

**REPUBLIC OF AZERBAIJAN**

*On the rights of the manuscript*

**ABSTRACT**

of the dissertation for the degree of Doctor of Philosophy

**CULTURAL ANTHROPOLOGY AND RULES TO BE  
FOLLOWED (THE EPICS “KITABI-DADA GORGUD” AND  
“THE NIBELUNGENLIED ”)**

Specialty: 5716.01- Azerbaijani literature

Field of science: Philology

Applicant: **Faxriyya Ahad Kazimli**

**Baku – 2025**

The work was performed at the Department of Azerbaijani Literature, Baku Slavic University.

Scientific supervisor: Doctor of Philological Sciences,  
Professor  
**Rahila Mammad Geybullayeva**

Official opponents: Doctor of Philological Sciences,  
Professor  
**Vagif Soltan Verdiyev**

Doctor of Philological Sciences,  
Professor  
**Khatira Badraddin Bashirli**

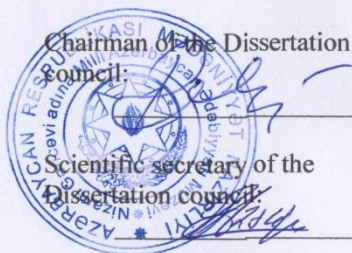
Doctor of Philological Sciences,  
Associate Professor  
**Lala Tofiq Hasanova**

Dissertation Council ED 1.31 of Supreme Attestation Commission under the President of the Republic of Azerbaijan operating at the Ministry of Culture of the Republic of Azerbaijan National Museum of Azerbaijani Literature named after Nizami Ganjavi

Chairman of the Dissertation Council: Full member of ANAS, Doctor of Philological Sciences, Professor  
**Rafael Baba Huseynov**

Scientific secretary of the Dissertation council: Doctor of Philosophy in Philology  
**Ilhama Mursal Gultekin**

Chairman of the scientific seminar: Doctor of Philological Sciences, Professor  
**Jalil Garib Naghiyev**



## GENERAL CHARACTERISTICS OF THE THESIS

**Topicality and degree of study of the subject.** Cultural Anthropology in epic texts acts not only as behavioral labels, but also forms the motif structure of the plot. Tablecloths, costume labels, the place and position of female and male characters in the social hierarchy attract attention as an essential issue of epic poetics.

The rules to be followed in archaic Oghuz and German societies are also of interest in terms of the restoration of ethnic thought. The comparative typological analysis allows us to follow the projection of parallel motives, archaic ritual rules of behavior in the plots and images in the epics “Kitabi-Dada Gorgud” and “The Nibelungenlied” involved in the study.

The rules to follow shape the axiological world of both epic texts. Behavioral stereotypes of epic heroes, clothing, table labels determine the ethno cultural context. In short, cultural anthropology plays an essential role in the formation of communicative relations and the semiotic system.

The globalization of science and research and the expansion of interdisciplinary integration open up new opportunities for comparative studies. The entry of philosophy, culturology, psychology, ethnography, and other humanities into literary criticism leads to the formation of a new perspective.

Comparative analysis of epic texts belonging to different ethnocultural systems in the study of German and Turkish cultures, the medieval Oghuz and German epics – “Kitabi-Dada Gorgud” and “The Nibelungenlied” have different semiotic-semantic codes, plot-narrative traditions.

The interpretation of these monuments, which perfectly preserve different discourses (historical, ideological, social, etc.), requires new approaches, one of which is cultural anthropology. Cultural anthropology, as a methodological approach, plays an important role in the study of the social substrate of the subject-matter layers, but is also closely related to the elements of visual and social anthropology. We study these elements in society as a set of rules to be followed, as a set of cultures. Because the rules to be

followed indicate the culture of the people and society. It is not accidental that the dissertation on “Cultural anthropology and rules to be followed: on the basis of the epics “Kitabi-Dada Gorgud” and “The Nibelungenlied” was involved in the research. Both epics are works of the past that resonate with each other in terms of time, historical and cultural, as well as socio-political. If we look at the history of the study of epics, we can see that the history of their joint research is still very new so that this topic can be approached from different contexts. At the same time, the comparative study of both epics from a socio-anthropological point of view is very relevant and is one of the urgent problems facing the science of folklore.

As for the degree of study of the subject in Azerbaijani literature and folklore, it should be noted that “Kitabi-Dada Gorgud” and “The Nibelungenlied” have a glorious research history.

Recently, Azerbaijani and German philologists have been analyzing “Kitabi-Dada Gorgud” and “The Nibelungenlied” in different aspects (poetics, culturology, linguistics, etc.) from a point of comparative literature.

It is no coincidence that the history and fate of the first study of the epos “Kitabi-Dada Gorgud” is associated with Germany, named after the German orientalist Heinrich Friedrich von Dietz. The oldest manuscript of “Kitabi-Dada Gorgud” is kept in the library of Dresden. A powerful branch of Turkology was created with the translation of F.Ditz's “Bassat kills Tepeghoz” into German in 1815. Thus, the great and glorious path of horror, which began with F. Ditz, has expanded its spiritual and geographical boundaries and risen to a new humanitarian level. This is confirmed by the international symposiums held jointly by Baku Slavic University and the University of Mainz (Germany). According to academician K.Abdullayev, the principal value of these symposiums is that “Kitabi-Dada Gorgud” has already become the object of research of Germanists, and “The Nibelungenlied” by Turkologists.

Although both epics are studied separately and in comparison with the epics of different nations, the study of Turkish and German epics - “Kitabi-Dada Gorgud” and “The Nibelungenlied” as a problem for folklore was established in 2009, and a five-year project

was signed. On the basis of this project, the linguistic features of “Kitabi-Dada Gorgud” and “The Nibelungenlied”, literary features of the epics, their coverage from the culturological aspect, analysis of the epics from the historical point of view, sociological aspect were considered. At the conferences held after this project, Kamal Abdulla's “Mythological Main Variants (Archetypes) System in the Book of Dede Gorgud”, prof. Badirkhan Ahmadov discussed the problems of studying the life of “Dada Gorgud” in the national area, which began from the country of the Nibelungs, Ibadat Rustamov, a senior researcher at the BSU Folklore Research Laboratory, described the subject and motive parallels in “Kitabi-Dada Gorgud” and “The Nibelungenlied”. Assoc. prof. Telman Kazimov's “Kitabi-Dada Gorgud” epics and Heinrich Friedrich von Ditz's contributions to Azerbaijani literary criticism, prof. Farah Jalil described the genesis of female warrior characters in the epics “Kitabi-Dada Gorgud” and “The Nibelungenlied”, prof. Ikram Gasimov “Military lexicon of the epics of “Kitabi-Dede Gorgud”, prof. Fakhraddin Veysalov wrote the article “Comparison of two epics: similarities and differences”, prof. Rahila Geybullayeva wrote “The epic is at the crossroads of history and myth (based on “Kitabi-Dada Gorgud” and “The Nibelungenlied”), “Darwinism or models of social culture in literature in the mirror of the medieval epic (“Kitabi-Dada Gorgud” and “The Nibelungenlied”)” comparatively studied the two epics.

