ashug art are unchangeable, and the authors differ in terms of inter-text communication, vujudnames appear as the same examples. In modern literary critisism in order to understand any classical text it is important to explain and interpret the place and role of the other classical text inside it. Thus, a vujudname text has resources that are common to this polyphonic system because it is the source of many symbols and meanings derived from Islam. These resources are mainly:

1. Quran;
2. Hadith;
3. Gisseyi-anbiya.

In addition, a small number of anonymous documents reflect traces of ancient Turkish mythology. It is possible to note the role of socialist realism in the sources of ideas of vujudnames written in the 20th century in the USSR. The semantic unity in the architectonics of vujudnames of Turkic peoples is based on the appeal of religious motives.

In the paragraph **"Religious Motives"** religious sources that play a major role in the evolution of history of vujudnames are mentioned. Vujudname is a genre that describes the origin, birth, stages and ages of life, death, and the life hereafter. As the primary source of both the mystic and the ashug poetry, Quran and its verses are an important source. The literary examples that appeared during the Karakhanid era – after the Turks converted to Islam – are the literary examples of this religion. One of the first examples of Islamic Turkic literature are vujudnames written in masnavi genre in "Kutadgu Bilig". Generally, the first vujudname example in the written literature after the Orkhon monuments appears in the book "Kutadgu Bilig". From that example, the Islamic influence in Turkish poetry is beginning to appear. We also find that many quotations and statements from Quran are cited in vujudnames. One of the main reasons for references to

Quran in vujudnames is the author's desire to reinforce his ideas on the basis of this holy book, as it is written in a didactic aspect and out of the semantic requirement of the genre. In other words, just as the authors of the vujudnames use the colloquial speech to put their thoughts and ideas into the language of the people to reinforce their ideas, the fact that as a result of its verses Quran is an important source.

In the literature of the Turkic peoples the general semantic architectonics of vujudnames has a religious content. The Turkic peoples' origins are based on the following religious semantic groups, beginning with Ahmed Yasawi's works:

(a) God, (b) angels; c) religious books; d) prophets; e) verses and surahs; f) the life hereafter; d) resurrection; h) paradise; i) hell.

Among them, first of all, God takes the first place in the semantic structure because he acts as a creator. Generally, God is the Creator of the universe and men in the universe. In this context, the architectonics of many vujudnames is built on the following content line: 1) creation 2) human life 3) death 4) the life hereafter.

Religious motives appear more often in the description of the 1st, 2nd, and 4th stages, and in the author's paradigm, the reference to the verses and surahs in Quran is intended to reinforce the idea from a didactic perspective. In the case of the randomly written versions, human life is also symbolic and emphasizes the importance of deserving the hereafter in this life. The quotations from Quran in vujudnames draw attention from different angles. Following Islam, hadiths are spread among Muslims as well as Quran, letting people know about the world and the hereafter, and many hadiths play a major role in spreading Islam. In the literary works written under the influence of Islam, the strong influence of these surahs and hadiths is evident. Thus, not only is Quran the most important source of ideas, but the hadiths also play a leading role.

Vujudname writers wrote poems under the influence of these well-known hadiths all over the Islamic world. The followings are based on hadiths in the text of vujudnames:

1) The pain of the grave;
2) Nakir and Munkar;
3) Resurrection in Damascus;

4) Mediation etc.

We see that all these motives are addressed in the description of the stage after the end of life. At the end of religious and mystical vujudnames, there are descriptions of how Azrael takes the soul, the burial of a man, the interrogation of two angels, the blowing of the archangel, and the gathering of all the people in Damascus. These descriptions were written mainly from the narrations in hadiths. The hadiths provide extensive information about two angels named Munkar and Nakir. The angels question people after they die.

