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ABSTRACT

of the dissertation for the degree of Doctor of Sciences

T TYPOLOGY OF AZERBAIJAN AND TURKMEN VERSIONS OF “KOROGHLU” EPIC

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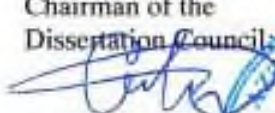
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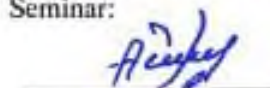
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GENERAL CHARACTERISTICS OF THE DISSERTATION

The actuality of the subject and research degree. The epics, which are related to the tradition of epic storytelling and performed by ashugs, are considered the largest genre of folklore. One of the epic folklore texts, perhaps the first, which has left deep traces in the memory of the Turkic peoples and their neighboring peoples, is the “Koroghlu” epic. The study of the problem of the typology of the Azerbaijani and Turkmen (Turkmenistan) versions of “Koroghlu” is mainly relevant in terms of the following factors:

Since the epic covers a large area, it is divided into two major versions, and within these versions, there are known to be about five hundred variants. In this regard, there are two major versions of the “Koroghlu” epic, which we call the common Eurasian epic – the study of the position of Azerbaijani and Turkmen variants within East and West (Turkestan and Caucasus); determining the volume of these variants within the two versions, determining the place and importance of the epic in the world and Turkish epos system, covers the main issues of relevance of the topic.

“Koroghlu” is one of the widely spread epic texts in the creativity of the Turkic peoples, especially the Oghuz tribes and it still lives in the repertoire of performers today. Among the versions of the “Koroghlu” epic spread in Turkestan, the “Goroghlu” epic has a special weight. The study of the Turkmen “Goroghlu” epic in Azerbaijani folklore studies is of great importance in terms of determining its place in the world epic tradition.

The “Koroghlu” saga has been studied in Azerbaijan, Turkey, Turkmenistan, Uzbekistan, Kazakhstan, and generally in Central Asia, national texts of the saga have been collected and published. Research works and dissertations have been written on the history, genesis, variants, heroes, language, mythological features, etc. of the epic, and the epic and its separate branches have been the subject of artistic works.

Today, it can be said that the epic of “Koroghlu” continues to live its life among all Turkic peoples. The Turkmen version of the epic of “Koroghlu”, more precisely, the epic of “Goroghlu”, as the Turkmen

pronounce it, is considered one of the most perfect among the national versions. That is why Koroghlu scholars refer to it as a source. Among the versions of the saga west of the Caspian Sea, the most complete are the Azerbaijani and Anatolian versions. Among the Eastern versions, the Turkmen version of the epic of “Koroghlu” is considered the most complete and original text in terms of volume and content.

The epic of “Koroghlu” is not only in one form and subject; depending on the period, place, epic narrator, and audience, it can differ according to the specific characteristics of the epic tradition of each Turkic tribe and even according to the characteristics of smaller subgroups within the same tradition.

In Azerbaijan (Transcaucasia and South Azerbaijan) from the beginning of the 19th century, continuous activities were carried out in the field of collecting, publishing, and studying the epic of “Koroghlu”, the collection and publication of the songs from ashug (the national poet singer) repertoires continued until the end of the 20th century. In the 21st century, compilation and publication work continues, and texts left in archives and private collections due to various reasons are published. In addition, some versions of the epic have been translated, and published in English, German, French, Russian, Polish, Hungarian and other languages. Extensive work has also been done in this field in Turkmenistan. The Turkmen version was also published in Russian. In addition, we translated some branches of the Turkmen version of the epic from the original texts¹ into Azerbaijani and published it.

Research works have been done on the Turkmen version of the epic or its separate texts in the territory of the former USSR and Turkey. While talking about the Central Asian versions of the epic in Azerbaijan, some considerations and opinions were also expressed about the Turkmen version. Unfortunately, the Turkmen epic of

¹ Goroğlu. Türkmen qəhrəmanlıq dastanı. 3 cildə / türkmençədən çev., ön sözün müəl. R.Əskər, N.Əskər. – Bakı: Füyuzat, – 2024, I cild, – 496 s.; Goroğlu. Türkmen qəhrəmanlıq dastanı. 3 cildə / türkmençədən çev., ön sözün müəl. R.Əskər, N.Əskər. – Bakı: Füyuzat, – 2024, II cild, – 493 s.; Goroğlu. Türkmen qəhrəmanlıq dastanı. 3 cildə / türkmençədən çev., ön sözün müəl. R.Əskər, N.Əskər. – Bakı: Füyuzat, – 2024, III cild, – 498 s.

“Koroghlu” has not been a separate research object in the science of folklore studies of Azerbaijan until today.

It should be emphasized that the typology of the “Koroghlu” epic of the Azerbaijani people, who are from the same root and have been neighbors for centuries, and the epic of “Koroghlu” of the Turkmen people were comparatively investigated taking into account all the versions written and published from the 19th century to the present day.

In the dissertation work, based on almost all versions, the collection, recording, oral performance, research and other important issues of the epic of “Koroghlu” in Azerbaijan and Turkmenistan were investigated in a historical-comparative context. In the research on “Typology of Azerbaijani and Turkmen versions of the epic of Koroghlu”, the period from the beginning of the 19th century to the present day was comprehensively studied.

The collection and research of the epic of “Koroghlu” in Transcaucasia and South Azerbaijan has a history of about 200 years. The first written sources² of the epic, the manuscripts³ with its name or examples of text and poetry, and rare copies⁴ kept in archives and libraries indicate its existence in the 18th century. Texts written down from South Azerbaijan and Transcaucasia starting from the beginning of the 19th century, as well as branches based on the tradition of storytelling, living in the Ashug repertoire and continuing to be collected until the end of the 20th century constitute the main variants of the Western version of the epic of “Koroghlu”.

Tsar officials and travelers who came to Azerbaijan after the peace treaties signed between Russia and Iran in the 19th century also played a special role in the collection, publication and popularization of the epic of “Koroghlu”. Although the epic was first published in the form of a book in 1842 in Europe (London), if we take into account its collection, writing, translation (epic narrator Ashug Sadig, compiler M. Dunbuli Dircuy, writer Mirza Abdulvahab), publication (A. Khodzko)

² Elyas, M. Nəğmələr kitabı (Təbriz, 1721) // AMEA Füzuli adına Əlyazmalar İnstitutu Arxivi. Əlyazma 608.

³ Qaracadaği, Ə. “Şeirlər məcmüəsi” (Təbriz, 1804) // AMEA Füzuli adına Əlyazmalar İnstitutu Arxivi. Əlyazma.

⁴ “Koroğlu”nun Təbriz (Tiflis) variantı // AMEA. Nizami adına Ədəbiyyat İnstitutu Arxivi. Əlyazma

and other issues we can say that this process started from the beginning of the 19th century.

After that, the epic became popular in Europe, among Russians and other nations, its research and publication began. Variants and some branches of the epic of “Koroghlu” were translated into English (London and New York)⁵, Russian (I. Chopin and S. Penn editions)⁶, French⁷, German⁸, Hungarian⁹ and other languages.

There is an undeniable hard work of Azerbaijani researchers in the wide, comprehensive and systematic study of the epic of “Koroghlu”, and in the formation of Koroghlu studies as a separate field of study. In

⁵ Chodzko, A. Specimens of the Popular Poetry of Persia, as Found in the Adventures and Improvisations of Kurroglou, the Bandit-Minstrel of Northern Persia, and in the Songs of the People Inhabiting the Shores of the Caspian Sea / Orally Collected and Translated, with Philological and Historical Notes. – London, 1842. – 585 p.; New York: Burt Franklin. – 1971. – 585 p.

⁶ Шопен, И. “Кер-оглы”, Татарская легенда // “Маяк современного просвещения и образованности”. Труды ученых и литературоведов русских и иностранных. – Санкт-Петербург, – 2 часть, глава 3. – 1840. – с. 12-25.; Кер-оглу - восточный поэт-наездник. Полное собрание его импровизаций с присовокуплением его биографии / Перевод с английского С.С.Пенн. – Тифлис, – 1856. – 186 с.; Кер-оглу - восточный поэт-наездник. Полное собрание его импровизаций с присовокуплением его биографии / Перевод с английского С.С.Пенн // – Тифлис: Газета Кафказ, – 1856. №21, 24, 26, 27, 30, 34, 36-42.

⁷ Sand, G. Le Meunier d'Angibault (Kourroglou, épopée persane) / G.Sand. – Paris: Delessart, – 3 vols. – 1845. – 352 p.; Sand, G. Notice de Kourroglou dans les (Oeuvres illustrées de George Sanda) / G. Sand, parues chez J. Hetzel. – Paris, – том 5, – 1853. – 327 p.; Sand, G. Les adventures et les improvisations de Kourroglou, recueillies en Perse, par M. Alexandre Chodzko // La revue indépendante, – 1843. №6, – pp. 71-84, 404-458.; 1843, №7, – pp. 338-377.

⁸ Chodźko, A. Die Abentheuer und Gesänge Korroglus, des Räubers und Dichters. Ein persischer Volksroman / Aus dem Türkisch-Persischen original wörtlich in das Engl. übersetzt von A.Chodzko, deutsch von O.L.B. Wolf. – Jena, – 1843. – 125 p.

⁹ Kúnos, I. Köroglu: Ázsia Rabló-Hösenek Regénye / I.Kúnos. – Budapest: Saraswati Press, – 2012. – 190 p.; Mészáros, G. Köroğlu / G.Mészáros. – Budapest. 1913.

Azerbaijan, H. Alizadeh¹⁰, V. Khulufli¹¹, H. Arasli¹², M. Tahmasib¹³, P. Efendiyev¹⁴, F. Farhadov¹⁵, A. Nabiyev¹⁶, Kh. Koroghlu¹⁷,

¹⁰ Koroğlu / tərt. ed. H.Əlizadə. – Bakı: Azərnəşr, – 1941. – 226 s.; Кер-оглы. Азербайджанский народный эпос / состав. Г.Али-заде. – Баку: Азернешр, – 1940. – 131 с.

¹¹ Koroğlu / topl. nəşr ed. V.Xulufli. – Bakı: Azərnəşr, – 1927. – 86 s.; Koroğlu / topl. nəşr ed. V.Xulufli. – Bakı: Azərnəşr, – 1929. – 162 s.

¹² Araslı, H. Koroğlu dastanı // XVII-XVIII əsrlər Azərbaycan ədəbiyyatı. – Bakı: ADU nəşriyyatı, – 1956. – s. 30-32.

¹³ Koroğlu / uşaqlar üçün işl. M.Təhmasib. – Bakı: Azərnəşr, – 1965. – 376 s.; Koroğlu qoşmaları / tərt. ed. M.Təhmasib. – Bakı: EAAZF nəşri, – 1943. – 34 s.; Koroğlu / çapa hazırl. və “Bir neçə söz”ün müə. M.Təhmasib. – Bakı: Elm, – 1975. – 368 s.; Koroğlu / çapa hazırl. və ön sözün müə. M.Təhmasib. – Bakı: Azərbaycan SSR EA Nəşriyyatı, – 1956. – 454 s.; Koroğlu / tərt. ed., müqəddimə və şərhlərin müə. M. Təhmasib. – Bakı: Elm, – 1959. – 508 s.; Koroğlu / tərt. ed., müqəddimə və şərhlərin müə. M.Təhmasib. – Bakı: Elm, – 1949. – 484 s.; Koroğlu / tərt. ed. və ön sözün müə. M.Təhmasib. – Bakı: Gənclik, – 1982. – 328 s.; Azərbaycan dastanları. 5 cildə, Koroğlu dastanı / tərt. ed. M.Təhmasib. – Bakı: Çıraq, – IV c. – 2005. – 544 s.

¹⁴ Эфендиев, П. Короглу – героический эпос Азербайджанского народа: / диссертации канд. наук / – Баку, 1953. – 300 с.

¹⁵ Koroğlu / tərt. ed. F.Fərhadov; Q.Vəkilov. – Bakı: Maarif, – 1975. – 314 s.; Фархадов, Ф. Закавказская версия эпоса “Кероглы”: / автореф. диссертации доктора наук / – Баку, 1968. – 73 с.; Фархадов, Ф. К изучению эпоса “Кероглы” (Армянская версия эпоса): / автореф. диссертации канд. наук / – Москва, 1960. – 48 с.

¹⁶ Nəbiyev, A. Qəhrəmanlıq səhifələri / Nəbiyev A. – Bakı: Gənclik, – 1975, – 98 s.; Набиев, А. Образ Кёр-оглы в эпосе “Кёр-оглы”. (По азербайджанским и узбекским материалам): / автореф. диссертации канд. наук / – Баку, 1972. – 30 с.; Azərbaycan dastanları / topl. nəşrə hazırl. A.Nəbiyev. – Bakı: Gənclik, – 1977. – 144 s.; Koroğlu / topl., ön söz, qeyd və izahların müə. A.Nəbiyev, çapa hazırl.: Ü.Nəbiyeva, Y.İsmaylova. – Bakı: Nurlan, – 2003. – 418 s.

¹⁷ Короглу, Х. Взаимосвязи эпоса народов Средней Азии, Ирана и Азербайджана / Х.Короглу. – Москва: Наука, – 1983. – 335 с.; Короглу, Х., Набиев, А. Азербайджанский героический эпос / Х.Короглу, А.Набиев. – Баку: Язычы, – 1996, – 305 с.; Koroğlu X. Oğuz qəhrəmanlıq eposu / X.Koroğlu. – Bakı: Yurd, – 1999. – 244 s.

N. Jafarov¹⁸, V. Valiyev¹⁹, R. Rustamzadeh²⁰, D. Aliyeva²¹, B. Abdullah²², I. Abbasli²³, F. Bayat²⁴, Kh. Bashirli²⁵, Y. Ismayilova²⁶,

¹⁸ Cəfərov, N. Eposdan kitaba / N.Cəfərov. – Bakı: Maarif. – 1999, – 220 s.; Cəfərov, N. Türk xalqları ədəbiyyatı. Yeni dövr / N.Cəfərov, Azərbaycanca Atatürk Mərkəzi. – Bakı: Çarşıoğlu, – III c. – 2007. – 320 s.