An important moment that preceded this scientific idea was the two summer schools organized in 2008 at BSU in collaboration with the Institute of Cultural Anthropology of the University of Tübingen in Germany and the University of Bonn for German students who came to Azerbaijan to study the Azerbaijani language, culture and anthropology. As a continuation of the project in a new stage, the “German Studies and the Caucasus” conferences have been held continuously for the last three years (2022, 2023, 2024).

It should be noted that this project was not only a philological, historical and sociological event, but also had cultural significance. Thus, it became a kind of scientific event that engraved the antiquity, cultural heritage and traditions of Azerbaijan in Western thought.

**The object and subject of the research.** The epics “Kitabi-Dade Gorgud” and “The Nibelungenlied” constitute the research. The subject of the research is the functional analysis of cultural anthropology and social structures in “Kitabi-Dade Gorgud” and “Nibelungenlied”.

**Objectives and tasks of the research.** The main purpose of the dissertation is to reveal the rules of the ancestors of modern Germans and Azerbaijanis in the Middle Ages, to restore the cultural anthropological reality in both epics, and to compare social and ritual behaviors. This goal covers the following main tasks:

- Oghuz and German epics as one of the sources of cultural anthropology;
- Determination of table and appearance labels in “Kitabi-Dada Gorgud” and “The Nibelungenlied”;
- to show epic communicative relations as a sphere of social etiquette;
- Consideration of the functional role of ritual behavior in the Oghuz social hierarchy, including kinship relations (father-son, brother, uncle, son-mother);
- To clarify the position of women in “Kitabi-Dada Gorgud” and “The Nibelungenlied” in the context of the rules to be followed;
- Consideration of social etiquette and acts of behavior as an important category of epic poetics

**Research methods.** Literary Anthropology is a relatively new subfield of anthropology that studies the intersection of literature and culture. It seeks to understand how literature reflects cultural and social structures, and how it describes the beliefs, practices, and social norms of a society (cultural theorist Timothy Miles Brennan, 1997). Using the methodologies and theories of social and cultural anthropology, literary anthropology analyzes how literature reflects the cultural norms of a society, presents social relations, and other aspects of culture.

Literary anthropology views literature not only as an aesthetic activity but also as a means of representing the collective memory, social dynamics, and moral values of a culture (folklorist and

anthropologist Richard Bauman, 1992). For example, symbolic imagery, mythological motifs, images, and narrative structures in literature serve as a means of understanding the social and cultural practices of the societies that produced them (American anthropologist Sherry Beth Ortner, 1973).

Literature, according to anthropologists Catherine Lutz and Jane Collins (1993), functions as a cultural artifact, where social norms, customs, and ideologies are encoded within literary forms. This approach helps us understand how stories shape and reflect the roles, hierarchies, and social relations of society. As literary anthropology has developed, it has become an important tool for examining how societies construct identities and how these constructs are reflected in their cultural products.

According to the American anthropologist and sociologist Clifford Geertz (1973), literature should be understood as a "text" within the broader context of culture, and the work of the English anthropologist Mary Douglas (1966) has made an important contribution to this analysis by linking the symbolic dimensions of literary narratives to social order.<sup>1</sup>

Although literary anthropology is a relatively new field, it has been an important tool for understanding how stories and works of fiction are used in anthropological research and how they explain past and present cultural systems.

Thus, we take epics as one of the sources of cultural and social anthropology, and the theoretical and methodological basis of the research work in this direction consists of two main sources:

---

<sup>1</sup> Bauman, R. *Story, Performance, and Event: Contextual Studies of Oral Narrative* / R. Bauman. – New York: Cambridge University Press, – 1992. – 127 p. Brennan, T. *At Home in the World: The Cultural Anthropology of the Human Being* / T.Brennan. – Cambridge: Harvard UP, Princeton University Press, – 1997. – 369 p. Douglas, M. *Purity and Danger: An Analysis of Concepts of Pollution and Taboo* / M.Douglas. – London: Routledge classics, – 1966. – 272 p. Geertz, C. *The Interpretation of Cultures* / C.Geertz. – New York: Basic Books, – 1973. – 30 p. Lutz, D., & Collins, L. *Literary Anthropology: From Text to Culture* / D.Lutz, & L.Collins. – Chicago: University of Chicago Press, – 1993. – 328 p. Ortner, S. *Anthropology and Social Theory: Culture, Power, and the Acting Subject*. Durham, NC: Duke University Press, – 2006. – 48 p.

- Scientific and theoretical sources in Azerbaijan related to the main problems of Azerbaijani literature and folklore;
- Scientific sources related to cultural anthropology.<sup>2</sup>

In the research work, epic texts were also studied from a structural-semantic perspective. For this reason, the possibilities of semiotics and comparative-typological methods were also used.

**The main provisions of the defense.** The following provisions are included in the defense of the dissertation:

1. Epos is one of the main sources of information about cultural anthropology. Thus, along with many values in the creation of the epic, the realization of these values, the etiquette of behavior in the home and social environment, and the rules to be followed are reflected.
2. The fact that the epic is the source of cultural anthropology confirms that it is a form of expression of both Eastern and Western cultural thought, not only for one people, but also for the whole. In the epics “Kitabi-Dada Gorgud” and “The Nibelungenlied” cultural anthropology is revealed on the basis of literary and artistic texts.
3. In “Kitabi-Dada Gorgud” and “The Nibelungenlied”, as well as the elements included in the ethical-epic rules, dress etiquette, war and party clothes are also noteworthy. As an expression of the culture of the Turkic and Germanic tribes, the clothing and food culture of each nation is formed at the level of its ethnocultural values and has a unique value. More

---

<sup>2</sup> Social Anthropology (developed by Émile Durkheim and Max Weber) focuses on the study of the organization of society and human behavior. Cultural Anthropology (popularized by Franz Boas) examines cultural practices, customs, and rituals. One of the founders of Literary Anthropology was the French anthropologist and philosopher Claude Lévi-Strauss. Although Lévi-Strauss is best known for his work in structural anthropology, he is also one of the scholars who laid the foundation for literary anthropology. He applied structural analysis to myth, folklore, and literature, examining how stories and narratives shape cultural identity and social structure. His works such as *The Structural Study of Myth* (1955) and *Totemism* (1962) linked anthropology with literary studies, emphasizing how narrative and symbolic structures in literature reflect deep cultural patterns.



precisely, in each nation, these labels contain their national characteristics.

4. Epics reflect the forms of social relations as a source of social anthropology, including the position of men and women in the family and society. For example, the epic “Kitabi-Dada Gorgud” emphasizes the respect of women in the family and social environment. At the same time, the woman's high esteem and loyalty to her husband is stressed. In “The Nibelungenlied”, women's devotion is also interesting in this regard.
5. The manifestation of ethnic and national traditions are reflected in the epics. At the same time, it is noteworthy that the emergence of the mythical worldview as part of cultural anthropology is the formation of many ethical values based on mythological memory.