At the end of many vujudnames, the image of Munkar and Nakir takes a special place in the grave. Some of the authors of these texts call these angels "two persons." As it is stated in the hadiths, "two persons" are interrogating a buried person. In the vujudnames Munkar and Nakir are also described as "angels of the grave". Thus, vujudnames describe man as a creature born out of the world of spirits and returning to that world again. The Hereafter is the most important part of the life of a person after death in vujudnames. The Hereafter, which begins in the grave, continues with the expectation of the Day of Resurrection. On the Day of Resurrection, it will become clear, and people will go to a world where they will live forever – either in Paradise or in Hell. The person who intercedes for Muslims on that day is Prophet Muhammad. The information given in the hadiths and related verses in Quran is reflected by the authors of the book as the final stage of human life in the Hereafter.

Thus inter-textual relations in vujudnames are formed in the context of Islamic values. Religious motives in vujudnames also cover events and legends related to the prophets. These stories about individual prophets are usually included in vujudnames through their poetic form of teaching In this regard, stories from Quran, themes from the "Shahname", and stories about lovers who fall in love are among the most frequently used topics vujudnames. The similarities between the topics used in vujudnames and classical literature are noteworthy. We can group the topics used in vujudnames as follows:

1. Narrations from Quran, hadiths, and religious topics;
2. Descriptions of "Shahname";
3. Love-related references;

4. Legends, etc.

There are many stories in Quran that relate to the lives of different prophets, which are widespread among Muslims and in Islamic literature.

Thus, the religious motives in vujudname samples of various Turkic peoples are attracting attention. This is also due to the fact that vujudnames are at the same time instructive, as well as the origin of Islamic Turkish literature.

In the paragraph entitled "**Historical Stylistic Semantics**", the vujudname art of Turkic people has its own poetic system in terms of language and style. Of course, folklore and written literature examples have a distinctive style in long-standing vujudnames. Generally, vujudnames, which are the embodiment and development of human life, gain the quality of individual language features and styles, depending on the identity of the writer, the period in which he lives, and the representative of the Turkish people. Stylistic differences in the historical context of literary language and the variations in lexical layout between the medieval texts and the productions of later periods show themselves. Ahmad Yasawi, one of the earliest examples in the written literature of the Turkic peoples, is semantically religious and imaginative in nature, and the vocabulary of vujudnames also resonates with it.

Since the first examples of vujudnames in the written literature are found in Orkhon monuments, it is necessary to begin their analysis of the genre from the date of the Goyturk era. Kul Tigi is described as a hero from the age of seven, and Bilge Kagan from the age of eight. When describing the life history of the hero, a description is given for different ages.

The period of Khaganiyya Turkish is a special milestone in the creation of vujudnames. Yusuf Khas Hajib's "Kutadgu Bilig", Ahmad Yasawi's "Divani-Hikmet" are the magnificent monuments of the medieval Turkic period under Islamic influence.

If the description of human life in the texts of Goyturk are closely linked to the heroic motives, it gets a new style starting from Ahmed Yasawi's works. In "Kutadgu Bilig", it is impossible to see the paradigmatic approach to Goyturk monuments, starting with the age

of forty. In this text, a man is not described as a politician or a hero, but as an individual approaching the end of his life. It also draws attention to the new version of the didactic content of the work of Islamic influence:

Odungıl ay kökçin ölümke anun
Bu keçmiş kününgke sıgıt kıl ünün

Keçip bardı öd kün yavalık bile
Bu kalmış kününg birle uzrüng tile.

Translation: O gray-haired wake up, prepare for death; cry and whine for your past days.

Life passed in vain, at least spend the remaining days with repentance and. [56]

The same architectonical content is characteristic of Ahmed Yasawi's textbook, and through his wisdom, the book is gaining momentum in its development. Ahmad Yasawi incorporates Islamic genre concepts and supernatural content into the genre of identity. Age of seven is the beginning of heroism and bravery in Goyturk, while in Ahmed Yasawi's personal style this age begins after meeting Arslan Baba.