¹⁹ Vəliyev, V. Azərbaycan qəhrəmanlıq dastanları / V.Vəliyev. – Bakı: ADU Nəşr, – 1980. – 75 s.

²⁰ Rüstəmzadə, R. Xalq ədəbiyyatına dair araşdırmalar / Rüstəmzadə R. – Bakı: UniPrint, 2007, – 243 s.

²¹ Əliyeva, D. “Koroğlu”nun yeni əlyazma nüsxəsi: Axtarışlar, tapıntılar // – Bakı: Azərbaycan jurnalı, – 1990. №3, – s. 133-146.; Əliyeva, D. “Koroğlu”nun gürcü variantı // – Bakı: Elm və həyat, – 1975. №11, – s. 28-29.

²² Koroğlu / авторы подгот. и состав. национального текста, “Введение” и “Описание архива”: И.Аббаслы, Б.Абдулла, пер. И.Сеидова. – Баку: Сада, – 2000. – 500 с.; Koroğlu / hazırl. tərt. ed. İ.Abbaslı, B.Abdulla. – Bakı: Lider nəşriyyatı, – 2005. – 552 s.

²³ Abbaslı, İ. Azərbaycan dastanlarının yayılması və təsiri məsələləri / İ.Abbaslı. – Bakı: Nurlan, – 2007. – 272 s.; Abbaslı, İ. Folklorşünaslıq axtarışları. İki cildə. / İ.Abbaslı. – Bakı: Elm, – II c. – 2009. – 344 s.; Koroğlu. Paris nüsxəsi / çapa hazırl. Abbaslı İ. – Bakı: Şərq-Qərb, – 2005. – 224 s.

²⁴ Bayat, F. Koroğlu: Şamandan Aşıka, Alptan Erene / F.Bayat. – Ankara: Akçağ, Yayınları, – 2003. – 176 s.; Bayat, F. Türk Destancılık Tarihi Bağlamında Koroğlu Destanı (Türk Dünyasının Koroğlu Fenomenolojisi) / F.Bayat. – Ankara. Ötüken Yayınları, – 2009. – 204 s.; Bayat, F., Bəşirli, X. “Koroğlu” dastanının mənşəyi / F.Bayat, X.Bəşirli. – Bakı: Elm və təhsil, – 2012. – 192 s.

²⁵ Bəşirli, X. “Koroğlu” dastanı Azərbaycan və Orta Asiya versiyaları əsasında: dərs vəsaiti / X.Bəşirli; elmi red. F.Bayat. – Bakı: Xəzər Universiteti nəşriyyatı, – 2016. – 127 s.; Bəşirli, X. “Koroğlu” dastanı: tarixi-mifoloji gerçəklik və poetika / X.Bəşirli. – Bakı: Elm, – 2000. – 126 s.; Bəşirli, X. “Koroğlu” eposunun poetikası (genezisi və bədii sistemi): filologiya elmləri üzrə elmlər doktoru dissertasiyası / – Bakı, 2005. – 61 s.

²⁶ İsmayilova Y. “Koroğlu” dastanında obrazlar sistemi / Y.İsmayilova. – Bakı: Nurlan, – 2003. – 176 s.

E. Tofiqgizi²⁷, E. Abbasov²⁸, I. Sadig²⁹, A. Ibrahimova³⁰, Sh. Balakishiyev³¹, A. Asgarov³², A. Jafarov³³, T. Nasibli³⁴ and other scientists has been collected, published or studied the epic in different directions.

In addition³⁵, surviving versions of the epic have been collected, or classic editions in other languages have been translated and printed.

The collection and study of the Turkmen the epic of “Goroghlu” epic began in the second half of the 19th century. I. Berezin³⁶,

²⁷ Koroğlu. Təbriz variantı / tərt. ed., izah və lüğətin müəll. E.Tofiqqızı, ön sözün müəll. H.İsmayılov. – Bakı: Səda, – 2005. – 752 s.

²⁸ Abbasov, E. “Koroğlu”: poetik sistemi və strukturu (Paris nüsxəsi əsasında) / E.Abbasov. – Bakı: Nurlan nəşriyyatı, – 2008, – 140 s.

²⁹ Sadıq, İ. Azərbaycan folklorunda “Koroğlu” poetik ənənəsi: / filologiya elmləri üzrə fəlsəfə doktoru dissertasiyası / – Bakı, 2007. – 161 s.; Sadıq, İ. Koroğlu kim olub / İ.Sadıq. – Bakı: Azərnəşr, – 1998. – 206 s.; Sadıq, İ. Koroğlunun sazı və sözü / İ.Sadıq. – Bakı: Azərnəşr, – 2005. – 76 s.

³⁰ İbrahimova, A. Azərbaycan koroğluşünaslığı: tarixi və inkişaf mərhələləri / A.İbrahimova. – Bakı: Nurlan, – 2014. – 156 s.

³¹ Balakışiyev, Ş. “Koroğlu” dastanı Avropada: / filologiya elmləri üzrə fəlsəfə doktoru dissertasiyası / – Bakı, 2005. – 130 s.

³² Koroğlu / tərt. ed. Ə.Əsgər, red. M.Kazımoğlu-İmanov. – Bakı: Elm və təhsil, – 2012. 328 s.

³³ Cəfərov, Ə. Azərbaycan “Koroğlu” dastançılığı ənənələri / Ə.Cəfərov, elmi red. M.Allahmanlı. – Bakı: Elm, – 2014. – 154 s.

³⁴ Nəsibli, T. “Koroğlu” dastanı Osmanlı-Səfəvi münasibətləri çəvrəsində / T.Nəsibli; elmi red. T.Məmməd. – Bakı: Elm və təhsil, – 2013. – 156 s.

³⁵ Koroğlu. Rza Zaki nəşri / translit., tərt., ön söz, şərh və lüğətin müəll. E.Tofiqqızı. – Bakı: Elm, – 2000. – 56 s.; Koroğlu. Abbas Rəcəbli nəşri / tərt. ed, ön söz və şərhlərin müəll. E.Tofiqqızı. – Bakı: Elm, – 1999. – 84 s.; Koroğlu. Əli Kamali arxivindəki variantlar / çapa hazırl. Ə.Şamil. – Bakı: Nurlan, – 2009. – 396 s.; Koroğlu // – Bakı: Aqitasiya vərəqəsi. – 1941, 20 oktyabr.; Koroğlu. J.Sand nəşri / tərc. ed. M.Abdullayeva, A.Vekilova. – Bakı: Nurlan, – 2004. – 88 s.; Koroğlu (Bakı əlyazmaları) / nəşrə hazırl. Ə.Məmmədbağiroğlu. – Bakı: Nurlan, – 2010. – 88 s.; “Koroğlu” dastan: A. Xodzkonun tərtibatında 1842-ci il London nəşrinin tərcüməsi / tərc. ed. İ.Cəfərov; red. F.Bayat; ön söz müəll. və nəşrə haz. Ə.Cəfərov. – Bakı: Çıraq, – 2014. – 518 s.

³⁶ Березин, И. Турецкая хрестоматия, в 3-х т. / И.Н.Березин. – Казань: Тип. Университета, – Т. 2. – 1862. – 144 с.

F. Bakulin³⁷, A. Samoylovich³⁸, V. Uspensky, V. Belyayev³⁹, A. Arsharuni, S. Veltman⁴⁰ and other researchers made a great contribution to the collection, publication and research of some parts of the epic from the 1840s to the first half of the 20th century.

Some parts of the epic of “Goroghlu” were first published in Kazan in 1906 (The Story – Goroghlu Soltan), and in 1915 in Tashkent (Gisseyi – Goroghlu Soltan)⁴¹. A relatively improved full text was first⁴² printed in Ashgabat in 1941 in Latin alphabet. The book was created as a result of the efforts of the epic storyteller Palvan-Bakhshi, the compiler A. Chepov and the publisher A. Govshudov. This first edition consisted of 13 braches. After the first book, the second edition with 14 branches⁴³ was published in Turkmenistan in 1958, the third edition with 15 branches⁴⁴ in 1980, the fourth edition with 20 branches⁴⁵ in 1990, and the fifth edition with 14 branches⁴⁶ in 2012.

³⁷ Бакулин, Ф. Песни у туркмен и поет о Магтум Кули // Известия Кафкаского отдела Русского Географического общества, – 1872. Т. I. – с. 97-110.

³⁸ Самойлович, А. Легенда о Коркуде и Кероглу (Содержание доклада, прочитанного в Вост. отд-нии 24 янв. 1908 г.) // Записки Восточного Отделения Русского Археологического общества, – 1909. вып. 4, – с. 4-5.; Самойлович, А. Очерки по истории туркменской литературы // Туркмения. – Ленинград, – т. 1, – 1929. – с. 123-167.

³⁹ Успенский, В. Беляев, В. Туркменская музыка / В.Успенский, В.Беляев. – Москва: Гос. изд. Музыкальный сектор, – 1928. – 377 с.

⁴⁰ Аршаруни, А.М., Вельтман, С.Л. Эпос советского Востока: дореволюционные и послеоктябрьские мотивы / А.М.Аршаруни, С.Л.Вельтман. – Ленинград: Academia, – 1930. – 130 с.

⁴¹ Janbekow, K. Türkmenistan’da Köroğlu Destanıyla İlgili Yapılmış Araştırmalar Tarihi Üzerine // VI. Uluslararası Köroğlu Sempozyumu “Köroğlu ve Türk Dünyası Destan Kahramanları”. Bildiri Kitabı. – Bolu: – 10-12 Ekim. – 2016. – s. 439-445.

⁴² Görogly: Türkmen halk eposy / tertibe sal. A.Gowşudow, M.Kösäyewiň red. bilen. – Aşgabat: Türkmen döwlet neşr, – 1941. – 578 s.

⁴³ Görogly / tertibe sal. N.Aşyrow. – Aşgabat: Türkmenistan döwlet neşriyaty, – 1958. – 628 s.

⁴⁴ Görogly. Türkmen halk eposy / çapa taýýarl. A.Gowşudow, M.Kösäyew; red. D.Haldurdy. – Aşgabat: Türkmenistan neşriyaty, – 1980. – 563 s.

⁴⁵ Görogly. Türkmen gahrymançylyk eposy / çapa taýýarl: B.Mämmetýazow, A.Durdyýewa, K.Seyitmyradow. – Aşgabat: Türkmenistan neşriyaty, – 1990. – 848 s.

⁴⁶ Görogly / çapa taýýarl. A.Baýmyradow – Aşgabat: Türkmen döwlet neşriyat gullugy, – 2012. – 713 s.

The most extensive edition of the epic of “Goroglu” is the 1983 edition. In this edition, for the first time, the epic was completely translated into Russian, printed in Moscow together with the original texts. Collection, translation and publication of these texts belong to B. Garriyev. Another academic and complete edition of the epic was published in Ankara in 1996. This edition, prepared by Ahmed Yasawi University, consists of 8 volumes and for the first time, 30 branches⁴⁷ have been collected together. The first five volumes of the book contain texts in Turkish and Turkmen languages, and three books are Turkmen texts in the Cyrillic alphabet of the epic.

⁴⁷ Görogly. Türkmen halk dessany / taýýarl. A.Nurmämmet. – Ankara: Bilig Yayınları, – 1-nji kitap. – 1996. – 511 s.; Görogly. Türkmen halk dessany / taýýarl. A.Nurmämmet. – Ankara: Bilig Yayınları, – 2-nji kitap. – 1996. – 571 s.; Görogly. Türkmen halk dessany / taýýarl. A.Nurmämmet. – Ankara: Bilig Yayınları, – 3-nji kitap. – 1996. – 467 s.; Görogly. Türkmen halk dessany / taýýarl. A.Nurmämmet. – Ankara: Bilig Yayınları, – 4-nji kitap. – 1996. – 585 s.; Görogly. Türkmen halk dessany / taýýarl. A.Nurmämmet. – Ankara: Bilig Yayınları, – 5-nji kitap. – 1996. – 497 s.

V. Zhirmunski and H. Zarifov⁴⁸, P. Kichigulov⁴⁹, A. Govshudov⁵⁰, N. Ashirov⁵¹, Y. Bertels⁵², A. Borovkov⁵³, L. Klimovich⁵⁴, B. Garriyev⁵⁵, B. Mammatyazov⁵⁶, A. Bekmyradov⁵⁷, M. Koseyev⁵⁸, B.

⁴⁸ Жирмунский, В. Зарифов, Х. Узбекский народный героический эпос / В.М.Жирмунский, Х.Т.Зарифов. – Москва: Гос. изд. Художественная литература, – 1947. – 519 с.

⁴⁹ Kiçigulow, P. Gorogly barada söhbet / P.Kiçigulow. – Aşgabat: Türkmenistan neşriýaty, – 1978. – 128 s.; Kiçigulow, P. “Görogly” halk gahrymançylyk eposydyr: / filologiýa ylymlarynyň kandidaty alymlyk derejesini almak üçin dissertasiýa / – Aşgabat, 1964. – 321 s.

⁵⁰ Görogly. Türkmen halk eposy / çapa taýýarl. A.Gowşudow, M.Kösäýew; red. D.Haldurdy. – Aşgabat: Türkmenistan neşriýaty, – 1980. – 563 s.

⁵¹ Görogly / tertibe sal. N.Aşyrow. – Aşgabat: Türkmenistan döwlet neşriýaty, – 1958. – 628 s.

⁵² Бертельс, Е. Э. К вопросу о традиции в героическом эпосе тюркских народов // Советское востоковедение. IV. – Москва - Ленинград: Изд. Академии наук СССР, – 1947. – с. 73-79.; Бертельс, Е. Литературное прошлое туркмен // Sowet edebiýaty. – 1944. №9-10, – с. 178-198.