**Scientific novelty of the research work.** The research work analyzes the place and role of cultural anthropology in epic texts and examines the works “Kitabi-Dada Gorgud” and “The Nibelungenlied”, as examples of culture and social structures. The research, applying the theories of cultural and social anthropology, shows how these epic works describe various manifestations of social and cultural life and how these cultures are related to archetypal rules. The main scientific novelty of the dissertation is that it explains how cultural values and ethical norms in these two epic works are formed and applied by applying different schools of cultural anthropology. This research is based on the theories that we will discuss in the theoretical part of the work.

**Theoretical and practical significance of the research.** The research has both theoretical and practical relevance. The theoretical significance of the work is that the study of the rules to be followed allows us to understand the social philosophy of the epic. If “Kitabi-Dada Gorgud” and “The Nibelungenlied” are perfect and complex artistic systems, then the social-ritual behavior of the heroes, their attitude to weapons, women, labels are an integral part of this system. The study of both epics from a prism of cultural anthropology helps to determine the behavioral models and value system of archaic or medieval man, the plot situations and the

organization of the story, the chronotype. Cultural anthropology opens up new approaches to epic poetics and semiotics, thus allowing to use the results and innovations in future research in Azerbaijani literature and folklore.

The practical significance of the dissertation is that cultural anthropology as a theoretical and methodological approach allows us to imagine the typology of Azerbaijani (Turkish) and German epic traditions. In particular, the applied methodology and considerations can be used in research on the theoretical issues of Azerbaijani epic

**Approbation and application of the dissertation work.** The main provisions and results of the research were reflected in the journals recommended by the Higher Attestation Commission, in the author's speeches at a number of international and republican scientific and practical conferences, as well as in articles published in various scientific journals.

**Name of the organization where the dissertation work was carried out.** The research work was carried out at the Department of Azerbaijani Literature of Baku Slavic University.

**The total volume of the dissertation, with a mark indicating the volume of the structural sections of the dissertation separately:** The total volume of the research, consisting of an introduction, two chapters, and a conclusion: 231905 characters (Introduction 29978; Chapter I: 88393; Chapter II: 64469; III Chapter 41721; Conclusion 7344).

## **GENERAL CHARACTERISTICS OF THE THESIS**

The "Introduction" section of the dissertation explains the relevance and degree of development of the topic, the object and subject of the research, the methods, goals and objectives of the research, its scientific novelty, theoretical and practical significance. Information is provided about the main provisions put forward for defense and the approval of the work.

In the first chapter of the dissertation, entitled “**Rules to be followed and epic as a source of cultural anthropology**”, the research focuses on theories and schools developing in this field, as the purpose of the research is ethical values and cultural anthropology in epic texts. At the same time, the activities of the prominent representatives of schools and theories in this direction are discussed.

The first paragraph of the first chapter, entitled “**Cultural Anthropology and its reflection in literary-artistic text**”, states that “*Epic heritage is one of the most important sources for all cultures in all times.*”<sup>3</sup> These sources reflect the appearance, behavior, name, worldview, ceremonies, customs, and many other values of the ethnos, especially in the creation of the saga. For example, in several parts (boy- in the text) of the “Kitabi-Dada Gorgud” epic, the appearance of the protagonist is described as “the black eyes of Qazan are full of blood and tears”, and the Oghuz women are tall and slender (the standard of beauty of the Oghuzs for that period) - “*Boyu uzun, beli incə Burla xatun boynilə qulağın aldı düşdi*”<sup>4</sup> As a rule women would stand up and greet their sons, husbands, and fathers when they came home as a sign of respect: “*Yumurlanıb yerindən uru durdu. Qırx incə belli qızı boyuna aldı. Dirsə xana qarşı vardı*”.<sup>5</sup>

One of the exciting points in archaic epics is that names are great information carriers. In most cases, people were given the name of the organ or totem to which they belonged, or these people were the bearers of any cult name.

Professor Rahila Geibullayeva, who conducts scientific research in the field of comparativistics and anthropology, considered it important to clarify some issues based on the semantics of names.

---

<sup>3</sup> Acalov, A.M. Azərbaycan dastanlarının mifoloji semantikasi (ölüb-dirilmə motivi) // – Bakı: Azərb. SSR EA Xəbərləri, – 1974. №3, – s. 3.

<sup>4</sup> “Kitabi-Dədə Qorqud”. Əsil və sadələşdirilmiş mətnlər / Tərt.ed. S.Əlizadə, Nəşrə haz. və red. T.Hacızadə. – Bakı: Öndər nəşriyyatı, – 2004. – s. 47.

<sup>5</sup> There again. – s. 22.

Before clarifying the semantics of names in his article “Meanings of Hero Names” Wolfgang Haubrich looked at the history of its classification and the typology of names systematized by Hendrik Birus into four types:

*“The first type includes animated names. It refers to literary names associated with a real person and a fictional person.*

*The second type of grouped names includes names related to a certain social, religious, ethnic group.*

*The third group includes sound symbolic names. Here we mean names whose semantics are mainly based on sound.*

*The fourth group includes nouns with a clear or somewhat clear etymological structure and are identical in words used in everyday speech”.*<sup>6</sup>

There is a factor of gaining a name in ancient Turkish customs. We see that this factor is in the “Kitabi-Dada Gorgud”. Therefore, in the research work, the structure of names in epics (religious, ethnic, social status) is analyzed by adapting this system to some epic texts. It is clear that the epic text is not only an example of oral creativity but also a monument of living culture. Even the naming of characters is a form of expression of such historical, ethnographic memory and has a kind of genetic transmission.

The third paragraph of the first chapter, entitled “**Ethical rules in the Kitabi-Dada Gorgud**” and “**The Nibelungenlied**”, explains the meaning of the French word etiquette. It is clear that etiquette is rules of conduct in a public place, in the presence of other persons, in contact with them, the form of behavior and courtesy accepted in any society circles etc.

Etiquette in general - regulates people's behavior in everyday life, military service, public places, on the street, at parties, at various official events. An essential part of the label is the table label. It is shown that the sources of how food etiquette, which is considered important at the table, came from and how it was formed in different nations and strata of society are not only related to

---

<sup>6</sup> Гейбуллаева, Р. Сравнительная типология прозы и литературные типы / Р.Гейбуллаева. – Баку: Эльм, – 2000. – с. 64.

etiquette treatises but also to indirect sources - epic texts. Speaking of table etiquette, one of the important etiquettes is to welcome the guest who came to this day and to have on the table the dishes that have an important place in the culture of that people. Because the implementation of this label is a sign of respect for the guest. According to the rules of etiquette, the host must be hospitable and friendly. By referring to the epics “Kitabi-Dada Gorgud” and “The Nibelungenlied”, the German and Azerbaijani peoples, which differ both in terms of geographical and national features, clarify the extent to which these peoples' customs and traditions are reflected in these epic texts.