One of the most famous representatives of the ancient Anatolian Turkic language history is Ashug Pasha. Ashug Pasha used vujudname in "Garibname" and in the book "The Sky". In Ashug Pasha's personal style of creation, Ahmed Yasawi's creativity plays a great role in his artistic character and is based on imaginative templates and metaphors. Anatolian Turkish was also written in some vujudnames. These works have lexical-style features of classical literature. These charts are the leading portrayals of life, similar to the seasons. Beginning with Ashug Pasha's creation, this style, which is included in the semantics of the textures, continues to be followed in the later years. Ashug Pasha also enjoys the tradition of his predecessor, as it is advised not to spend his life in vain, to know the value of every passing day.

Vujudname creation is characterized by ashug creativity in the

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[56]Çelebioğlu, Â. Türk Edebiyatında Yaşnameler / Â.Çelebioğlu. Eski Türk Edebiyatı Araştırmaları. – İstanbul: MEB.Yay., – 1998, – s. 383-384

new Turkic period. The sixteenth century is a special period in the formation and development of ashug art. It is also the stage of differentiation of the Turkic languages. This is the period when first vujudname examples are seen in ashug art. The vujudname art of Turkic peoples such as Anatolia, Azerbaijan, Turkmen, Uzbek, Kazakh is enriched during this period. In vujudnames of this period you can see the obvious effects of all the monuments of the past, especially sayings of Ahmed Yasawi. The didactic aspect of this period's vujudnames is also leading. The use of Quran and hadiths in ashug art is more appealing. In general, in ashug art, the architectonics of vujudnames gives particular attention to the description of the afterlife. The motives of gravity, the inquiry of Munkar and Nakir, the Bridge of Sirat, the blowing of Israfil, and the intercession of the Prophet Muhammad appear in ashug vujudnames. These vujudnames are in syllabic verse.

Although different personalities of different ashugs manifest themselves in different personalities, patterns and formulas have become universal in their creative architectonics. In fact, vujudname texts relating to ashug creations are notable for their general content and form features. The personal style of ashug art is also characterized by the creation of biographical vujudname of personalities and motives. Contemporary and the latest Turkic era of vujudname art covers the XX-XXI centuries. Modern style of this writing is related to the historical context. The inclusion of many Turkic peoples in the Soviet period after the 1920s also causes specific changes in their vujudnames. Just as there is a recession in religious content, we can see that many of the ashugs of the genre also incorporate Soviet-era, use period-related terminology in their vujudnames[57].

In Turcological linguistics, the most recent era is characterized by the Turkish era as the period after the 1990s. 58. Since that time, there has been a tendency for free verse poetry in the form of vujudname, as well as the focus on social issues. Issues related to women,

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[57] Memmedova-Kekeç, E.F. Sovyetler Dönemi Yaşnamelerinin Muhteva Özellikleri (Türkmen, Azerbaycan ve Karakalpak Yaşnameleri Örneğinde) // – Ankara: Folklor/Edebiyat dergisi, cilt 22, sayı 88, – 2016/4, – s. 217-225

[58] Xəlilov, B. Türkologiyaya giriş / B.Xəlilov – Bakı: Bakı Çap Evi, – 2013. – s.163

as well as abortions in the mother's womb, have attracted attention in recent times.

One of the most important factors contributing to the semantic cohesion between vujudnames is the archetypes, which are described in the paragraph of the fourth chapter titled, **"Narration Patterns-Archetypes".** Archetype is a symbol based on genetic memory, from mythic texts to intertextual communication, to the works of modern authors.

The concept of archetype is a psychological and philosophical term put forward by Carl Gustav Jung. According to Junk, the archetype is the epitome of collective change in human imagination. He presents this concept as compared to Plato's idea. According to Plato, each being exists in the form of ideas in the metaphysical world prior to matter. Jung argues that the archetype refers only to the form, not the content.