⁵³ Боровков, А. Вопросы изучения тюркоязычного эпоса народов Средней Азии и Казахстана // Вопросы изучения эпоса народов СССР, [редколлегия: И.Брагинский, А.Петросян, В.Чичеров]; Институт мировой литературы имени А.М.Горького. – Москва: Изд. Академии Наук СССР, – 1958. – с. 66-101.

⁵⁴ Климович, Л. Заметки о эпическом творчестве народов советского Востока // Вопросы изучения эпоса народов СССР, Институт мировой литературы имени А.М.Горького. – Москва: Изд. Академии Наук СССР, – 1958. – с. 239-289.

⁵⁵ Каррыев, Б. Эпические сказания о Кер-оглы у тюркоязычных народов / Б.Каррыев. – Москва: Гл. ред. восточная литература, – 1968. – 280 с.; Garryýew, B. Watan we gahrymançylyk hakynda aýdymlar / B.Garryýew. – Aşgabat: Birleşen Türkmen döwletneşir, – 1941. – 95 s.; Garryýew, B. Türkmen folkloryndan usuly gollanma / B.Garryýew. – Aşgabat: Birleşen Türkmen döwletneşir – 1947. – 27 s.

⁵⁶ Mämmetýazow, B. “Görogly” eposy we onuň häzirki zaman ýagdaýy / B.Mämmetýazow. – Aşgabat: Ýlym, – 1979. – 124 s.; Mämmetýazow, B. “Görogly” eposynyň döreýşi hakynda / B.Mämmetýazow. – Aşgabat: Ýlym, – 1982. – 118 s.; Mämmetýazow, B. “Görogly” eposynyň poetikasy hakynda / B.Mämmetýazow. – Aşgabat: Ýlym, – 1984. – 116 s.

⁵⁷ Bekmyradow, A. Göroglynyň yzlary / A.Bekmyradow. – Aşgabat: Türkmenistan neşriýaty, – 1985. – 144 s.

⁵⁸ Kösäýew, M. Sözbaşy // Görogly. Türkmen halk eposy / çapa taýýarl.: A.Gowşudow, M.Kösäýew; red. D.Haldurdy. – Aşgabat: Türkmenistan neşriýaty, – 1980. – s. 5-13.

Valiyev⁵⁹, A. Durdiyeva⁶⁰, A. Garriyeva⁶¹, A. Nurmammet⁶², D. Nuraliyev⁶³ and other researchers worked in the field of collecting and publishing the Turkmen versions of “Koroghlu”, expressed their opinions on the language of the texts, distribution geography, era, importance and other topics in their research, and published their opinions in the collections of the time, in the Turkmen and Russian languages of the USSR and Turkmenistan.

The object and subject of research. The object of the research is the written sources of the epic of “Koroghlu” with Azerbaijani and Turkmen versions. The subject of the research is the historical geography of the origin and distribution of both versions of the “Koroghlu” epic, versions, collection, epic narrators, problems of publication, comparative analysis of epic images, motifs and plots, mythological layer, epic space and so on.

The aim and objectives of the research. The main goal of the dissertation is to investigate the typological features of the Azerbaijani-Turkmen variants representing the East-West versions of the “Koroghlu” epic, which occupies a comprehensive place in the epic creativity of almost all Turks and the peoples neighboring them, and to reveal their genesis based on the distribution area. For this purpose, we have divided the dissertation into certain parts and highlighted the issues we mentioned:

- Information about the epic of “Koroghlu” in the Turkic world to systematize and compare them and study according to the requirements of the dissertation;

⁵⁹ Weliýew, B. Türkmen halk poeziýasy / B.Weliýew. – Aşgabat: Ylym, – 1983. – 100 s.; Weliýew, B. Stawropol türkmenleriniň dessanlary / B.Weliýew. – Aşgabat: Ylym, – 1980. – 96 s.

⁶⁰ Durdyýewa, A. “Görogly” eposynda fantastika / A.Durdyýewa. – Aşgabat: Ylym, – 1981. – 59 s.

⁶¹ Garryýewa, A. Türkmen halk “Görogly” eposynyň poetik sistemasy / A.Garryýewa. – Aşgabat: Ylym, – 1990. – 124 s.

⁶² Görogly. Türkmen halk dessany / taýýarl. A.Nurmämmet. – Ankara: Bilig Yayınları, – 1996. (5 book)

⁶³ Nuralýýew, D. Akademik A.N.Samoýlowiç türkmen edebiýaty hakynda / D.Nuralýýew. – Aşgabat: Ylym, – 1971. – 140 s.

- To carry out research covering books, articles, dissertations, archival materials published in Azerbaijan and Turkmenistan related to the epic of “Koroghlu”;
- The epic tale of “Koroghlu” has been orally transmitted across a wide geographic area. By analyzing the narrative techniques and improvisational elements of the storyteller, we can determine their place within the Turkic epic tradition.
- Analyzing the mythological, social and artistic characteristics of characters and events by examining the plots of “Koroghlu” and “Goroghlu” epics
- Examine the aspects of both versions of the “Koroghlu” saga, including character, motive, and episode, to determine their similarities and differences.
- Research the place, characteristics of the epic hero in the “Koroghlu” epic, his displacement in the process of rounding (serialization) belonging to the Eastern variants, and the mythological aspects of the protagonist Koroghlu/Goroghlu and Kirat.
- Analyze the homeland and enemy country of Chanlibel/Chandibil in the “Koroghlu” saga, which is divided into two parts as an epic space and the place where danger comes from.

Although some opinions have been expressed about the typological characteristics of the national variants of the epic, this topic has not been involved in systematic research. It should be emphasized that such studies contribute to a deeper study of the versions of the epic by revealing the common and different aspects of the national versions. These studies contribute to the study of the ties of epic creation with ethnic outlook and national culture, as well as the exchange of ideas between related peoples.

Research methods. The theoretical-methodological basis of the dissertation devoted to the typological features of the Azerbaijani and Turkmen versions of the “Koroghlu” epic includes three main directions:

- scientific, theoretical, and methodological sources of Azerbaijani epic studies and Koroghlu studies;
- scientific, theoretical, and methodological sources of Turkmen epic studies and Koroghlu studies;
- Turkic peoples and worldwide (Eurasian) scientific-theoretical resources related to ethnology

The main focus of the dissertation study entitled “**Typology of the Azerbaijani and Turkmen Versions of the Koroghlu Epic**” is built upon the scientific-theoretical apparatus and theoretical-methodological basis of Azerbaijani folklore studies as well as epic studies. The significance of Azerbaijan in the realm of folklore studies and epos studies cannot be overstated, as it is a common -Turkish and Eurasian-centered region, and is relevant to world folklore studies. As such, the scientific and theoretical-methodological experience gained over the last two centuries in the field of Azerbaijani epic studies, which is a part of the all-Turkish epic tradition, is of great value and importance to us. It is thus undeniable that the “Koroghlu” epic, which is an ancient poetic and cultural heritage of ours, originated from the all-Turkish epic tradition, and drew its themes from classical heroic motifs. As it branched out, it also incorporated love and domestic motifs, making it one of the artistically perfect monuments of language that is widely spread out. This provides the basis for our work, which aims to explore and analyze the typology of the Azerbaijani and Turkmen versions of the Koroghlu epic.

Furthermore, Turkmenistan's and the world's (Eurasia) scientific-methodological resources were extensively employed in the **dissertation** study. Turkish, Russian, previous Soviet republics, and European scientists' research was also examined, and these sources were consulted where necessary. The dissertation was created using comparative-typological and historical methodologies.

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

1. The “Koroghlu” epic was investigated within a single system, taking into account the wide geography and national options;

2. For the first time, the Turkmen variants were comparatively studied within the borders of the geography where the “Koroghlu” saga was spread;
3. The “Koroghlu” saga has a cyclical (rounding) character, and the saga continued after the death of the main character in the Turkmen
4. The names of epic-geographical and historical-geographical locations in the “Koroghlu” epic have been identified.
5. The legendary creation notion of the main character's miraculous birth was presented in the “Koroghlu” epic.
6. The plethora of religious-mythological motifs and incidents in the epic “Koroghlu” expressed the belief system in the epic narrator's and listener's worldview.
7. The text of the “Koroghlu” saga variants reflected the traditional epic mythological-religious world model;
8. Similarities and differences between the epic plot, episode, and motifs have been determined in the variants related to the versions of the “Koroghlu” epic;
9. The textual features of the variants of the “Koroghlu” epic remained faithful to the traditional plot type;
10. In the “Koroghlu” epic, the epic space has the essence of cosmogonic creation as an imaginary space;

The scientific innovation of the dissertation. Several scientific advancements have been made in addressing the problem statement presented in the dissertation. These innovations include:

- A comprehensive study of the typology of the Azerbaijani and Turkmen renditions of the “Koroghlu” epic, which was conducted for the first time in this thesis;
- An analysis of the variant versions of the “Koroghlu” saga, which have been disseminated throughout a vast area and among numerous peoples in the Turkustan region east of the Caspian Sea, as well as the Western version, which has gained popularity among the Turks living west of the Caspian Sea and their neighbors, and an examination of the studies that have been written about the saga;

- The elucidation of the all-Turkish heritage and epic heroic tradition, based on the variant texts in the versions of the “Koroghlu” saga;
- A comparative analysis of the epic variants, based on the ancient Turkish epic tradition and oral creativity, and a study of the emergence of branches related to the historical-artistic and artistic-poetic directions of the variants, which was conducted in this thesis.

The theoretical and practical significance of the research. The research on the topic of “Typology of the Azerbaijani and Turkmen versions of the Koroghlu epic” is of paramount importance and should be included in the dissertation work. The dissertation work has both theoretical and practical significance. The theoretical relevance lies in the potential to apply the research findings in the field of folklore studies. On the other hand, the practical relevance lies in its potential to contribute to the teaching of epic studies in philology faculties.

As a teaching aid, the dissertation work could prove invaluable in the field of literature, Turkology, as well as comparative literary studies, in addition to epic studies. Its materials are particularly useful in enhancing the understanding and appreciation of the Koroghlu epic. The potential applications of this dissertation work are numerous and promising, and it is therefore highly recommended for inclusion in future research endeavors.

Approbation and application of the dissertation. The dissertation topic was established within the “Folklore of Turkic Peoples” department at the Folklore Institute of the Azerbaijan National Academy of Sciences.

Subsequent to its development, the dissertation chapters underwent numerous discussions and revisions at department meetings. The key findings and results of this research work have been published in esteemed scientific publications, recommended by the Higher Attestation Commission under the President of the Republic of Azerbaijan, as well as in prominent international journals and in periodic scientific publications that are indexed within the international summarizing systems, including Web of Science, Scopus, Copernicus, Ulakbim, among others. Furthermore, these findings were reflected in

the proceedings of international conferences held both regionally and abroad.

Name of the organization where the dissertation work was carried out. The research was carried out under the guidance of the ANAS Folklore Institute's "Folklore of Turkish Peoples" department, in line with their research objectives.

Structure and total volume of the dissertation. The dissertation includes an introduction (16.676 characters), four chapters, and a conclusion. The first chapter consists of two paragraphs (83.028 characters), the second chapter consists of two paragraphs and two clauses (116.791 characters), the third chapter has three paragraphs and two clauses (134.673 characters), and the fourth chapter has two paragraphs (68.433 characters). The result consists of 15.455 characters. Additionally, there is a list of references used in the dissertation.

The total volume of the dissertation work is 435.056 characters.

THE MAIN CONTENT OF THE RESEARCH

The dissertation commences with an **Introductory** section that delves into the significance and level of intricacy of the subject matter, elucidates the research objectives and undertakings, deliberates on the methods employed, substantiates key propositions, and justifies the scientific novelty, theoretical relevance, and practical significance of the dissertation. The first chapter of the dissertation, entitled **"Narrators and Collectors of Azerbaijani and Turkmen Epics"**, encompasses two sections:

- 1.1. Narrators and Collectors of the "Goroghlu" Epic, and
- 1.2. Narrators and Collectors of the "Koroghlu" Epic.

The first paragraph of the chapter entitled **"Narrators and Collectors of the Goroghlu Saga"** provides information on the collection and publication of texts related to the Turkmen variants, as well as the first researchers, collectors, narrators and publishers of the saga. In today's Turkmenistan and neighboring provinces where Turkmens live, the collection and publication of the "Goroghlu" saga,

as well as research work, began in the second half of the 19th century and continues to this day.

The first small texts of this epic were printed by lithography in 1906 in Kazan under the title “Hekayeti - Goroghlu Soltan” and in 1915 in Tashkent “Gisseyi - Goroghlu Soltan”.

The first book containing the texts related to the “Goroghlu” saga is the 1862 publication of Kazan and St. Petersburg University professor I. Berezi called “Турецкая хрестоматия” (Turkish chrestomathy). Four goshma from the epic “Goroghlu” are included in the chapter “Turkmenskie pesni” (Turkmen songs). (Goshma is one of the genres of ashug poetry in Azerbaijani literature.)

The compiler notes that he took the additions from a manuscript that he owned. “Goroghlu” epic was published in 1941 as the first complete text. The goals were collected by A. Chepov from Palvan bakhshi. These branches are called: “Goroghlunun dorishi”, “Goroghlunun oylanishi”, “Arapdan ar alishi”, “Ovaz gatiran”, “Ovazin halas edilishi”, “Ovaz oylonan”, “Arabreyhan”, “Girq munler”, “Ovaz oykelen”, “Kempir”, “Xarmandali”, “Goroghlu hem bezirgen”, “Goroghlunun olumi” (Rise of Gorogli, Gorogly's wedding, Arab's marriage, Ovaz's son, Ovaz's rescue, Ovaz's wedding, Arabreyhan, Qirq munlar, Ovaz's son, Old woman, Kharmandali, Gorogli is tired, Death of Gorogli). These texts were printed in Ashgabat in Latin alphabet in 13 volumes⁶⁴.