In general, text analysis, as a key element of literature, studies how cultural values, symbols, myths, and social structures are represented in texts from an anthropological perspective. It examines the worldview, customs, and ways of thinking of any society through literature. The epic “Kitabi-Dede Gorgud” presents various manifestations of culture of the Oghuz society.

It is clear from the epics that banquets and gatherings were decorated with luxury, and there was always plenty of food on the table.

Along with food, drinks are also put on the table. In both epics, wine is served along with food. In addition to encountering wine in the “Kitabi-Dada Gorgud” epic, it is also clear that the Turkic people have been acquainted with different types of wine since ancient times. That is why the phrase “Dark wine” is used in the epic. For example, Dirsa khan oglu Bugaj says: “Took the dark wine and drank it”.<sup>7</sup>

“The Nibelungenlied” also mentions the sweet type of wine, which was distributed in golden glasses and jars:

*“After these days they never met.  
Pouring wine into many golden bowls  
And pouring it to the guests, as a sign of goodwill,*

---

<sup>7</sup>“Kitabi-Dədə Qorqud”. Əsil və sadələşdirilmiş mətnlər / Tərt.ed. S.Əlizadə, Nəşrə haz. və red. T.Hacızadə. – Bakı: Öndər nəşriyyatı, – 2004. – s. 25

*He brought a very beautiful girl into the street.”<sup>8</sup>*

One of the other drinks found in the “Kitabi-Dada Gorgud” epic is koumiss. One of the noteworthy points is that our koumiss is milked in a ritual gathering. This is due to the purpose of the drink. This drink is considered sacred because it is dedicated to God and is a vow. As we know from history, the Oghuz Turks were mostly shamanistic thinkers until they converted to Islam. Apparently, it was these ritual labels that were transformed into the “Kitabi-Dada Gorgud” epic.

In “The Nibelungenlied”, this feature is associated with beer. Beer was also served at large banquets in the Nibelungs. This was a sign of how rich the table was. This thought is not accidental in the “The Nibelungenlied” epic. The fact that beer is associated with great feasts stems from the fact that it is a drink of God, a ritual drink like koumiss. Proof of this is the work of German-Scandinavian mythology, Edda the Great, which states: He brews beer for all the gods with this pot. However, Tor and Tyur take the pot from him and give it to the giant Egir.<sup>9</sup> Egir brews beer only for Odin and his guests.

Regardless of their geographical location and national traditions, each nation welcomes guests in its own way and strives to fulfill this tradition in the highest way. That is, hospitality and table culture, despite specific differences, is a cultural factor that belongs to every nation. As we see from both epics, this cultural factor, the customs and traditions that had to be observed in the Middle Ages, are widely reflected.

The third chapter of the first chapter, entitled “**Clothing etiquette and its national characteristics**”, shows that clothing is one of the most valuable examples of human culture. Human clothing is shaped by its development, or more precisely, by its development. In ancient times, clothing was used only to protect the

---

<sup>8</sup> Veysəlli, F. Nibelunqlar nəğməsi / F. Veysəlli. – Bakı: Mütərcim, – 2017. – s. 222

<sup>9</sup> Беовульф. Старшая Эдда. Песнь о Нибелунгах / Беовульф. – Москва: Художественная Литература, – 1975. – с. 228.

human body from cold or heat, but later it acquired an aesthetic character. However, we must not forget the fact that the classical costumes of every ancient people, including the Sumerians, Arabs, Turks, Indians, Persians, Greeks, Chinese, Japanese, or northern peoples, give an idea of their environment and way of life.

The fourth paragraph of the first chapter, entitled **“War and party dresses”**, states that military uniforms have a special place in the creation of the saga. Weapons are also valued as an integral part of these garments. The “Kitabi-Dada Gorgud” epic also covers the history of clothing and weapons of its time. In the “Kitabi-Dada Gorgud” epic, military clothing was mainly made of iron and enriched with various weapons.

*“Eat a stick from the sword of the young man who can stay.”<sup>10</sup>*

*“Send it while you are trying to get it.”<sup>11</sup>*

*“I would keep my uranium trumpet.”<sup>12</sup>*

*“Darsa khan Gorgut nervously took the bow in his hands”,<sup>13</sup>*  
and so on.

Professor Ikram Gasimov also notes that *“Every group in the society has its own weapons. For example, if during the battle the Gypsy Shepherd uses a sling and a stick, the khan's son Bugaj Bey uses a golden sledgehammer, a black steel sword, and a white dusty bow. Or, as a gift for the groom's son, the merchants buy a six-pointed bat and a white bow with a white powder.”<sup>14</sup>*

In the epic “The Nibelungenlied” the elements of combat clothing are quite unique and rich. As an example, we can show iron clothing (armor), helmet, shield. Sigmund had his son Siegfried ready in full battle condition to set off with the knights in precious knightly clothing, shining weapons, stout helmets, and fine broad

---

<sup>10</sup> “Kitabi-Dədə Qorqud”. Əsil və sadələşdirilmiş mətnlər / Tərt.ed. S.Əlizadə, Nəsrə haz. və red. T.Hacıadə. – Bakı: Öndər nəşriyyatı, – 2004. – s. 32.

<sup>11</sup> There again – s. 41

<sup>12</sup> There again – s. 53

<sup>13</sup> There again – s. 35

<sup>14</sup> Qasimov, İ.M. “Kitabi-Dədə Qorqud” dastanlarının hərbi leksikası haqqında // –Bakı: Elmi əsərlər. Dil ədəbiyyat seriyası birgə nəşrin xüsusi buraxılışı, – 2010. – s. 207-214.

shields. There was no hesitation in giving them a proper send off.

As we know in “The Nibelungenlied”, clothing is a very important factor. This feature does not escape the warriors. The number of fighters is as important as their clothing. In the epic, the margrave declares that I will soon leave the country and stock up on clothes and weapons to present ourselves with dignity on the Rhine.

Before leaving the country, Rüdiger says that we must prepare our ammunition. One of the main reasons for this preparation is that he and the 500 brave men he will take with him want to be respected by the princes. From here we can conclude that the clothes of the fighters are a very important factor.

In another instance we read that the margrave begged his wife kindly to have the raiment of the heroes who went with me to the Rhine well furnished. Because it can cause their mood to rise.

In the “The Nibelungenlied”, it is possible to cite enough examples of the description of warriors with expensive clothes and weapons. For example, Dankvart, a brother of the Khagan, gallops his horse to Traonya and brings a large group with him from there. Their expensive clothes and weapons are described as dazzling.

One of the remarkable points about clothing is that special importance was given to the clothes worn at parties and welcoming guests, and there was a cult of special clothing associated with the ceremony.