The archetypes manifest themselves in both oral and written literature. In ashug works, we come across such archetypes as examples of centuries-old common artistic experience. Such archetypes act as common symbols of collective change. Such a chain of communication between different texts by M. Bakhtin is called intertextual dialogue or polyphony. Such polyphonic elements range from myths to classical poetry and from that to ashug poetry. We find archetypes like the wise old man, four elements, mother, cave, shadow, hero, number.

One of the archetypes identified by C. Gustav Jung is the wise old archetype. This archetype comes to the hero in his difficult times, and the manifestations are different. Jung defined this as the "archetype of the soul". The manifestations of the wise old archetype in Ahmed Yasawi's book are spirits, prophets, Chiltan, Khizir, Arslan Baba, Piri-Mugan, grands. Then, in ashug's activities, the wise old archetype reaches out to help the hero in the Hereafter to save him from the interrogation of Munkar and Nakir.

In many versions, the main archetype is represented by symbols like "river", "mercy", "breast milk", "grave".

We can see the archetype of the hero in vujudnames, starting with Ahmed Yasawi. According to Jung, in a dream, a fairy tale, and

a myth, the hero travels and returns after a certain period. Of course, many things happen to him during this journey and travel and those events play an important role in his improvement. Although vujudnames do not talk about such a worldly journey, it is about traveling the world - the pursuit of the soul. The spirit that comes from the metaphysical world to the physical world and then returns to the metaphysical world symbolizes the heroic archetype. The contents of the vujudnames are summarized in the form of the creation, birth, and return of a person.

The numerical archetype has a special place in vujudnames, and numbers are generally addressed to:

1) The numbers used to describe the process of man's creation in the spirit world;

2) Numbers used to express the anatomy of a person in the mother's womb;

3) Numbers used to describe human life by age.

The paragraph entitled **"Narration Patterns – Formulas"** of the fourth chapter of the dissertation discusses the key elements in the narratological structure of vujudnames. In vujudname architectonics, these patters facilitate security and act as a ready-made material. We can evaluate those patterns as formulas.

One of the factors contributing to the poetic system of vujudnames is formulas that are used by all authors, sometimes used as templates, and sometimes modified. Studies of formulas in folklore have been more often applied to legends and fairy tales, and there has been no extensive research on the formulas of other genres. Vujudnames of the Turkic peoples is one of the problems that has not been studied in the theory of formulas.

The formula is essentially a stereotype element of narration development and acts as a structural element of the various levels of speech that shapes transportation as ready-made patterns in different speakers' languages. "*Repetition is the main functional quality of the formula. The formula on the one hand and the improvisation on the other hand complement each other as two poles of verbal art*"[59] We

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59 Nərimanoğlu, K. V. Azərbaycan eposunun poetik sintaksisi / K. Nərimanoğlu – Bakı: Oskar, – 2009. – s. 240

also observe in our research how these poles have taken place in vujudname creativity. We see that some 200 vujudname texts are created on the one hand, and on the other, every time a new author creates a creative act, new content and form is brought to the traditional with different improvisations.

Different classifications of formulas have also been made in the scientific and theoretical literature, and formulas used in different parts of the theory have been classified by linguistic and logical principles:

1*) Syntagmatic principle*
2) Semantic principle
3) Linguistic principle[60]

We can see the same pattern in vujudnames. Because the semantics of the vujudname is related to human life, all the examples are based on universal content. Some authors use semantically common words and phrases when creating biographies or essays on human life in general. From this perspective, we can group those formulas in the form of start, medial, and end formulas.

From a syntagmatic perspective, the initial patterns in vujudname formulas are divided into two groups:

1) Beginner formulas specific to religious and imaginary terms;

2) Beginner formulas that are specific only for the vujudnames that reflect human life.