“Gorogly” was published in 1958 by the employees of the Institute of Language and Literature, with a foreword and editorship of N.Ashirov in the volume of 628 pages. The book “Goroghlu. Turkmen Heroic Epic”⁶⁵ is considered the second academic publication in the field of the complete text of the epic. The book was prepared taking into account the “Stavropol, Cherchev, Dashoguz, Krasnovodsk, Leningrad (photocopy) copies” and “Dashkend, Ufa, Kazan lithographs” published in the press, taking into account the branches mentioned by Palvan Bakhsh, and published in 14 branches.

⁶⁴ Görogly: Türkmen halk eposy / tertibe sal. A.Gowşuow, M.Kösäyewiň red. bilen. – Aşgabat: Türkmen döwlet neşri, – 1941. – 578 s.

⁶⁵ Görogly / tertibe sal. N.Aşyrow. – Aşgabat: Türkmenistan döwlet neşriýaty, – 1958. – 628 s.

Starting from the 60s of the 20th century, new researches, collection and publishing works around the “Goroghlu” saga have expanded in Turkmenistan, and young researchers have started research in this field with great energy. Among these researchers, P. Kichigulov, B. Mammatyazov, M. Koseyev, etc. His work is appreciated. They achieved achievements in either scientific approach to the epic, field research (collecting work), or publishing work, and widely promoted and glorified the Turkmen versions of the “Goroghlu” epic both in Turkmenistan and throughout the USSR.

The most perfect edition of the “Goroghlu” epic published in the Soviet era is considered to be the book “Гер-оглы: туркменский героический эпос” (Koroghlu: Turkmen Heroic Epic)⁶⁶, collected, compiled and published by academician B. Garriyev in 1983. The texts in the book, printed in Moscow in Russian and Turkmen languages, were written from Palvan Bakhshi. The 804-page book was translated into Russian by the author. As an introduction, B. Garriyev gave extensive information about the organization, distribution, options and branches of the saga.

20 goals from the “Goroghlu” saga in 1990 - “Gorogly. “Türkmen gahrymançylyk eposy” (Goroghlu. Turkmen epic of heroism)⁶⁷ was collected and published. The book, compiled by B. Mammetyazov, A. Durdiyeva, Sh. Halmammedov, K. Seyitmyradov, and released with the “Foreword” written by B. Garriyev and B. Mammetyazov, is simplified because it is printed for a wide readership. Several new chapters that were not in the previous editions were added to the book: “Ovez and Kirat”, “Arhasan ham Tellikhan”, “Ovez's oglu Nurali”, “Gorogli Beg Beglan Davut Sardar”, etc. “Gorogli Ham Balı Beg” and “Tabli Batır” branches, which are new variants collected from Dashoguz, Lebap, Tagtabazar regions and Stavropol Turkmens, were published for the first time in this publication.

⁶⁶ Гер-оглы: туркменский героический эпос / сост, тома, авт. исследования, коммент, пояснительного словаря Б.Каррыев; пер. Б.Каррыева при участии Е.Пецелуевского. – Москва: Изд. Наука, –1983. – 804 с.

⁶⁷ Görögly. Türkmen gahrymançylyk eposy / çapa taýýarl: B.Mämmetýazow, A.Durdyýewa, K.Seyitmyradow. – Aşgabat: Türkmenistan neşriýaty, – 1990. – 848 s.

Back in 1996, Ahmet Yesavi University published the epic tale of “Goroghlu” in Turkish and Turkmen languages. This monumental edition comes in a whopping 30 volumes and is considered to be the largest academic edition published to date. It was prepared on the basis of texts collected from various regions of Turkmenistan, and was meticulously crafted and printed in Turkmen and Turkish by the esteemed A. Nurmammet⁶⁸. The publication is divided into eight volumes, with each volume containing a different number of branches. Volume I has five branches, volume II has eight, volume III has six, volume IV has four, and volume V has seven branches. The remaining three volumes (VI, VII, VIII) contain all the branches, but are presented in Cyrillic alphabet.

The latest edition of the “Gorogly”⁶⁹ saga, printed in 2012, is considered to be one of the most important publications of the last period. This edition was printed in the Latin alphabet, and is a testament to the enduring popularity of this epic tale.

When discussing the “Goroghlu” saga, it is imperative to delve into the rich traditions of storytelling that surround it. The epic texts that are associated with this folk creation are a reflection of the traditional way of life and worldview of the Turkmen people. These texts have been primarily preserved through the performances of narrators at wedding celebrations known as “toy-tomasha”. These skilled storytellers are often referred to as storyteller poets or bakshis. While the passage of time may have affected some of the content and volume of the saga's texts, the narration style and delivery of the storytellers remain constant. This is especially true for the poetry sections, where the established poetry and music have remained unchanged for centuries. One notable figure in the tradition of the “Goroghlu” saga is Palvan bakshi.

In this chapter, which is titled **“Narrators and Collectors of the Koroghlu Saga”**, an in-depth exploration of the collection, publication, collectors, publishers, and epic narrators of the saga in Azerbaijan is

⁶⁸ Görogly. Türkmen halk dessany / taýýarl. A.Nurmämmet. – Ankara: Bilig Yayınları, – 1996.

⁶⁹ Görogly / çapa tayýarl. A.Baýmyradow – Aşgabat: Türkmen döwlet neşriyat gullugy, – 2012. – 713 s.

provided. The “Koroghlu” saga, which dates back to the first half of the 19th century, was already published in English and other European languages in Europe as early as the 1840s. Over time, the verses written down by epic narrators from South Azerbaijan and the Transcaucasia, as well as variants living in the Ashiq repertoire, continued to be collected until the end of the 20th century, providing the main texts of the Azerbaijani versions of the “Koroghlu” epic.

Furthermore, it is worth noting that the poems⁷⁰ collected by Tabriz merchant Elyas Mushegyan in 1721 were written in the Azerbaijani language, but in the Armenian alphabet. These couplets and verses relate to the “Koroghlu” epic and were gathered from Tabriz lovers. The resulting 13 poems, collectively referred to as the “Book of Songs”, represent the first large-scale written source belonging to “Koroghlu”. Additionally, it is known that poems from the “Koroghlu” epic are included in the manuscript “Collection of Poems” of Aharli poet Andalib Garacadaghi from 1804⁷¹.

Two large manuscripts that contain numerous texts of the “Koroghlu” epic are the versions currently preserved in the National Library of Paris and the Tbilisi Institute of Manuscripts named after G. Kekelidze. These two variants are regarded as the oldest manuscripts (variants) of the Azerbaijani “Koroghlu”. With their extensive and detailed content, these manuscripts offer invaluable insights into the

origins and evolution of the “Koroghlu” epic, as well as the cultural and historical context in which it was created and transmitted.

It is thought that the Paris copy of the “Koroghlu” epic was transcribed in Tabriz from Ashiq Sadik from Nigaristan in 1834. A. Khodzko took this manuscript to Europe, and it was later published in London in 1842 in English as “Specimens of the Popular Poetry of Persia, as Found in the Adventures and Improvisations of Kurroglou, the Bandit-Minstrel of Northern Persia and in the Songs of the People Inhabiting the Shores of the Caspian Sea” (Famous examples of Persian

⁷⁰ Elyas, M. Nəğmələr kitabı (Təbriz, 1721) // AMEA Füzuli adına Əlyazmalar İnstitutu Arxivi. Əlyazma 608.

⁷¹ Qaracadaği, Ə. “Şeyrlər məcmüəsi” (Təbriz, 1804) // AMEA Füzuli adına Əlyazmalar İnstitutu Arxivi. Əlyazma.

poetry, adventures and improvisations of the road knight of Northern Iran Koroghlu, songs of the Caspian peoples)⁷².

The second large written copy of the saga is kept in Tbilisi, and it was written in Azerbaijani Turkish in Tabriz. In the manuscript, the name of the branches (majlis) is given in Persian. It covers the “Koroghlu” epic with 28 stanzas and dates back to the mid-19th century. The Institute of Manuscripts named after G. Kekelidze in Tbilisi discovered it in their archives.

Starting from the 30s of the nineteenth century, in Tbilisi, which is considered the Turkish cultural center of the Caucasus, the “Koroghlu” epic and Koroghlu's historical and artistic identity, battles, and heroism became the subject of literature, and articles about it began to be written in the press of the time. The magazine “Tiflisskie vedomosti” (Tiflisskie vedomosti)⁷³ first published a small part of the “Koroghlu” saga. One interesting fact about this text is that Koroghlu is presented here as the Sardar of Iravan.

Another manuscript that was collected, written down, and printed in Europe and Russia during the nineteenth century is the edition of I. Chopin⁷⁴. This edition, printed in Saint Petersburg in 1840, includes the blinding of Koroghlu's father, the horses that caused the blinding, and the revenge that followed. However, it is important to note that Chopin himself admitted in the “Foreword” written in the introduction to the work that he invented and completed the manuscript himself towards the end of the plot line. Despite the fact that the plot is distorted, this version of the saga is significant because it is the first complete edition that was distributed abroad. According to this version, Koroghlu fell in love with a Georgian girl, converted to Christianity because of his love

⁷² Chodzko, A. Specimens of the Popular Poetry of Persia, as Found in the Adventures and Improvisations of Kurroglou, the Bandit-Minstrel of Northern Persia, and in the Songs of the People Inhabiting the Shores of the Caspian Sea / Orally Collected and Translated, with Philological and Historical Notes. – London, 1842. – 585 p.

⁷³ Древня Огруджа, Замок разбойника Урушана Кер-оглы, его история. Рассказ об Ериванском сардаре // Тифлисские ведомости, – 1830. №68. – с. 3.

⁷⁴ Шопен, И. “Кер-оглы”, Татарская легенда // “Маяк современного просвещения и образованности”. Труды ученых и литературоведов русских и иностранных. – Санкт-Петербург, – 2 часть, глава 3. – 1840. – с. 12-25.

for her, and lived with her in Chanlibel after killing all the madmen who tried to prevent it.

In the 20th century, research, collection, and publication of the “Koroghlu” saga continued. During the Soviet period, the texts of “Koroghlu” in the repertoire of epic narrators began to be collected and published more systematically and quickly. In this field, V. Khuluflu, H. Alizade, A. Rajabli, A. Tahirov, S. Mumtaz (collected the epic, but did not publish it), M. Tahmasib, etc. the work of scientists is great. The 1949 and 1956 editions of M. Tahmasib's “Koroghlu” saga, which were later reprinted many times⁷⁵ from these editions, are of special importance in the recognition and love of the epic as the most perfect editions seen in this field. The “Koroghlu” epic composed by M. Tahmasib consisted of 17 branches: “Ali kişi”, “Dali Hasan with Koroghlu”, “Koroghlu's visit to Istanbul”, “DemirChioghlu's arrival in Chanlibel”, “Koroghlu's visit to Erzurum”, “Eyvaz being brought to Chanlibel”, “Crane Wire”, “Hamze's Carrying of Gyrate”, “Mahbub's Arrival in Chanlibel”, “Koroghlu's Visit to Beyazid”, “The Escape of the Slave”, “The Disappearance of Durat”, “Koroghlu and Bolu Bey”, “Koroghlu's Visit to Kars”, “Koroghlu's Darben trip”, “Hasan Pasha's arrival in Chanlibel”, “Koroghlu's old age”.

A. Nabiyeu was one of the “Koroghlu”⁷⁶ researchers from the 1970s until recent times. He rendered invaluable service to the field of Koroghlu studies in terms of collecting and publishing the epic. In 2003, A. Nabiyeu published the texts obtained as a result of collecting activities in the book “Koroghlu” in the volume of 20 volumes.

I. Abbasli mainly researched the Caucasian editions, existing copies of the epic in Armenian and Georgian languages, branches and variants. I. Abbasli and B. Abdulla on the basis of the manuscripts stored in the folklore archive of the Nizami Institute of Literature of

⁷⁵ Koroğlu / tərt. ed., müqəddimə və şərhlərin müə. M. Təhmasib. – Bakı: Elm, – 1959. – 508 s.; Koroğlu / uşaqlar üçün işl. M.Təhmasib. – Bakı: Azərnəşr, – 1965. – 376 s.; Koroğlu / çapa hazırl. və “Bir neçə söz”ün müə. M.Təhmasib. – Bakı: Elm, – 1975. – 368 s.; Koroğlu / tərt. ed. və ön sözün müə. M.Təhmasib. – Bakı: Gənclik, – 1982. – 328 s.

⁷⁶ Koroğlu / topl., ön söz, qeyd və izahların müə. A.Nəbiyev, çapa hazırl.: Ü.Nəbiyeva, Y.İsmayılova. – Bakı: Nurlan, – 2003. – 418 s.

ANAS in 2000 in Russian and in 2005 published a book covering 25 branches of “Koroghlu” in the Azerbaijani language ⁷⁷.

Even today, new versions of the epic are being published based on the collected versions that were preserved for various reasons in archives. The most recent edition⁷⁸ of the “Koroghlu” saga in Azerbaijan was compiled by A. Asker in 2021. This edition, which is comprised of 21 volumes, is based on manuscripts and collected materials stored in the archives of ANAS Folklore Institute. In the introductory section of the book, the compiler provides special notes on the text's composition, new branches, motifs, and episodes found in traditional branches. In addition, the book also includes information about the storyteller, gatherer, and region, as well as a glossary of ethnographic and archaic words.

This chapter examines the research, collection, and publication history of the “Koroghlu” epic, spanning a period of roughly 200 years. A comprehensive overview of the collection and publishing features of the Turkmen “Goroghlu” epic, which holds a unique position in the Central Asian tradition, is provided. Additionally, the historical-literary processes surrounding the epic narrator and the epic itself have been presented in a chronological order. The Azerbaijani variants are discussed, and the works carried out in the field of collection, compilation, and publication of the Caucasus, South Azerbaijan (Iran), and Eastern Anatolia (Turkey) are highlighted.