The main points drawn from this chapter are highlighted in the author's following published articles and conference proceedings.<sup>15</sup>

---

<sup>15</sup>Казимли, Ф.А. Система обрядов в средневековом эпосе (на материале «Китаби-Деде Коргут» и «Песни о нибелунгах») // Давид Кутильтинов – поэт, философ, гражданин. Материалы Всероссийская научная конференция посвященная 90-летию со дня рождения выдающегося русского поэта, – Элиста: – 10-14 апреля, – 2012, – с. 107-108; Казимли, Ф.А. Одежда как элемент этикета (на материале эпосов «Китаби-Деде Коргут» и «Песни о нибелунгах») // – Москва: Вестник. Московского государственного лингвистического университета. Труды международного института языков государств – участников СНГ и института регионоведения консорциума гуманитарных университетов государств – Членов ШОС, – 2013. №21 (682), – с.144-152; Kazımlı, F. Döyüş və ziyafət geyimləri (“Kitabi-Dədə Qorqud” və “Nibelunqlar nəğməsi” eposları əsasında) //



The second chapter of the dissertation, entitled **“Rules in social relations and the epic as a source of social anthropology”**, shows that the analysis of a literary work in its historical context allows us to better understand the social and economic conditions of the period in which the work was written. For example, considering the period of creation of the Dada Gorgud epic, understanding the social and political environment of the Turkic tribes reveals more deeply how the cultural values in the work were formed and how social events influenced them. With this approach, it is clearly visible how cultures influence each other, how ideas and traditions change and develop over time. Historical-contextual analysis also reveals the deep cultural layers and values of a work, which allows us to study the work not only as a literary product, but also as a living description of a culture, and the role of the epic is not limited to being an example of oral folk creativity. Especially if this example of national-spiritual culture is recorded in a certain historical period, it becomes a repository of social etiquette, along with many values specific to that period. This chapter of the dissertation Structural anthropology – both epic works examine the universal structures (kinship system) of human cultures and how these structures influence the ethical and social rules of the culture.

The political-historical, socio-cultural environment of the people has a direct impact on many values that form social etiquette. Because each nation has a close cultural relationship with other nations, their lifestyle, beliefs, geographical conditions, etc. becomes a source of social etiquette. This has a direct impact on the creation of epics formed by the people over time.

---

Doktorantların və gənc tədqiqatçıların XIX Respublika elmi konfransının materialları, – Bakı: – 7-8 aprel, – 2015, – s. 399-401; Казимли, Ф.А. Этикеты блюд и элементов в эпосах (на материале эпосов «Китаби-Деде Коркут» и «Песни о нибелунгах») // Современная филология: теория и практика. Материалы XIX международной научно-практической конференции, – Москва: – 9-10 апреля, – 2015, – с. 118-123; Казимли, Ф.А. Застольный этикет (элементы питья) эпосов “Книга моего Деда Коркута” и “Песни о Нибелунгах” // – Москва: Филологический вестник, Белгород, – 2025. №1, – s. 108-114.

Family relationships as a source of social etiquette are one of the leading factors. These factors are widespread in both “Kitabi-Dada Gorgud” and “The Nibelungenlied”. In both epics, fidelity between father and son, husband and wife, fiancé, attitude to the king, khana (leader), friend, woman, the behavior of rulers, and many other social, behavioral etiquettes are quite widespread.

The first paragraph of the second chapter, entitled “**The position of men in the epics**”, states that the moral debt to the Oghuz society begins with the debt to the country, family, parents. The Oghuz family has many unique rules. Here the little ones are subordinate to the elders and the sons to the fathers. The son learns from the father. He implements what he learns from him. At the end of Kitabi-Dada Gorgud, as a rule, among the kind wishes expressed in the words of Dada Gorgud, the elder father is applauded, and the old men are thanked.

When we look at social relations in the epic, the relationship between father and son is very complex and contradictory. Along with the love of a son, in the epic, we sometimes witness a father-son confrontation. Nevertheless, these confrontations eventually result in reconciliation. K. Abdulla explains the reason for father-son family conflicts in our national folklore, which, unlike Greek literature, results in reconciliation: In Greek mythology, in a one-on-one confrontation, the New does not recognize or does not want to recognize the Old. Such a situation results in the destruction of the Old. In the Oghuz myth, the New can find his signs in the Old, recognize them, and try to secure birth and independence init. Complete denial and natural substitution!”<sup>16</sup>

Although the father-son relationship is not as extensive as in the “Kitabi-Dada Gorgud” epic, it is also reflected in the “The Nibelungenlied”. In the second adventure of the epic, the conversation stresses Sigmund's relationship with his son Siegfried, his status in the family, the upbringing he received from his parents, etc:

---

<sup>16</sup>Abdullayev, K. Sırr içındə dastan və yaxud Gizli Dədə Qorqud-2 / K. Abdullayev. – Bakı: Yeni Nəşrlər Evi, Elm, – 1999. – s. 284

*“At that time, the royal son lived in the Netherlands.  
He was born from Zygmund Ziglinda  
And he grew, the stronghold and pride of his parents,  
On the lower Rhine in Xanten, the capital of their strong”*<sup>17</sup>

In the text, we see that a male child is a source of pride in German society and in the royal family. Everyone in the palace was on his guard. Over time, Siegfried grew up and became famous in his homeland.

*He received an impeccable upbringing from his parents  
But he also had a big heart by nature.  
The young warrior was considered  
An ornament to his native country for this very reason”*<sup>18</sup>

The second paragraph of the second chapter, entitled **“Khan-bey, king-vassal relations” in “Kitabi-Dada Gorgud” and “The Nibelungenlied”**, states that, as each saga expresses the society created by the people, the state structure of Oghuz-Turkish and German society in the epics of “Kitabi-Dada Gorgud” and “The Nibelungenlied”. It should be noted that both epics were written in the XII-XIII, XV-XVI centuries. That period was a period of formation of the feudal environment in both Turkish-Oghuz and German society. It is known from history that the IV-VII centuries were a period of settlement of peoples in the history of Europe. The “Great Migration” that took place in the IV-V centuries included mainly Turkic and German tribes. Although the events of this period were the main theme of the “The Nibelungenlied”, the epic was improvised by interpreters until the XII-XIII centuries. Trying to restore the morphological structure of the epic from a historical point of view, A. Hoysler compared it with the “Edda” texts, which were part of the all-German culture, and considered them more archaic. There was a reason for this. It should be noted that some of the texts included in the “The Nibelungenlied” are also reflected in

---

<sup>17</sup>Veysəlli, F. Nibelunqlar nəğməsi / F. Veysəlli. – Bakı: Mütərcim, – 2017. – s. 41

<sup>18</sup> There again – p. 7

the Icelandic sagas. These texts are more archaic. Here we see traces of the German tribal structure, while “The Nibelungenlied”, on the contrary, represents the traces of the feudal state. A. Hoysler explained the reason for this as follows: “In those texts, which maintained the rhythm of alliteration, there was a strong pagan mood. For this reason, the German Church forbade their sounding. Among the alliterated songs of ancient Germany, only “Hilderbrand's song” could be preserved. This song is about a one-on-one fight between a father and a son.”<sup>19</sup>

Of course, at the time the epic was written, both the structure of statehood and religious values could not fail to influence epic creativity. In The “The Nibelungenlied”, the state is ruled by the kingdom, and as in the “Kitabi-Dada Gorgud”, the rule is passed from father to son. It is then clear from the text that there are vassals who are subordinate to them. The work also mentions other duties related to statehood. In both epics, the sitting in relation to the khan and the king also appears in contrast with their position in power.