As a spiritual starting point for the first group, the author's vocabulary also contains typical religious-imaginative standard **words and acts as starting formulas.**

Starting formula: Yoxdan var etmək//eyləmək
To create from nothing // to act

Yoğurdu balçığım *yoktan var etti*[61]***;*** *Bizi* ***yoktan var eyledi***[62]***;*** ***Yoktan var edip*** *seyredin âlemi*[63]***;*** *Gudratyn bildirdi,* ***ýokdan bar etdi***[64] *(Qüdrətin bildirdi,* yoxdan var etdi); ***Yoxdan məni*** var ***edəndə***

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60 Nərimanoğlu, K. V. Azərbaycan eposunun poetik sintaksisi / K. Nərimanoğlu – Bakı: Oskar, – 2009. – s. 249

61 Kaya, D. Yaşnameler / D.Kaya– Ankara: Akçağ Yayınları, – 2004, – s. 198

62 Yenə orada, s. 380

63 Yenə orada, s. 326

64 Fikrətqızı, E. Türk xalqları ədəbiyyatında vücudnamələr: [2 cilddə] / E. Fikrətqızı.– Bakı: Elm, – c. 1. 2015. – s. 159

ilahım[65]

Transfer formula: *Bədrlənmiş ay olmaq.*
To become a full moon

Dokuzumda **bedirlenmiş ay oldum**[66]*; On beşimde* **bedirlenmiş ay oldum**[67]*; Səkkizində hilal qaşlar əyilir, Vəchi bədirlənir, xumar göz olur*[68]*; On dördündə* **bədirlənmiş ay oldum**[69]*; On beşində* **bədirlənmiş ay oldum**[70]*; On beşində döndüm* **bədirlənmiş aya**[71]*; Otuzunda tutdum maya,* **Bədirlənmiş döndüm aya**[72].

Ending formula: *Saç-saqqalı ağarmaq.*
To get older

Əlli yaşa yetdim, **ağardı saqqal**[73]*; Əlli beşdə qalmaz dünya işinə,* **Qar yağar çal uğrar görklü başına**[74]*; Altmışda sini-salım bitirdim,* **Saqqalım ağardı,** *sözüm itirdim*[75] **Saçu sakal hub akardı könglüm kara, Ruz-ı mahşer rahm itmeseng halım tebah**[76]

The paragraph of the dissertation, entitled "**Poetic Patterns**" focuses on poetic figures. The poetic figures we call poetic templates in the genre's architectonics appear in the representation of human life with the analogies and metaphors of the literary imagination of various ashugs and poets.

Here are some examples of versions that show that these examples are completely based on examples.

We find some examples among vujudnames that are based on metaphores. An example of this is the variants of the similar texts in Azerbaijan, Turkey, Turkmenistan and Cyprus. In general, we can say

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[65] Yenə orada, s. 38

[66] Kaya, D. Yaşnameler / D.Kaya– Ankara: Akçağ Yayınları, – 2004, – s. 368

[67] Yenə orada, s. 206

[68] Fikrətqızı, E. Türk xalqları ədəbiyyatında vücudnamələr: [2 cilddə] / E. Fikrətqızı.– Bakı: Elm, – c. 1. 2015. – s. 59

[69] Yenə orada, s. 201

[70] Yenə orada, s. 28

[71] Yenə orada, s. 29

[72] Yenə orada, s. 57

[73] Yenə orada, s. 154

[74] Fikrətqızı, E. Türk xalqları ədəbiyyatında vücudnamələr: [2 cilddə] / E. Fikrətqızı.– Bakı: Elm, – c. 1. 2015. – s. 68

[75] Yenə orada, s. 184

[76] Kaya, D. Yaşnameler / D.Kaya– Ankara: Akçağ Yayınları, – 2004, – s. 124

that vujudnames written as examples of oral folk literature are based on similarities. These vujudnames are more zoomorphic.

In vujudnames, the quotations are often associated with seasons. This kind of analogy in architectonics in vujudnames is derived from the classic tradition.