The primary scientific findings of this research chapter are summarized in the following articles⁷⁹.

⁷⁷ Короглу / авторы подгот. и состав. национального текста, “Введение” и “Описание архива”: И.Аббаслы, Б.Абдулла, пер. И.Сеидова. – Баку: Сада, – 2000. – 500 с.; Koroğlu / tært. ed. Abbaslı İ., Abdulla B. – Bakı: Lider, – 2005. – 552 s.

⁷⁸ Koroğlu / tært. ed. Ə.Əsgər, red. M.Kazımoğlu-İmanov. – Bakı: Elm və təhsil, – 2021. – 328 s.

⁷⁹ Əskər, N. “Goroğlu” dastanı tədqiqatlarda // Klassik Azərbaycan ədəbiyyatı və incəsənətinin milli özünütəsdiqdə və Mərkəzi Asiyadakı mədəni tərəqqidə yeri. Nizami Gəncəvi adına Milli Ədəbiyyat Muzeyinin yaradılmasının 80 illiyinə həsr olunmuş Beynəlxalq elmi konfransın materialları. – Bakı: – 23-25.dekabr. – 2020. – s. 69-70.; Əskər, N. “Goroğlu” dastanının söyləyiciləri: baxşılar // – Bakı: Dədə Qorqud. Elmi-ədəbi toplu. – 2018. №2. – s. 127-135.; Əskər, N. “Goroğlu” dastanının tədqiqat tarixi // – Bakı: Dədə Qorqud. Elmi-ədəbi toplu, – 2018. №1. – s. 138-146.;

Chapter two of the dissertation, entitled **“The Formation of the Azerbaijani Version of the Epic and its Relationship with the Turkmen Version,”** is comprised of two paragraphs and two subsections.

2.1. Creation and Organization of the Azerbaijani Version of the Saga

2.2. Interactions of Azerbaijani and Turkmen Versions of the Saga

2.2.1. Common Branches and their Uniqueness

2.2.2. Arms Belonging to the Turkmen Version of the Saga

The opening paragraph of the chapter, titled **“Emergence and Formation of the Azerbaijani Version of the Epic,”** delves into the creation, spread, and variation processes of the “Koroghlu” epic, as well as its role in the formation of different branches and texts within the Eastern and Western versions. It is worth noting that there exist numerous conflicting and closely contested academic views regarding the origin of the epic, its historicity, and the personality of its hero. In fact, several books have been written and serious arguments made about the epic, with attempts being made to connect it to any number of events, periods, regions, peoples or paintings. Thus, before delving into the formation history and geographical area of the “Koroghlu” epic – a common epic of the Turks – it is important to acknowledge the multifaceted and complex nature of its origins and the scholarly debates that have emerged around it.

It is not within the purview of the folklorist to investigate the historical accuracy of the epic hero, nor is it necessary to establish the

Əskər, N. “Koroğlu” dastanının toplanma və nəşr tarixi // – Bakı: Müqəyisəli ədəbiyyatşünaslıq. Beynəlxalq elmi jurnal, – 2019. №1. – s. 121-125.; Əskər, N. “Koroğlu” dastanının təşəkkül tarixi // – Bakı: Azərbaycan şifahi xalq ədəbiyyatına dair tədqiqlər. Elmi ədəbi topla, – 2021. №1. Kitab 56. – s. 68-80.; Əskər, N. “Koroğlu” tədqiqatları XIX əsrdə // – Bakı: Dədə Qorqud. Elmi-ədəbi topla, – 2019. №1. – s. 103-111.; Əskər, N. XX əsrin ikinci yarısında koroğluşünaslıq // – Bakı: Dədə Qorqud. Elmi-ədəbi topla, – 2020. №1. – s. 93-99.; Əskər, N. XX əsrin birinci yarısında “Koroğlu” tədqiqatları // – Bakı: Dədə Qorqud. Elmi-ədəbi topla, – 2021. №1. – s. 101-109.; Əskər, N. Yeni dövr koroğluşünaslığı // – Bakı: Azərbaycan ədəbiyyatşünaslığı. Nizami Gəncəvi adına Ədəbiyyat İnstitutunun əsərləri, – 2020. №2, – s. 187-193.; Əskər, N. “Koroğlu” dastanı və Məmmədhusəyn Təhməsisib // – Naxçıvan: AMEA Naxçıvan Bölməsi. İncəsənət, dil və ədəbiyyat institutu. Axtarışlar (folklor, ədəbiyyat, dil, sənətşünaslıq və tarix), – 2018, cild 8. №4(30). – s. 5-10.

authenticity of the plot in relation to actual events. Whether or not Koroghlu is a historical figure, and the particulars of his background and lineage, do not impact the value of his heroic character.

A. Tabrizli's "History Book,"⁸⁰ written in 1662, documented the uprising of underprivileged peasants and urban artisans during Shah Abbas' reign in the 16th century, and included information on Koroghlu as one of the leaders of the movement. Prior to his involvement in the uprising, Koroghlu was a popular minstrel, whose music was widely enjoyed. Following the uprising, his songs became even more widespread, and new legends and epics were created to celebrate his heroic deeds.

In 1842, A. Khodzko translated the versions of the saga collected from South Azerbaijan into English, wrote an introduction and a foreword, and subsequently published the book in London in the same year. Khodzko highlights the participation of the Teke Turkmen tribe in the creation of this heroic epic and the direction of the expansion of the epic to the west. In addition, he mentions that "*if the popularity of Firdovsi's poems were measured by the number of voices repeating them, even Firdovsi himself would have given priority to Koroghlu*"⁸¹.

J. Sand, in his "Preface" to the French edition, expresses high esteem for the epic, regarding Koroghlu not as a legendary hero but as a real historical figure and knight, and calls him the "*Napoleon of*

nomads"⁸². Sand considers Koroghlu to be a common epic hero of all the peoples living on the shores of the Caspian Sea.

However, the tradition of seeking the plot of the "Koroghlu" epic in historical events and geographical coordinates does not yield concrete results, neither historically, sociologically, nor literarily, and fails to justify itself in the matter of organizing the epic. While there are references to historical events such as the Ottoman-Safavid, Jalali

⁸⁰ Даврижеци, А. Книга истории / А. Даврижеци, пер, предис. и ком. Л. Ханларян. Главная редакция восточной литературы. – Москва: Изд. Наука, – 1973. – 624 с.

⁸¹ Koroğlu" dastan: A. Xodzkonun tərtibatında 1842-ci il London nəşrinin tərcüməsi / tərc. ed. İ. Cəfərov; red. F. Bayat; ön söz müəll. və nəşrə haz. Ə. Cəfərov. – Bakı: Çıraq, – 2014. – s. 54.

⁸² Abbasov, E. "Koroğlu": poetik sistemi və strukturu (Paris nüsxəsi əsasında) / E. Abbasov. – Bakı: Nurlan nəşriyyatı, – 2008, – s. 15.

rebellion, etc., those who defend the idea that it was born from these events overlook the fact that this saga spread over a vast area and lived among non-Turkic peoples.

The history of the formation of South Azerbaijan, Transcaucasia, and Anatolia variants of the “Koroghlu” epic reveals traces of the Jalali movement and peasant uprisings of the 16th and 17th centuries in some manuscripts, legends, and epic texts. Azerbaijani researchers have attempted to connect the saga to these historical events, which has also been observed in the Soviet Koroghlu studies, and the effects of this movement have been noticed in the Turkmen “Goroghlu” variants.

The spread of the saga over a large geographical area, from the Middle Ages to the first half of the 19th century when it began to be written down, was only possible through the means of epic narrators, that is, on oral grounds. The spread of the saga occurred gradually, and new events and toponyms were incorporated into the narrative as it spread. Therefore, in every village, in every area where it is spread, local and historical events are interwoven into the epic. *“Turkish-Iranian wars, Turkmen-Gizilbash struggles, Jalali uprisings all gathered around Koroghlu”*⁸³.

Due to the fact that each Oguz clan claims to have more rights in the issue of the creation and organization of “Koroghlu,” reaching the right conclusions in the research has proven difficult. It should not be forgotten that, as a result of the Turkish epic narration, the texts in these epics have acquired multi-colored characteristics without saying

“yours” or “mine,” and their spread and survival became possible thanks to them.

The “Koroghlu” saga has been subject to varying opinions on its creation and organization. The saga represents the plotline and character system of Turkish heroic epics and remains prevalent in contemporary folklore.

This chapter focuses on the **“Relationships Between the Azerbaijani and Turkmen Versions of the Epic”**, examining the commonalities and differences between the two versions, their creation,

⁸³ Boratav, P.N. Koroğlu Destanı / 2-ci basım, P.N.Boratav. – İstanbul: Adam Yayıncılık, – 1984. – s. 19.

and their effects on different epic environments. While both versions originate from the same root, they differ in terms of characters, episodes, places, motives, and plots. The “Koroghlu” saga has multiple branches, each carrying its own internal plot, while also combining to form the overarching narrative of the saga.

The traditional narrative style of ancient Turkish heroic epics is evident in the “Koroghlu” saga, with heroism and alpinism serving as the main plot drivers. Despite the aesthetic and episodic descriptions and moments, the saga maintains its legendary power. Common motifs and themes found in the “Koroghlu” saga can be traced back to the common beginnings of ancient texts. Additionally, the plot and motifs of many works in the Eastern world display similarities to the “Koroghlu” saga, with shared names of persons or places being particularly noteworthy.

The “Koroghlu” epic, present in Azerbaijani and Turkmen versions, contains a significant motif of a horse that causes blindness to the hero's father or grandfather. While the Azerbaijani version focuses primarily on the hero's journey, the Turkmen version involves the hero's relatives as well, resulting in a more detailed and complex narrative. In the Turkmen version, the antagonist Khunkar's wrongdoings extend beyond blinding Rovsha's grandfather Cigali Bey. He also murders Rovsha's uncle Momin, the middle son of Bey Cigali. After learning of Khunkar's intentions to harm them further, Bey Cigali flees with his daughter-in-law Gulennam, granddaughter Rovsha, and the blinded dacha to Uchgümmez mountain.

As the “Koroghlu” saga evolved over time, its motifs also underwent various changes. The Eastern version appears more traditional and stereotypical, while the Western versions offer more dynamic motifs. Consequently, some later period motifs have returned to Central Asia from the Western version, leading to a fusion of different motifs and layers of time and space. The son of Koroghlu, central to the Western version's plotline, and the son of Goroghlu/the son of Goro in the Eastern version, as well as the birth of Kirat, are intertwined. Interestingly, while both the motifs of a miraculous birth and a father/grandfather blinded by the ruling class's actions are present in Eastern versions, only the latter is present in Western versions.

The Eastern version of the “Koroghlu” epic, as well as the Turkmen variations, differ from the Western version in that the miraculous birth of the hero within the gor (tomb), as depicted in the first chapter, is indicative of a saga rich in mythological elements and characters. Supporting heroes possessing extraordinary abilities are introduced, including Kirat, Khizir alaihissalam, Shir Khuda Pir (Hazrat Ali), Aghayunus fairy, squires, elder Ikhtiyars, Kalandars, witches, dragons, magical weapons, giants, and more. This collection of characters contributes to the mythological structure of the epic and aligns the Eastern version of the “Koroghlu” saga with ancient Turkish heroic epics, highlighting its abundance of mythological motifs.

The initial section of the second chapter is titled **“Common Branches and Their Uniqueness.”** Within the “Koroghlu” saga, there are many branches, but the first branch is consistently the introductory branch in all versions and variants, based on the principle of narrative within epic works. The typological characteristics of the first branch of the “Koroghlu” saga in both the Azerbaijani and Turkmen versions exhibit considerable differences. In the Western version of the saga, as we previously stated, the birth of the foreign hero is not mentioned, with some exceptions. In most versions, the first branch begins with the birth of slaves from the offspring of sea horses, which is the starting point of the main plot line of the saga. Both the hero's name, the beginning of the struggle, and mythological characteristics are intertwined with the motive of the blinding of Rovsha's father by the birth of Kirat.

In ancient Turkish epics, heroes typically come from noble families such as kings, sultans, khans, viziers, beys, and so on. The hero is frequently required to leave his family, which is a nearly constant feature in all sagas. In the Turkmen version of Koroghlu, the family model adheres to the ancient storytelling traditions, with Rovshan being the son of Adibey, one of the three sons of the ruler of Chandibil, Chigali Bey, and the great-grandson and heir of Chigali Bey. In Azerbaijani versions, this episode is conveyed in a short and different manner, as if the issue were quickly glossed over. In Azerbaijani versions, the hero comes from a simple family. There are, however, exceptions to this situation in some of the Anatolian variants, which are close to the Azerbaijani variants and are linked to the Western version

located to the west of the Caspian Sea. In some versions, Koroghlu's father Hasan Bey is a wealthy landowner in the Rifahiyya region near Sivas. He went bankrupt due to the drought, and after that, he became a caretaker in Bey Bolu's horse herd⁸⁴.

Unlike the Azerbaijani versions, the information about the hero's family is more extensive in the Turkmen version. In the Azerbaijani version of the “Koroghlu” saga, there is little information about the birth of Koroghlu, while in the Turkmen versions, Koroghlu is born in a grave and grows up sucking the milk of his mother, according to some versions, a goat or a horse. In most of the Azerbaijani versions, Koroghlu has already grown up and appears in his youth.

The second subsection of the second chapter delves into the “Gols” present in the Turkmen version of the epic. Identifying the embryonic plots of the “Koroghlu” epic is pivotal to positioning it within the narrative stage. Despite extensive research, the series of issues found in the more Eastern versions of the epic remain without an exact resolution. In our opinion, the rounding present in the Uzbek and Turkmen versions stems from two reasons: rejuvenation and renewal of the epic, and the deep-seated feeling of sympathy towards new heroes among the people. The epic narrator remained attuned to the people's pulse and recognized the significance of their love in the success of a branch. The challenges of rounding up the epic, after a long evolutionary process, have yet to receive objective and scientific value in the realm of folklore studies.