In Oghuz state, there were also categories such as money and finance. In fact, historically, subsistence farming dominated during this period. However, the existence of commodity-money relations and economic categories once again confirms the existence of the state and statehood relations in Oguz.

In the third paragraph of the second chapter, titled “**The Role of Women in the Epics, Their Comparative Characteristics in Both Epics**” the experiences, roles, and contributions of women in cultures are emphasized through Feminist Anthropology. It is noted that in the epics, women's authority plays an important role as much as men's, and women are presented as a character with special authority.

One of the exciting points in both epics is related to women's loyalty. In the “Kitabi-Dada Gorgud” epic, a woman's devotion to her husband is shown in "Dukha Goja oglu Dali Domrul" and in

---

<sup>19</sup> Хойслер, А. Германский героический эпос и сказание о Нибелунгах / А.Хойслер. – Москва: Иностранная Литература, – 1960. – с. 15.

“The Nibelungenlied”” in Siegfried's funeral, Krimhilda's words addressed to his brother Gunter shows the love.

The conclusion we have reached regarding family relations, which is a social relationship, is that although family relations are described in both epics, family relations among the Oghuz are very prominently portrayed. There are also cases of the father's authority, his place in the family, the father's word not being respected, the mother's right being considered equal to the right of God, the sacrifice of one's life for the child, and the child's willingness to die to protect the honor and dignity of the parents.

The main points drawn from this chapter are highlighted in the author's following published articles and conference proceedings.<sup>20</sup>

The third chapter is devoted to **“Ethno-cultural values in the “Book of Dede Gorgud and the “Nibelungenlied”**”. The third paragraph of the first chapter is entitled **“Motives of marriage - exogamy; test conditions; warrior woman”**, examines the phenomenon of exogamy in both epic texts involved in the study.

In the epics, the girl married by the heroes belongs to another nation, and heroes go after the girl to get married. The fact that getting the girl has a special place in the Turkic peoples and the organization of the pre-wedding stage has not escaped the attention of researchers of ceremonial folklore. Opening the full description of the Azerbaijani wedding, A. Nabiyev notes that it is connected with

---

<sup>20</sup> Kazımlı, F. “Kitabi-Dədə Qorqud” və “Nibelunqlar nəğməsi” eposlarında xan-təbəə münasibətləri, dövlətçilik stukturu // Azərbaycanşünaslığın aktual problemləri. Ümummilli Lider Heydər Əliyevin anadan olmasının 95-ci ildönümünə həsr olunmuş IX beynəlxalq elmi konfransın materialları, – Bakı: – 3-4 may, – 2018, – s. 279-282; Kazımlı, F. Ata-oğul münasibətləri (“Kitabi-Dədə Qorqud” və “Nibelunqlar nəğməsi” eposları əsasında) // – Bakı: “Dil və Ədəbiyyat” Beynəlxalq elmi-nəzəri jurnal, – 2021. 1(115), – s. 159-162; Kazımlı, F. Kitabi-Dədə Qorqud” və “Nibelunqlar nəğməsi”ndə qadınların rolu, hər iki eposda onların müqayisəli səciyyəsi // – Bakı: Elmi əsərlər. Dil və Ədəbiyyat seriyası. – 2021. №1, – s. 255-260; Kazımlı, F. “Kitabi-Dədə Qorqud” və “Nibelunqlar nəğməsi” eposlarında qadın sədaqəti // “Germanistikanın yeni yolları. Avropa və Qafqaz arasında ədəbiyyat və mədəniyyət mübadiləsi” mövzusunda elmi konfrans, – Bakı: – 6-8 may, – 2022, – s.146-148.

several pillars – “*seeing a girl, choosing a girl, testing a girl (boy)*”.<sup>21</sup>

The conditions of the trials, the passing of these trials, the militancy of women, the fighting between men and women, and the willingness of women warriors to marry the vanquisher in the epics if defeated are some of the similarities in both and Turkish epics.

The second paragraph of the third chapter, entitled “**Manifestation of Ethno-National Traditions**”, deals with the moral issues that have emerged over the centuries and are often reflected in people's daily lives. Our country, which has an ancient history, attracts attention with its rich national, moral, and spiritual values, unique customs and traditions, and high morality.

The moral values associated with ancient thinking and beliefs - goodness, progress, humanity - show us how high Oghuz humanism is in the “Kitabi-Dada Gorgud” epic. In the epics, customs such as mourning, praise, and reproach are found. In the early stages, people did not consider death to be the end of life. Mourning was associated with death.

There are a number of rituals in mourning, the first of which is the rite of passage. Shivan usually occurs at the time of death. In modern times, it is possible to come across various forms of mourning at the mourning ceremony - the main signs of sobbing, tearing the face, plucking the hair.

Another common tradition among Oghuz people is a reproach, which is common in the “Kitabi-Dada Gorgud”. The custom of praise is presented in both epics. In the “Kitabi-Dada Gorgud”:

*“On min ərdən yağı gördümsə, oyunum dedim.  
Yiğirmi min ər yağı gördümsə, yılamadım”<sup>22</sup>*

---

<sup>21</sup> Nəbiyev, A.M “Azərbaycan xalq ədəbiyyatı” I hissə / A.M.Nəbiyev. – Bakı: Elm, – 2006. – s. 18.

<sup>22</sup> Kitabi-Dədə Qorqud”. Əsil və sadələşdirilmiş mətnlər / Tərt.ed. S.Əlizadə, Nəsrə haz. və red. T.Hacızadə. – Bakı: Öndər nəşriyyatı, – 2004. – s. 142

In “The Nibelungenlied” Crimhill praises Siegfried: “*My husband is brave and glorious. He killed a worm-like dragon near the mountain. Then bathe in his blood.*”<sup>23</sup>

The heroes want to prove that they are invincible by boasting. “Boasting is an archaic genre, a sacred word; it has a mythical-sacred energy.”<sup>24</sup>

In the third paragraph of the chapter, entitled “**The Reflection of the Mythical Worldview in Epics,**” a myth with a broad socio-psychological impact is encountered. Myth is the behavior of the team as a whole. Mythological imagination is a whole way of life that forms the basis of man's worldview, determines the normative system of his actions, regulates and polishes his relationship with nature.