One of the most frequently used poetic figures in vujudname art is the contradiction. Comparative descriptions of different years of life are contrasted with descriptions of inconsistencies within a wider text or inner or outer lines:

Original version:
Yüz yaşında iman gərək yarısa,
Vəsiyyətin edər sözü varısa,
Qurbani der, ömür yüz qarısa,
Könül der, təzəyəm, buta yaxşıdır.[77]

English version:
(Communicative translation)
At age 100 have faith in God,
Make your testament if you have,
Gurbani says, what if to live 100 years,
My heart says I'm still young, I prefer love.

In this example, the contradiction is not made by opposite words, but by a comparative presentation of the textual meaning. Life goes on and on, a person gets old physically, and sometimes the human soul is young despite all this physiological process.

Thus, the system of artistic images that we call poetic forms in vujudname architectonics is not only diversified but also enriched by new authors in the history of the development of vujudnames.

The items obtained throughout the dissertation are summarized in summary.

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[77] Fikrətqızı, E. Türk xalqları ədəbiyyatında vücudnamələr: [2 cilddə] / E. Fikrətqızı.– Bakı: Elm, – c. 1. 2015. – s. 168

The main items of the dissertation are reflected in the following published works of the author:

Books:

1. Türk xalqları ədəbiyyatında vücudnamələr: [2 cilddə] / E. Fikrətqızı.– Bakı: Elm, – c. 1. 2015. – 224 s.

2. Türk xalqları ədəbiyyatında vücudnamələr: [2 cilddə] / E. Fikrətqızı.– Bakı: Elm və təhsil, – c. 2. – 2018. – 316 s.

3. Devriye, Yaşname, Elifname / E.Memmedova-Kekeç – Almaniya, Saarbrücken: Türkiyə Alim Kitabları Nəşriyyatı, – 2016. – 112 s.

4. Vücudnamələrdə mətnlərarası əlaqə – Bakı: Elm və təhsil, – 2018. – 256 s.

Articles:

5. Vücudnamə: mənşəyi və variantları // – Bakı: Azərbaycan şifahi xalq ədəbiyyatına dair tədqiqlər, AMEA Folklor İnstitutu, – 2010, sayı: 32, – s. 119-132

6. Azerbayjan, Kipr we Türkmen Edebiyatyndaky Yaşnama // Mollanepes we XIX Asyr Türkmen Durmuşy halklara ylmy maslahatyn nutuklarynyn gysgaca beyany, 2010-njy yylynyn 8-10-nyj apreli, – Mary, – 2010, – s. 78-79

7. Məxdumqulu Fəraqi və Molla Nəfəsin vücudnamələri // – Bakı: Azərbaycan şərqşünaslığı jurnalı, – 2010, sayı 2, – s. 9-14

8. Dastan ənənəsi kontekstində klassik vücudnamələr (Güney Azərbaycandan toplanmış yeni örnəklər) // "Türk epik ənənəsində dastan" Ortaq türk keçmişindən ortaq türk gələcəyinə VI Uluslararası folklor konfransının materialları. – Bakı, 25-26 noyabr, –2010, – s. 167-172

9. Çağdaş vücudnamələr // – Ankara: Motif Akademi Halkbilimi Dergisi, – 2010, sayı: 2, – s. 52-57

10. Türk Tasavvuf Şiirində Elifname-Yaşnamenin Senkretik Bir Örneği Üzerine // XXI. Yüzyılda Türk Dünyası Uluslararası Sempozyum Bildirileri. – Lefke - K.K.T.C 02 - 05 Aralık 2010, – Ankara: EkoAvrasya Yayını, – 2011, – s. 231-243

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The defense of the dissertation will be held on 14 March, in 2022 at 14:00 at the meeting of the One-time dissertation consul BED 1.18 based on dissertation consul FD 1.18 of Supreme Attestation Commission under the President of the Republic of Azerbaijan operating at the Institute of Oriental Studies named after Z. Bunyadov of Azerbaijan National Academy of Sciences

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The abstract was sent to the necessary addresses on 11 February 2022