In the Turkish epic tradition, the development of heroic epics is characterized by the formation of branches around the next generation of the main hero, resulting in a circular or serial narrative structure. This circular pattern is also evident in ancient texts belonging to the Eastern version of the “Koroghlu” epic, demonstrating the traditional process of epic development. Typically, the circle revolves around the main character, his son, grandson, and occasionally extends to three or four generations. Within the tradition of epic narration, no more than four circles have been recorded.

The “Koroghlu” epic is known to contain three circles in Turkmen and four circles in Uzbek. In the Turkmen versions, the first circle

⁸⁴ Koroğlu. Tam ve Tekmil. – İstanbul: Maarif Kitaphanesi, – 1954. – 111 s.

centers on Koroghlu, the second on his two sons, and the third on his grandson. Notably, the second circle that revolves around Ovaz (Avaz) in both Turkmen and Uzbek variants is remarkable for its originality and impressive power.

Numerous Turkmen texts recount the bravery and valor of Ovaz, including “Ovaz's Bringer”, “Ovaz's Gallows”, “Ovaz and Kirat”, and “Ovaz's Wedding” among others. These tales have given rise to various arms variants, which are a key aspect of the rounding process. The branch “Ovez's son Nurali” tells the story of Koroghlu's spiritual son, Nurali, and his adventures. This circle is considered the third and final circle, as Nurali represents the third generation. The events of this branch occur during Koroghlu's lifetime, and Koroghlu himself participates in them. In the Turkmen versions of the Eastern version of the epic, there are also epics about “Ganovlu” that exist in the Goroghlu district.

The Turkmen versions of the “Koroghlu” saga comprise a series of interrelated branches that complement one another, rather than operating as independent entities. Over 50 distinct branches of this saga have been gathered and documented from various regions of Turkmenistan. While 30 of these branches are considered the original texts, the others represent alternative variations of the narrative.

In the Turkmen versions of the saga, the first section pertains to Goroghlu's origins, including his naming, first appearance, and his encounter with his pregnant wife. This branch is frequently referred to as “Gorogli's origin” in many of the variants. In a version recorded by Palvan Bakhsh, this branch is titled “Chardakhli Chandibil,” and begins with a description of Chardakhli, a location surrounded by mountains on all sides. The grandfather of Goroghlu, known as Cıgalı Bey, is the khan of this region. Subsequent branches recount Goroghlu's marriage, his various journeys, and his battles. These journeys often involve the rescuing of captured heroes, and the wars fought with those who refuse to pay tribute or impede any attacks. Finally, the Turkmen versions of the saga include a chapter that details Goroghlu's death, marking the end of the narrative.

The phrase “*Chandibili's hand was happy, his enemies were dumb*” is a commonly used concluding remark among narrators of epic

tales. It is often accompanied by scenes of nuptials, revelry, or merriment in various renditions of the saga.

This chapter of the research study yielded significant scientific findings, which are detailed in the accompanying articles⁸⁵.

The third chapter of the dissertation, titled **“Characters of the Azerbaijani and Turkmen Versions of the Epic”**, comprises three paragraphs and two subsections, namely:

3.1. Epic Hero

⁸⁵ Əskər, N. “Koroğlu” dastanında motiv və süjetlər // – Bakı: Language and Literature; Язык и литература; Dil və ədəbiyyat. Beynəlxalq elmi-nəzəri jurnal. – 2021, №2(116). – s. 130-134.; Əskər, N. “Koroğlu” eposu Şərq və Qərb versiyalarında // Avrasiya Zirvəsi. 5-ci Elmi Araşdırmalar və Aktual Problemlər konfransı, 2019 / Xəzər Universiteti. Tam mətnlər kitabı III cild. – Bakı: – 16-19 dekabr. – 2019. – s. 310-314.; Əskər, N. Azərbaycan və türkmən versiyalarında “Koroğlu” dastanı // IV. Uluslararası Türk Kültür Coğrafiyasında Eğitim ve Sosyal Bilimler Sempozyumu. – Bakı: – 27-30 Haziran, – 2018. – s. 115.; Əskər, N. Koroğlunun zühuru: Azərbaycan və türkmən versiyalarında // – Bakı: AMEA. Filologiya və sənətsünaslıq, – 2019. №1. – s. 154-159.; Əskər, N. Tarixilik müstəvisində “Koroğlu” dastanı // – Bakı: Filologiya məsələləri, – 2021. №1, – s. 280-287.; Əskər, N. Ortaq və fərqli cəhətləri ilə “Koroğlu” dastanının variantları // – Bakı: Şərq Araşdırmaları. elmi-nəzəri jurnal, – 2021. №4, – s. 11-16.; Asker, N. Koroğlu Havaları // III. Uluslararası Develi-Âşık Seyrani ve Türk Kültürü Kongresi. 30 Haziran – 2 Temmuz 2022. Cilt 3. Türk Kültürü Bildirileri / Editör R. Özkan. – Kayseri, Kayseri Büyükşehir Belediyesi Kültür Yayınları, 2023. – s. 95-103.; Asker, N. Anadolu Sahası Koroğlu Destanı: Kollar Arasında Farklı ve Benzer Unsurlar // III Uluslararası Bozok Sempozyumu, Bölgesel Kalkınma ve Sosyo-Kültürel Yapı. Bildiri Kitabı Bozok Üniversitesi. – Yozgat: – 03-05 Mayıs, – 2018. – s. 972-976.; Asker, N. Batı Versiyonu İçerisinde Antep ve Maraş Ağzı Koroğlu Destanı // Uluslararası Gaziantep Tarihi Sempozyumu (Milli Mücadele Döneminde Gaziantep). Bildiri metinleri kitabı. – Ankara: – 25-17 Aralık, – 2017. – s. 1385-1400.; Asker, N. Doğudan Batıya bir Avrasya destanı: Koroğlu // Hoca Ahmed Yesevi Uluslararası Türk-Qazax Üniversitesi “Uluslararası Sosyal Bilimler Kongresi: Türkistan Forumu III. Küreselleşme Sürecinde Türk Dünyasının Geleceği, Fırsatlar ve Tehditler”. Bildiri kitabı. – Türkistan: – 26-28 Nisan, – 2017. – s. 157-165.; Asker, N. Eski Türk Kahramanlık Destanları ve Koroğlu Destanı // – Bakı: Filologiya məsələləri, – 2021. №4, – s. 329-338.; Аскер, Н. Эпос “Кероглу” в Азербайджанском и Туркменском вариантах // Галым-этнограф Б.К. Қалшабаеваның 60 жасқа толуына арналған “Ұлы дала кеңістігіндегі этноархеологиялық зерттеулер мен этносаралық қатынастар мәселесі” атты халықаралық ғылыми-әдістемелік конференция материалдары / жауапты ред. Р.С. Жуматаев. – Алматы: Қазақ университеті, 2020. – б. 190-194.

3.1.1. Comrades-in-Arms of the Hero

3.1.2. Adversarial Characters

3.2. Religious-Mythological Figures

3.3. Other Characters

The “**Epic Hero**” section of this chapter delves into the attributes that define an epic hero and the tasks assigned to them. The lifestyle of the heroes in the “Koroghlu” epic was also influenced by their environment and society. The destiny of the hero was shaped by extraordinary events and miraculous occurrences surrounding their birth.

In both Azerbaijani and Turkmen versions of the epic, Koroghlu is the central figure and epic hero. His character is defined by bravery and fearlessness, which are essential traits for any epic hero. Furthermore, he must possess strength, courage, and an unwavering bond with his horse, which serves as his loyal companion and sidekick. The hero's weapon and comrades-in-arms are also crucial components of his character. In both versions of the epic, Koroghlu embodies all of these qualities.

Additionally, in all variants of the “Koroghlu” saga, the epic hero is portrayed as an alpine hero and a lover-poet. Whether he is wielding a sword or a saz, the hero is adept at both combat and poetry. In the Western versions of the epic, the hero's fondness for saz, poetry, and Turku is especially pronounced. Meanwhile, the physical attributes of the hero are also described in detail in both Azerbaijani and Turkmen versions. The hero is depicted as tall with broad shoulders, a bald head, twisted neck flesh, curled mustache, and a radiant face with eyes like fiery embers. All in all, Koroghlu is a remarkable hero who embodies the ideal traits of a classic epic hero. His courageous spirit and unwavering loyalty to his horse and comrades-in-arms make him a legendary figure in both Azerbaijani and Turkmen folklores.

Koroghlu is the most tested hero of the epic storyteller in folk creativity. In his struggles, he can sometimes use tricks to achieve his goals, but he is characterized by patriotism, loyalty, bravery, sincerity, simplicity, etc. we remember him with his qualities, we know him as a folk hero, a warrior-lover, a knight-musician who always fulfills his promise even if it means death, who walks over death and danger.

Koroghlu is a complete entity with his horse, weapon and castle in all variants, and it is impossible to imagine him apart from these three that complete the epic hero.

In the first subsection of the chapter titled **“The Epic Hero,”** Koroghlu's comrades-in-arms are discussed. Although he is the central character in the story, he does not perform all of his heroic deeds alone. With the help of his trusted companions, he is able to achieve great feats, win battles, and overcome seemingly insurmountable obstacles. The “Koroghlu” epic has spread throughout the Eurasian continent, captivating audiences with its thrilling adventures and inspiring messages of courage and loyalty.

The heroic sagas of the Koroghlu tradition depict the valiant efforts of the protagonist and his loyal companions in the face of adversity. In both the Azerbaijani and Turkmen versions, the spiritual son of Koroghlu, Eyvaz, plays a pivotal role as one of the heroic assistants. Notably, in the Turkmen “Arab Reyhan” branch, Eyvaz emerges victorious in a one-on-one battle against Arab Reyhan, demonstrating his exceptional bravery and earning Koroghlu's complete trust⁸⁶.

Throughout the Azerbaijani versions, Eyvaz actively participates in various branches, showcasing his heroic prowess in battles against foes such as Arab Reyhan, as well as in missions such as “Bringing Eyvaz to Chanlibel” and “Durna teli.” However, unlike in the Eastern versions, Eyvaz never acts independently or takes on the role of the main character. Despite occasional negative or positive characterizations, the comrades-in-arms of the protagonist remain steadfastly loyal.

In the Turkmen version, Koroghlu forgives the forty brave men who betrayed him, while in the Azerbaijani version, he overlooks the mistake of the “madmen.” Throughout the sagas, the brave and the mad fight and live alongside Koroghlu, demonstrating unwavering loyalty and dedication to their cause.

The second paragraph of this chapter, entitled **“Epic Hero,”** delves into the subject of **“Enemy Characters.”** As with all heroic epics, the

⁸⁶ Görogly / çapa tayyarl. A.Baýmyradow – Aşgabat: Türkmen döwlet neşriyat gullugy, – 2012. – 713 s.

“Koroghlu” epic features the main hero engaging in deadly battles with enemy characters. The reasons for such enmity are diverse and may stem from various factors such as kinship, religion, inter-sectarian conflict, defense of the motherland, struggle for power, and more. Although the Turkmen and Azerbaijani versions of the epic differ slightly in this regard, Koroghlu is consistently depicted as a brave hero endowed with magical powers, a knight who defends his country and people against both foreign and internal enemies, as well as a devoted lover and poet. He is stationed in the impregnable fortress of Chanlibel, in the waist of Kirat, where he faces off against the enemy with his magical weapons. It is these values and his heroic comrades-in-arms that imbue Koroghlu with strength, leading him to emerge victorious in battles against the enemy.

In the Azerbaijani versions, Koroghlu is described as a gaga, fighting against kings and pashas, and empathizing with the poor and oppressed. Nevertheless, some motifs and episodes reveal that the hero is also embroiled in political and ideological conflicts. As Koroghlu battles against the pashas, their troops, and their generals, it is unsurprising that the epic features enemy characters. One such character is Arab Reyhan, present in almost all versions of the epic. In the Turkmen versions, the image of the Arab enemy is widely used. Interestingly, unlike the Western versions, there are two Arabic versions. These are two brothers, Arab Reyhan and Reyhan Arab. In some branches, Reyhan Arab is also referred to as Aman Arab. Reyhan plays a more active role in the Arabian epic, serving as the king of the country of Arabia.

In the Turkmen versions of the “Koroghlu” epic, Goroghlu is a Sunni by sect, but his wars with the Golden Heads are based more on material gain, tribute, and lust for power than on religious fanaticism. Here, “Gizilbash” denotes an enemy. Therefore, “Gizilbash country” is an enemy country, “Gizilbash ruler” is an enemy ruler, and “Gizilbash army” is an enemy army.

In the various versions of the Koroghlu epic, Bolu bey is often portrayed as the enemy of the heroic figure Koroghlu. However, in certain Turkmen versions, the character of Balı Bey takes on this role to some extent. It is worth noting that the name of this character is

represented in different ways in different versions of the epic. For example, in Ali Kamali's version, Bolu is depicted as a warlord and not as an enemy of Koroghlu, but rather a comrade in arms. In many Azerbaijani versions, Bolu bey is not actually a character's name, but rather a title or job title. Specifically, when the term Bolu bey is used, it refers to the beylarbey, which is the governor of Bolu city.

On the other hand, the Turkmen versions of the epic depict a more complex picture. The struggle between the Khiva Khanate and the Turkmen tribes is a significant element in the story. In addition, the relations of the Ottoman Empire with the states in this region have a considerable impact on the plot as well. As a result, foreign enemies feature as prominent characters in the narrative. These characters often represent the interests of their respective countries and act as a source of conflict and tension within the story. Overall, the depiction of enemies in the “Koroghlu” saga serves to highlight the various political and social dynamics of the era in which it was written. When we examine the intricate characters of the “Koroghlu” saga, we are met with a wide array of diverse and captivating personalities. From Koroghlu's loyal comrades-in-arms to the lunatics and enemy characters who oppose them, the epic is wrought with constant struggle and conflict. Through the course of the epic, the enemy characters - whether they be foreign invaders, domestic foes, occult entities, or mystical beings - are consistently defeated. Koroghlu emerges victorious time and time again, utilizing his impressive physical strength and exceptional skill to overcome any obstacle. In the Turkmen version of the saga, the enemy character is often depicted as a giant or a witch, imbued with deep mythological significance. In contrast, the Azerbaijani versions present a more realistic and transparent portrayal of the enemy characters.