The mythical worldview of the Oghuz people is reflected in the saga of “Killing Tepegoz by Basat”. Noting P. Mirabil's attitude to Tepegoz and how this attitude differs from other researchers, S.Aliyev expresses his views as follows: “First of all, he tries to clarify whether Tepegoz is a mythical or a social being. It is known that Tepegoz's mother is a fairy, and his father is a representative of the Oguzs. Tepegoz, which has an inhuman form and power, differs from other mythical forces in European epics in that Oghuz blood flows in its veins and it was created and nourished by Oghuz himself.”<sup>25</sup> The image of Tepegoz in the epic did not appear by chance: “The raped fairy in the saga is a generalized image of infidel girls, and Tepegoz born from her, Tepegoz is a generalized image of children brought up in the spirit of hatred to Oguz”<sup>26</sup>

---

<sup>23</sup> Песнь о Нибелунгах. Серия литературных памятников / Изд. подгот. В.Г.Адмони, В.М.Жирмунский, Ю.Б.Корнеев Н.А.Сигал. – Санкт Петербург: Наука, – 2004. – с. 12

<sup>24</sup> Kamal, R. “Kitabi Dədə Qorqud”: arxaik ritual semantikasi / R.Kamal. – Bakı: Yeni Nəşrlər Evi, Elm, – 1999. – s. 35.

<sup>25</sup> “Kitabi-Dədə Qorqud” – 1300: filoloji araşdırmalar IX kitab // Elmi red: V.Sultanlı; Ön söz müəllifi: Q.S.Təbrizi; M.Ə. Rəsulzadə adına Bakı Dövlət Universiteti. –Bakı: 1999. – s. 199.

<sup>26</sup> There again– s. 200.

There are also mythical images in the “The Nibelungenlied” epic. For example, the young Siegfried fights with a dragon in the forest, kills it, bathes in its blood, and wears armor. This is similar to finding Basat by a lion in the “Kitabi-Dada Gorgud” epic, feeding him with her own milk. Like Siegfried, he has a mythical power. On the other hand, Siegfried can be compared to Tepegoz because there is only one scary place in the body of both heroes. Tepegoz can be injured on the eye, but Sigfrid can be injured from his back (Like Achilles heel in ancient Greek mythology).

In the “Nibelungenlied” we do not find information about Siegfried showing extraordinary courage in childhood. According to the German version, Siegfried-Sigurd was bathed in the blood of a dragon and became a being inaccessible to any weapon. This motif is consistent with the motif of the digestion of a dragon’s heart, as a result of which the hero gains wisdom and is able to speak the language of birds. There, too, the special role of blood is noticeable. Only a few drops of blood fall on Sigurd’s tongue. But this is enough to learn the language of birds. This is primarily due to ancient customs, which are based on a special attitude towards blood and the body of the enemy. So, for example, in the second part of the “Nibelungenlied” Hagen calls for drinking the blood of enemies in order to quench thirst and gain strength. He calls blood the best drink.

It is also possible to compare the mythical image of Tepegoz in the “Kitabi-Dada Gorgud” epic with Hagen in “The Nibelungenlied”. If the symbol of the invincibility of the eye is a magic ring, then it is a magic sword from Siegfried in Hagen.

One of the similar moments in the epics is the dream motif. Belief in dreams is widespread among the Oghuz. By interpreting dreams, they try to determine the events that will happen, their fate. Rustam Kamal notes that in the mythological tradition, life is a dream. Dreams determine the behavior and fate of heroes. Dreaming, dream interpretation, in fact, constitute the basis of wisdom. Dream management is possible at the wisdom and sacral level. These dreams are based more on real reality and reflect the ethnic characteristics of the Oghuz psyche to a certain extent. Jalil



Naghiyev, who extensively researched and involved the phenomenon of dreams in his research, notes that the phenomenon of dreams was first vividly presented in Aeschylus' tragedy "The Persians". The study notes that both the ancient Greeks and the peoples of the Near and Middle East did not go on military campaigns without dream interpreters. At the same time, Professor Jalil Naghiyev discusses the plot of dreams and dream interpretation in the Bible and writes that the phenomenon of dreams began to take shape as an initial concept in Ancient Egypt.

The dreams we come across in the epics reflect the transition to real reality and the ethnic characteristics of the Oghuz psyche.

The belief in sleep is also widespread among Oghuz people. By interpreting the dream, they try to determine their fortune and what will happen. These dreams are based more on reality and reflect the ethnic characteristics of the Oghuz psyche. In the "Kitabi-Dada Gorgud", both Qazan khan and Garaja Choban had a bad dream that they did not say each other. As for "The Nibelungenlied", Krimhilda's dream foretold the whole tragedy of the epic.

The archaism of the ancient Germanic legend is in many ways consistent with Scandinavian legends. In this regard, the motif of Kriemhild's dream in the epic can be highlighted. The hero sees his soulmate in the form of an animal, which, according to ancient totem images, indicates the animal nature of his wife. The main complex of primary sources from the ancient period is associated with Siegfried. Also, in the "Nibelungenlied", Kriemhild's dream foreshadows the entire tragedy of the epic. She sees in a dream that a falcon is destroyed by an eagle. This dream deeply shakes her, and Kriemhild tells her dream to her mother Uta: *"While living a luxurious life in the palace, Kriemhild had a dream: A strong, beautiful and wild falcon was suddenly struck and torn to pieces by two eagles. She had to see this! There could be no greater suffering in life."*<sup>27</sup>

---

<sup>27</sup> Veysəlli, F. Nibelunqlar nəğməsi / F.Veysəlli. – Bakı: Mütərcim, – 2017. – s.40

Both Kazan Khan and Kriemhild see in a dream that a falcon is killed. This similarity, in our opinion, is not accidental. It should also be emphasized that Potanin writes that the dream motif, which is widely used in European epics, is borrowed from Eastern epics.

We have encountered dream motifs in both epics, and these motifs are one of the similarities between the epics. The only difference is that if Kriemhild's dream is a sign of events that may occur later, then Kazan Khan's dream reflects events that have already occurred.

The main points drawn from this chapter are highlighted in the author's following published articles and conference proceedings.<sup>28</sup>

**As a result**, the research was summarized, generalized, and the main propositions and conclusions that were defended were formulated. The “Book of Dede Gorgud” and “The Song of the Nibelungs”, which are European and Turkish epics and are considered a monument of medieval folklore, are analyzed in a comparative manner

By comparing these epics based on cultural anthropology, both the roots of some of the differences in modern traditions are explored, and it is possible to find out which rules were different in the past on the basis of folklore texts.

---

<sup>28</sup> Kazımlı, F. Eski türk kültürlerinde ziyafet ve cenaze törenleri (destanlar üzerine) // – Afyonkarahisar-Kazan: Türkoloji üzerine araştırmalar, Тюркологические исследования, – 2012. №3, – s. 16-21; Kazımlı, F. “Kitabi-Dədə Qorqud” və “Nibelunqlar nəğməsi” eposlarında evlənmə motivləri – eqzoqamiya; sınaq şərtləri; döyüşçü qadın // – Bakı: Odlar Yurdu Universitetinin Elmi və Pedaqoji xəbərləri, – 2020. №57, – s. 230-233; Kazımlı, F. Etnik-millət əmələlərinin təzahürü (“Kitabi-Dədə Qorqud” və “Nibelunqlar nəğməsi” eposları əsasında) // – Bakı: Humanitar elmləri öyrənilməsinin aktual problemləri, – 2021. №2, – s. 107-110; Kazımlı, F. “Kitabi-Dədə Qorqud” və “Nibelunqlar nəğməsi” eposlarında yuxu motivləri // “İnterdistiplinar şəbəkələşmə, dayanıqlı inkişaf və planetimizin yaşllaşdırılması” prizmasında III Beynəlxalq elmi simpozium, – Bakı: – 4-5 oktyabr, – 2024, – s.218-219; Kazımlı, Ф.А. Отражение мифического мировоззрения в эпосах “Книга моего Деда Коркута” и “Песни о Нибелунгах” // Современные проблемы филологии и методики преподавания языков: вопросы теории и практики VIII Международная научно-практическая конференция, – Елабуга: – 11-12 октября, – 2024, – с.205-207.