In this chapter, we come across the second paragraph which is titled **“Religious-Mythological Characters”**. It is worth noting that both versions of the “Koroghlu” saga are replete with magical assistants and mythological elements, but the Eastern version of the saga, which is located east of the Caspian Sea, has a greater number of mythological motifs, and its origins can be traced back to ancient times. It is evident that epic and mythological features are more pronounced in Turkmen

versions and variations. The birth of Dastan Koroghlu is nothing short of extraordinary, as is his naming, his horse, and his marriage to the fairy daughter Aghayunus. Furthermore, the saga features magical weapons, a giant, a mountain-cave, Hazrat Ali, Khizir, men, and many other mythological motifs and characters. These images serve to intensify the magical aura of the Turkmen epic.

The character of Hazrat Ali can be seen in all versions of the “Koroghlu” epic, regardless of the differences in motifs and episodes, related to the Eastern and Western versions. In general, in many variants and texts of the saga, Hazrat Ali's name is not explicitly stated, this name is Shir Khuda Pir, Shahi-Mardan, etc. hides behind a mystical veil.

In the Turkmen “Goroghlu” epic, Hazrat Ali's character and cult are present in all variants and texts. One common motif involves Hazrat Ali appearing to the hero in a dream, imparting upon him a name, life, and strength, and guiding him on his journey. Hazrat Ali remains a constant presence in Goroghlu's life, from his birth in the gor (grave) to his eventual passing. Throughout the “Goroghlu” saga, mystical powers are described in connection with the epic tradition, further emphasizing the significance of Hazrat Ali's influence.

The cult of Hazrat Ali is one of the heroes who penetrated the epic and lyrical folklore of the common Turkic world. Even the division of the Muslim world of the Turkic world into two major sects, Shia-Sunni, did not prevent Hazrat Ali's Turkish heroic epics from being a common value. Both Koroghlu and Hazrat Ali's characters have developed in connection with each other in the folklore of the Turkic world, where both the “Koroghlu” saga and the cult of Hazrat Ali are spread and loved. The strength, bravery and courage of Hazrat Ali, a historical figure, made him famous as a warrior in the Islamic world. This is another value that Koroghlu and Hazrat Ali have in common, apart from the tradition.

Throughout all iterations and adaptations of the “Koroghlu” epic, mythological elements have been incorporated into the characters of Koroghlu and Kirat. One of the enchanted aides to the epic's protagonist is his horse, Kirat. Appearing in every branch of the saga, Kirat is the

second most prominent and recurrent character, following Koroghlu himself, across both Azerbaijani and Turkmen versions of the epic.

Within the rich tapestry of the “Goroghlu” saga, a prominent mythological element is found in the character of Khizir (also known as Khidr). Interestingly, throughout many parts of the saga, the characters of Khizir and Hazrat Ali are not entirely distinct from one another. In fact, the epithet Shir Khuda Pir is often used generically to refer to both of them. This suggests that within the context of the saga, the character of Khizir is frequently equated with that of Hazrat Ali. One particularly noteworthy instance of this can be seen when Goroghlu is gravely injured and subsequently healed by the handkerchief provided by Khizir (Khidr) - Lion God Pir to Aghayunus fairy. Such a fascinating blending of mythological figures highlights the intricate nature of the “Goroghlu” saga and its enduring appeal.

Turkish heroic epics have a rich history of religious-mythological characters who play important roles next to the main character. With the adoption of Islam, these characters underwent transformations and took on an Islamic image. Among these characters, Hazrat Ali stands at the forefront, appearing as Khizir or an elder in various sagas. His assistants are saintly types, including blacksmiths and carpenters. Hazrat Ali's character and cult feature prominently in the saga's texts, spread across a wide geography and variant. However, this character is more mystical and active in the Eastern version of the epic and in the Turkmen versions related to this version. The hero of the Turkmen “Goroghlu” is Hazrat Ali's biological son, and he bestowed upon him a name, shaped his life, and determined his entire destiny.

The third paragraph of the chapter “**Other Characters**” features ancillary characters of the epic, mainly ladies, merchants, lovers, peasants, artisans, and others. They play a vital role in the creation of motifs and episodes, the aesthetic direction of the epic.

In the “Koroghlu” saga, a woman is both a wife and a warrior, a characteristic mostly seen in the versions belonging to the Eastern version of the saga. Although the conflicts, battle scenes, and tensions typical of heroic epics are the main motifs in the epic, tender feelings, love, and loyalty often feature in the relationship between men and women in the family.

There are many female heroes in the Turkmen “Goroghlu” saga. Many of these heroes came to Chandibil from other countries and became the bride of this hand. The fairy Aghayunus, Goroghlu's wife, is at the head of the female heroes in the epic. Her heroic qualities are not included in the texts, but because she is a fairy girl, she always helps and inspires Goroghlu with her intuition and ability to see the future. The logical and intelligent role of the fairy Aghayunus in the saga is undeniable. He has a serious influence and control over Goroghlu and his heroes. He is Goroghlu's advisor, he evaluates the events correctly and makes the right judgment. Goroghlu definitely regrets when he doesn't follow what he says.

Koroghlu's wife Nigar is the daughter or sister of the Ottoman sultan Murad in Azerbaijani versions and in some versions the daughter of Hasan Pasha. After hearing about Koroghlu's fame and bravery, he fell in love with her and sent an order to take her from the palace. After many difficulties, Koroghlu returns to the Sultan's palace and kidnaps Nigar. Nigar is Chanlibel's wife and Koroghlu's wife. That princess is a lady, but even so, in later texts, we also find episodes of her fighting with a sword in her hand. This is a motif specific to the Alpine women's tradition from ancient heroic epics. At the same time, Ms. Nigar is shown as a careful, restrained, and logical character. He repeatedly shows Koroghlu the right path in difficult situations and does not even hesitate to give advice and advice when necessary. In all texts of the epic, there is a sublime love between Koroghlu and Nigar Khanum.

The Azerbaijani versions of the “Goroghlu” saga feature female characters predominantly hailing from noble families, who were often abducted and taken to Chanlibel to be married to madmen. It is worth noting that these women typically sought to come to Chanlibel of their own volition, sending orders to Koroghlu through various channels and assisting the heroes in their escape.

One noteworthy aspect of the female characters in the “Goroghlu” saga is that many of them are alpine women, with some even rising to the level of protagonist in certain branches. One such example is Kharmandali, renowned for her bravery and musical prowess as a poet and singer, who was known to have an arm tied behind her back. Goroghlu was unable to best this formidable alpine woman, who

challenged the men of the region and emerged victorious in contests of wrist strength and musical ability.

This chapter of the research work has yielded several significant scientific findings and proposals, which are detailed in the following articles:⁸⁷

The dissertation's fourth chapter, titled **“The Epic Space of the Dastan”** comprises two paragraphs:

4.1. Epic Center: Chanlibel

4.2. Enemy Country.

In the first paragraph of this chapter entitled **“Epic Center Chanlibel”**, Koroghlu's abode, impregnable fortress, Chanlibel /Chandibil, which is an unchanging place in all versions and variants, is discussed with its real and mythological aspects. While the term Chanlibel denotes a tank or a mountain ridge with rain in many Azerbaijani versions, the Western versions of the saga feature the name Chanlibel in various forms. The Paris version of the saga calls it Chamlibel⁸⁸, and the Khulufu edition has a section titled “Koroghlu

⁸⁷ Asker, N. Göroğlu Destanında Kadın ve Aile İlişkileri // AKRA Kültür, Sanat ve Edebiyat dergisi, – 2022. №26. Cilt 10. – s. 43-52.; Asker, N. Göroğlu Destanında Mistik ve Hami Yardımcılar: Hazreti Ali, Kalenderler, Erenler, Aksakallar. Mystic and Protecting Supporters in Göroğlu Epic: Hazrat Ali, Kalanders, Erens, and Aksakals // Türk Kültürü ve Hacı Bektaş Veli Araştırma Dergisi / Turkish Culture and Hacı Bektash Veli. Research Quarterly. – 2021. №97. Mart /March. – s. 95-110.; Asker, N. Göroğlu Destanının Mitolojik Karakterleri Üzerine Bir Değerlendirme // Uluslararası Türk Lehçe Araştırmaları Dergisi (TÜRKLAD), – 2020. 4. Cilt, №1. – s. 42-49.; Asker, N. Batı Versiyonu Köroğlu Destanında Ozan Köroğlu // Gaziantep University Journal of Social Sciences. GAUN-JSS. – 2019. Vol. 18, Issue 2, April. – s. 798-804; Əskər, N. “Koroğlu” Dastanında Düşmən Obrazları // Uluslararası Türk Lehçe Araştırmaları Dergisi / International Journal of Turkic Dialects (TÜRKLAD), – 2021. 5. Cilt, 2. Sayı. – s. 273-279.; Əskər, N. “Koroğlu” dastanının Azərbaycan və türkmən variantlarında epik qəhrəmanın tipologiyası // “Uluslararası Türk Dünyasında Destan ve Köroğlu Sempozyumu”. Atatürk Üniversitesi, Bildiriler Kitabı. – Erzurum: – 24-25 Haziran. – 2021. – s. 484-488.; Əskər, N. Qəhrəman və silahdaşları (“Koroğlu” dastanının türkmən variantlarında) // Konfrans materialları. Sumqayıt Dövlət Universiteti və Hacıtepe Universiteti. Türk dillərinin və ədəbiyyatının tədqiqi və tədrisinin aktual problemləri (I Türkoloji qurultayın 95 illiyinə həsr olunur). Beynəlxalq elmi konfrans. – Sumqayıt: – 20-21 may. – 2021. – s. 349-353.

⁸⁸ Koroğlu. Paris nüsxəsi / çapa hazırl. Abbaslı İ. – Bakı: Şərq-Qərb, – 2005. – 224 s.

from the Turks of Georgia,”⁸⁹ which refers to it as Chamlibel. Similarly, the Tiflis⁹⁰ (Tabriz) copy mentions it as Chamlibel, and Andalib Garacadaghi's “Collection of Poems”⁹¹ uses both Chamlibel and Shamlubel. It is worth noting that many Anatolian versions⁹² refer to the location as Chamlibel. From the perspective of pronunciation and perception, the word Chanli+bel is more comfortable to articulate in Azerbaijani, and Chanlibel denotes an impregnable, inaccessible fortress, an ideal location, and a place of significance. On the other hand, since “Cham” is not a word in Azerbaijani, the option of Chamlibel seems unlikely. The term Shamlubel is a homonymous word that can be interpreted in two ways: as a pine tree or a candle. Thus, the correct pronunciation and perception of the location remain debatable.

As the geography of saga expanded, the epic space was adapted to local dialects and given names such as Janlibil, Chanlibel, Chamlibel, Chandibil, Janbil, Shambil, Jambil, Chambil, Chamlibel and Shamlubel, reflecting a diverse range of forms. Evidence that the “Koroghlu” saga is derived from the same root lies in the unchanging name of the epic place. The origin of the word, which varies according to dialects, and its meaning, location, and other factors will play a significant role in determining the origin and geography of the “Koroghlu” saga. Unfortunately, the question of the epic's location is as controversial as the history of its formation. While some researchers are confident about this issue, the lack of sufficient evidence, the inadequacy of historical sources, and the blending of mythological elements with real facts in folklore make it difficult to come to concrete conclusions.

In the versions related to the eastern version, particularly in Turkmen versions, Chandibil (Chanlibel) is depicted with more variation. In Chandibil, Goroghlu's ancestral home, his descendants are

⁸⁹ Koroğlu / topl. nəşr ed. V.Xulufli. – Bakı: Azərnəşr, – 1929. – 162 s.

⁹⁰ Koroğlu. Təbriz variantı / tərt. ed., izah və lüğətin müəll. E.Tofiqızı, ön sözün müəll. H.İsmayılov. – Bakı: Səda, – 2005. – 752 s.

⁹¹ Qaracadaği, Ə. “Şeirlər məcmuəsi” (Təbriz, 1804) // AMEA Füzuli adına Əlyazmalar İnstitutu Arxivi. Əlyazma.

⁹² Koroğlu Destanı / anl. B.Mahir, derl. M.Kaplan, M.Akalın, M.Balı, – Ankara: Sevinç Matbaası, – 1973. – 613 s.; Koroğlu. Tam və Tekmil. – İstanbul: Maarif Kitaphanesi, – 1954. – 111 s.

khans. This place has been owned by his grandfathers since ancient times. After his father and grandfather died, the people chose Goroghlu as their khan. Chandibil, an epic place that remains unchanged in almost all Turkmen versions, is a city-fortress and residential area with 12,000 houses in Teke-Turkmen country. Epic texts reveal that Chandibil is surrounded by large mountains and situated close to the Aral coast. Even when Goroghlu was no longer alive, the name Chandibil persisted for centuries in Turkmen versions.

Epic places in the “Koroghlu” epic; After reviewing numerous texts about Chanlibel/Chamdibil (and all its variants), Koroghlu castles, all the places associated with the name of Koroghlu, and listening to oral information, I arrived at a general conclusion that these castles, various places, and ruins spread over a wide geographical area comprise an epic place in ashes. Chanlibel/Chamdibil is already an epic figure, whether or not it exists in history. It is a petrified character and a symbol. Epic locations in the “Koroghlu” saga are complex and require further research to determine their true origins and significance.