The epic, in addition to being a written and historical source, also embodies many of the values created by the people as a cultural factor. The peculiarity of the creation of the saga is the ability to memorize the cultural stages of the people and present it in new interpretations. The study of the ethical and epic rules of the Oghuz and German peoples, the rules of conduct such as tablecloths, etiquette and national characteristics, hospitality, statehood tradition, weddings, mourning, ritual behavior in the Oghuz social hierarchy, as well as kinship relations (father-son, brother, uncle, son-mother), the position of women was studied in the context of the rules to be followed. As an important category of poetics of the epic. As an essential category of poetics of the epic, social etiquette and acts of behavior, social etiquette and acts of behavior, social issues such as the mythical worldview have been studied comparatively. Interestingly, at this time, we encounter the similarity of some social behaviors. Regardless of some features, each nation directs its religious views and traditions to epic creativity.

**The main content and provisions of the study are reflected in the following articles published by the author in Azerbaijan and abroad, as well as in the materials of conferences the author attended:**

1. Система обрядов в средневековом эпосе (на материале «Китаби-Деде Коргут» и «Песни о нибелунгах») // Давид Кугильтинов – поэт, философ, гражданин. Материалы Всероссийская научная конференция посвященная 90-летию со дня рождения выдающегося российского поэта, – Элиста: – 10-14 апреля, – 2012, – с. 107-108.
2. Eski türk kültürlerinde ziyafet ve cenaze törenleri (destanlar üzerine) // – Afyonkarahisar-Kazan: Türkoloji üzerine araştırmalar, Тюркологические исследования, – 2012. № 3, – s. 16-21.
3. Одежда как элемент этикета (на материале эпосов «Китаби-Деде Коргут» и «Песни о нибелунгах») // – Москва: Вестник. Московского государственного лингвистического университета. Труды международного института языков государств – участников СНГ и института регионоведения консорциума гуманитарных университетов государств – Членов ШОС, – 2013. №21 (682), – с.144-152
4. Döyüş və ziyafət geyimləri (“Kitabi-Dədə Qorqud” və “Nibelunqlar nəğməsi” eposları əsasında) // Doktorantların və gənc tədqiqatçıların XIX Respublika elmi konfransının materialları, – Bakı: – 7-8 aprel, – 2015, – s. 399-401
5. Этикеты блюд и элементов в эпосах (на материале эпосов «Китаби-Деде Коргут» и «Песни о нибелунгах») // Современная филология: теория и практика. Материалы XIX международной научно-практической конференции, – Москва: – 9-10 апреля, – 2015, – с. 118-123.
6. “Kitabi-Dədə Qorqud” və “Nibelunqlar nəğməsi” eposlarında xan-təbəə münasibətləri, dövlətçilik stukturu // Azərbaycanşünaslığın aktual problemləri. Ümummilli Lider Heydər Əliyevin anadan olmasının 95-ci ildönümünə həsr

- olunmuş IX beynəlxalq elmi konfransın materialları, – Bakı: – 3-4 may, – 2018, – s. 279-282.
7. “Kitabi-Dədə Qorqud” və “Nibelunqlar nəğməsi” eposlarında evlənmə motivləri – eqzoqamiya; sınaq şərtləri; döyüşçü qadın // – Bakı: Odlar Yurdu Universitetinin Elmi və Pedaqoji xəbərləri, – 2020. №57, – s. 230-233.
  8. Ata-oğul münasibətləri (“Kitabi-Dədə Qorqud” və “Nibelunqlar nəğməsi” eposları əsasında) // – Bakı: “Dil və Ədəbiyyat” Beynəlxalq elmi-nəzəri jurnal, – 2021. 1(115), – s. 159-162.
  9. Etnik-millət əməllərinin təzahürü (“Kitabi-Dədə Qorqud” və “Nibelunqlar nəğməsi” eposları əsasında) // – Bakı: Humanitar elmləri öyrənilməsinin aktual problemləri, – 2021. №2, – s. 107-110
  10. “Kitabi-Dədə Qorqud” və “Nibelunqlar nəğməsi”ndə qadınların rolu, hər iki eposda onların müqayisəli səciyyəsi // – Bakı: Elmi əsərlər. Dil və Ədəbiyyat seriyası. – 2021. №1, – s. 255-260.
  11. “Kitabi-Dədə Qorqud” və “Nibelunqlar nəğməsi” eposlarında qadın sədaqəti // “Germanistikanın yeni yolları. Avropa və Qafqaz arasında ədəbiyyat və mədəniyyət mübadiləsi” mövzusunda elmi konfrans, – Bakı: – 6-8 may, – 2022, – s.146-148.
  12. “Kitabi-Dədə Qorqud” və “Nibelunqlar nəğməsi” eposlarında yuxu motivləri // “İnterdisciplinar şəbəkələşmə, dayanıqlı inkişaf və planetimizin yaşllaşdırılması” prizmasında III Beynəlxalq elmi simpozium, – Bakı: – 4-5 oktyabr, – 2024, – s.218-219
  13. Отражение мифического мировоззрения в эпосах “Книга моего Деда Коркута” и “Песни о Нибелунгах” // Современные проблемы филологии и методики преподавания языков: вопросы теории и практики VIII Международная научно-практическая конференция, – Елабуга: – 11-12 октября, – 2024, – с.205-207

14. Застольный этикет (элементы питья) эпосов “Книга моего Деда Коркута” и “Песни о Нибелунгах” // – Москва: Филологический вестник, Белгород, – 2025. №1, – с. 108-114.

The defense will be held on 11 **April** 2025 at 14.00 at the meeting of the Dissertation Council ED 1.31 operating under the Ministry of Culture of the Republic of Azerbaijan National Museum of Azerbaijani Literature named after Nizami Ganjavi

Address: AZ 1001. Baku city, Istiglaliyyat street, 53.  
National Azerbaijan Literature Museum named after Nizami Ganjavi.

The dissertation can be found in the library of the National Museum of Azerbaijan Literature named after Nizami Ganjavi.

The electronic version of the abstract is posted on the official website of the National Azerbaijan Literature Museum named after Nizami Ganjavi.

The abstract was sent to the necessary addresses on 07 **March** 2025.

Signed for print: 14.02.2025

Paper format: A5

Volume: 42 552

Number of hard copies: 20