In the second paragraph of this chapter, **“Enemy Country”**, information is given about the location, name and function of the epic place located in front of Chanlibel, that is, a foreign or enemy country. This foreign land plays a significant role in the narrative, appearing in all versions of the epic, including the Azerbaijani and Turkmen renditions.

While the Turkmen version designates it as an enemy country, a place where the hero and his comrades-in-arms journey to for loot or revenge, the Azerbaijani version primarily features native regions where internal enemies reside. In all cases, the lands where Koroghlu/Goroghlu and the madmen/braves fought are under the control of the adversary.

In addition to local locations, the Azerbaijani versions occasionally incorporate distant or imaginary places, with the names of cities, towns, and villages spanning a vast area from the North Caucasus to the Middle East, from Eastern Anatolia to South Azerbaijan. The entire Caucasus, Anatolia, and a significant portion of Iran represent the local circle of the Azerbaijani variants of the epic and the imagined locations of the

epic narrator. Similarly, the Turkmen versions feature places the storytellers are familiar with in the nearby geography.

Both the Azerbaijani and Turkmen versions of the saga provide ample information regarding Koroghlu's homeland, Chanlibel, and the enemy countries. The “Koroghlu” epic spans across a large segment of the Eurasian continent, encompassing all the locations where the narrative has been retold, from China to the Balkan Peninsula. The epic's extensive spatial coverage is unmatched, making it a unique work of literature.

This chapter of the dissertation has produced several scientific outcomes, which are discussed in the following articles.⁹³

The **Conclusion** portion of the dissertation presents the scientific-theoretical conclusions derived from the research conducted during the study.

Specifically, the typology of the Azerbaijani and Turkmen versions of the “Koroghlu” epic was examined, leading to the division of the epic into Eastern and Western versions, as well as multiple variants and branches. The “Koroghlu” epic is a heroic saga with mythological layers that spans a wide area from Siberia to Central Europe, with variants located east of the Caspian Sea being Turkmen, Uzbek, Karakalpak, Tatar, Kazakh, Kyrgyz, Uyghur, Tajik, Arabic, and more. Meanwhile, regions of the epic located in the West from the Caspian Sea cover a broad area in South Azerbaijan, the Caucasus, Anatolia, Crimea, Gagauz, and Central Europe through migrations.

Looking into the history of the “Koroghlu” epic's collection and publication in Azerbaijan, it's evident that the first collected texts were in South Azerbaijani. Since its publication, this epic has garnered the attention of European researchers and publishers. Notably, one of the first monumental editions was brought to Europe by the tsarist official, Polish diplomat A. Khodzko, who printed it in English in London in

⁹³ Əskər, N. “Koroğlu” dastanında məkan (Azərbaycan və türkmən versiyalarında) // – Bakı: Filologiya və sənətsünaslıq, – 2020. №2, – s. 208-213.; Əskər, N. Koroğlu qalaları // – Bakı: Filologiya məsələləri, – 2022. №2, – s. 243-252.; Əskər, N. “Koroğlu” dastanında dağ obrazı // – Bakı: Dədə Qorqud. Elmi-ədəbi toplusu. – 2022. №1. – s. 109-117.; Əskər, N. “Koroğlu” dastanının yayılma coğrafiyası // – Bakı: Filologiya və sənətsünaslıq, – 2021. №2, – s. 215-223.

1842. This edition, known as the Paris copy, is considered a significant edition of the epic. Shortly after its publication, the Paris copy was printed in whole or in parts in other European languages. Another monumental text of the Western version of the saga is the Tiflis edition, with the manuscript found in the Tbilisi Manuscript Institute. Upon examination of the text, it was discovered that it covers an older period and is larger in volume than the Paris copy. Subsequently, both monumental copies of the saga were printed in Azerbaijan, adhering to the original.

There has been a historical trend towards the removal of epic manuscripts, orally collected texts, and related information from the region. This phenomenon has been observed since the early 19th century, when Russian and European travelers, as well as amateur researchers, translated and published certain parts of the saga or summaries in their respective languages.

The collection and publication of the epic began in the late 18th and early 19th centuries. In the second half of the 19th century, some branches or texts of the saga were published in Russian in the Transcaucasia region, appearing in periodicals and various collections. Starting in the 1920s, certain branches and texts of the “Koroghlu” saga also appeared in Arabic and Latin alphabets. Since the early years of Soviet rule, significant efforts have been made to collect and publish the epic, resulting in the transfer of many branches to archives. These texts, recorded from epic narrators, have largely repeated each other, with only minor differences.

In conjunction with the collection and publication of the saga, its study has also been at the forefront of folklore science. There are over five hundred versions of the “Koroghlu” epic within two major versions. Due to the geographical scope of the saga, as well as the influence of epic narrators' moods and the political and cultural environment of the time, migrations, historical events, and other factors, many variants and subtexts have emerged in both versions.

The Turkmen version of the “Koroghlu” epic contains a motif in which the hero, Koroghlu, is born from his deceased mother in the grave. This results in his being known as Goroghlu, or “son of the grave”, by his peers, despite his original name being Rovshan. The

miraculous nature of his birth distinguishes this tale from its Azerbaijani counterparts, and the Turkmen variation is believed to represent a transition from mythology to epic, indicating its antiquity. The blinding of Goroghlu's father and grandfather is also present in both Turkmen and Azerbaijani texts, and serves as a precursor to events in the first chapter, where Goroghlu's grandfather plays a prominent role. Despite there being numerous variations of the “Koroghlu” saga, the protagonists and setting of the story remain consistent across all versions, including Koroghlu, Gyrat, Eyvaz, and Chanlibel. This consistency is necessary for the tale's completeness and integrity.

Both Eastern and Western versions of the “Koroghlu” saga feature protagonists who occasionally rise to hero status. Eyvaz, the spiritual son of Koroghlu/Goroghlu, is one such character in the Azerbaijani version, while Ovaz holds this role in the Turkmen version. Although portrayed as both rebellious and loyal at different points in the story, he remains Koroghlu's closest comrade-in-arms. The Turkmen version also features Arhasan, Goroghlu's second moral son, who is celebrated across several chapters. While Arhasan appears in the Azerbaijani version, he is depicted differently. The Turkmen epic often has a circular structure, with subsequent generations of the main character's family continuing the story. The branches featuring Goroghlu, his spiritual son Ovaz, and Arhasan, as well as Ovaz's son Nurali, are the result of this structure, and are more evident in the Turkmen and Uzbek variants.

One constant character in the saga is Kirat, the hero's horse. The name remains the same across all versions, and the horse takes on a legendary status as the brave companion of its owner. While there are similarities in the horse motif that causes blindness in both the Turkmen and Azerbaijani versions, there are also differences in aspects such as the horse's birth and growth. In the Turkmen and Azerbaijani versions, Kirat is born from a water horse, and in the Turkmen version, both his mother and father are of water descent. Overall, the “Koroghlu” saga remains a fascinating tale with enduring characters and motifs that have captivated audiences for generations.

The “Koroghlu” saga has been extensively researched throughout the post-Soviet space, including all Turkish republics and autonomous

regions, as well as in Russian, Armenian, and Georgian folklore. Numerous studies have been conducted in these languages to explore different aspects of the epic. A typological analysis of the Azerbaijani and Turkmen versions of the “Koroghlu” saga reveals that they share a common origin, but have diverged over time and space due to different motives and plot developments.

The local epic narration style and strategic differences in time and space have contributed to the saga's rich diversity. While both versions contain a plethora of religious and mythological elements, the Turkmen renditions are distinguished by the physical presence of Hazrat Ali and the people in the epic, with some exceptions in the Azerbaijani versions. It is worth noting that in the Turkmen version, Goroghlu's grandfather Chigalı Bey was blinded in his youth by a khunkar who disapproved of the water horse, whereas in the Azerbaijani version, this occurs in Koroghlu's youth. Another significant difference is that in the Turkmen version, Kirat's mother, not Kirat himself, is responsible for the blindness.

Time differences are also evident in the growth of both Rovsha and Kirat's mother, as well as the time required for Kirat's birth. Additionally, in the Turkmen versions, both Goroghlu and Qirat are under the protection of Hazrat Ali and were granted 120 years of life by the pirs, while this motif is absent in the Azerbaijani versions. Finally, the Azerbaijani versions feature Koroghlu and Kirat possessing magical powers, which they acquired by drinking the water of Goshabulag.

This study is dedicated to the typology of the Azerbaijani and Turkmen versions of the “Koroghlu” epic. Specifically, it aims to compare the major versions represented in the Eastern and Western regions, as well as their respective texts. Through comparative research conducted on the texts and editions of the epic's branches in different languages, archival materials, and research works, it has been determined that the saga has a wider distribution and more variants, mainly among the Oghuz.

The branches of the saga that are told, collected, and published in Transcaucasia, including South Azerbaijan and Eastern Anatolia, have been observed to have a common motive, plot, and content. Similarly, the options between different countries and peoples in the territory of

eastern, western, and southern Turkestan, with some exceptions, mostly have a common plot. Despite a few original differences, both versions exhibit a strong plot connection. Examples include the principle of rounding and a group of mythological and religious motifs.

In our dissertation, we made several notes about the characteristics of the main hero, Koroghlu/Goroghlu, and focused on the episodes containing common and different motives. Through our analysis, we have arrived at the following general conclusions: 1. In most Turkmen versions, the main character Goroghlu belongs to a noble family. He is the grandson of Chandibil Khan Chigali Bey, who passed the kingdom to him due to the fact that one of his uncles died at a young age and the other was childless. In contrast, most Azerbaijani versions depict Koroghlu as being born into a simple family and never representing the government.

2. In most Turkmen versions, miraculous motifs are involved in Goroghlu's birth. He is born from his dead mother in a grave and is nursed at times by a goat and at others by a horse. Conversely, most Azerbaijani versions do not include Koroghlu's birth motif and childhood period. In some exceptional texts, information is given only about his birth.

3. In the Turkmen versions of the story of Goroghlu, it is commonly depicted that his father and mother had passed away before his birth, leaving him as the sole child in the family. Contrastingly, in most Azerbaijani renditions, Goroghlu's mother is absent, with some exceptions indicating her passing during our hero's childhood or childbirth. Meanwhile, in Koroghlu's tale, his father passes away as he embarks on his adventures. In Turkmen versions, Rovsha's grandfather passes away after she has matured and acquired her name. In contrast, Koroghlu is portrayed as an only child in Azerbaijani adaptations, with select Anatolian texts illustrating the existence of a sister.

4. Feasts are often held in honor of Goroghlu's birth in many Turkmen versions of the tale, during which the hero is given a new name. However, in most Azerbaijani versions, Koroghlu's birth is not mentioned, and therefore, there is no account of his first name being given. One exception is the Tiflis manuscripts, also known as the Tabriz copy, which does mention the hero's birth and the celebration held in

his honor, but without naming him. According to most Turkmen versions, Hazrat Ali bestowed Goroghlu with his second name due to his birth in a gor (tomb). On the other hand, in all Azerbaijani versions, the people gave Koroghlu his second name as a result of his father's blinding. In some versions, it is his father who gives him the name. Regardless of the variant, the hero's original birth name is Rovshan.

5. In most Turkmen versions, Goroghlu's childhood years pass quickly, and the hero begins his adventure. In most of the Azerbaijani versions, this period is not described, the events start from the hero's youth.

6. In most of the Turkmen versions, Goroghlu has extraordinary powers, in most of the Azerbaijani versions, Koroghlu does not have extraordinary powers at that level, he is stronger from the spiritual side. In Turkmen variants, magic, witchcraft, talisman, etc. the struggle with is included, and in the Azerbaijani versions, this motive is almost non-existent.

7. Throughout various Turkmen adaptations of the story, Goroghlu embarks on his journey with a trusty horse and an extraordinary weapon. This trend is similarly reflected in many Azerbaijani renditions. It is worth noting that the name, origin, and exceptional abilities of the protagonist's horse remain consistent between both versions. However, the weapons themselves are diverse and vibrant, with a shared element of magic imbued within them.

8. Throughout various Turkmen and Azerbaijani versions, the legend of Goroghlu entails a journey to find a suitable partner for marriage. This endeavor is not just for love, but also to enhance the hero's social standing and elevate his status in the community. The common thread in both versions is the theme of embarking on a challenging expedition to secure a spouse at a young age and ultimately returning with the chosen bride. This is a crucial aspect as it solidifies the hero's domesticity and establishes his place in the world.

9. The story of Goroghlu and Koroghlu has been passed down through various Turkmen and Azerbaijani versions. Throughout these versions, Goroghlu is depicted as a formidable fighter who courageously confronts both ordinary and extraordinary foes. Similarly, in most Azerbaijani renditions, Koroghlu is portrayed as a brave warrior

who triumphs over ordinary individuals. However, it is worth noting that in both versions, there are instances where the hero is ultimately defeated. Despite these occasional setbacks, the legends of Goroghlu and Koroghlu continue to captivate and inspire audiences to this day.

10. In Turkmen versions of the epic tale of Goroghlu, the protagonist is aided by a range of individuals, both ordinary and extraordinary. These include his trusty horse, as well as his comrades-in-arms, which consist of a diverse array of figures such as Hazrat Ali, Khizir, and the forty. Additionally, there are spiritual pregnant women who provide assistance to Goroghlu. In contrast, in most Azerbaijani versions of the tale, Goroghlu's horse and his lunatics serve as his primary assistants. However, even in these versions, Hazrat Ali stands out as the most revered and capable of all the helpers.

11. In most of the Turkmen versions, Goroghlu returns victorious from all trips to Chandibil. This is also the case with most of the Azerbaijani variants. Even when the hero returns defeated, in both versions, as a result of the subsequent events, he is still the winner and on the rightful side. There are minor exceptions to this.

12. In all Turkmen versions, Goroghlu grows old, living a long and healthy life up to the age of 120. It is known that he was killed or disappeared into the spiritual world. Koroghlu is getting old in all the Azerbaijani versions. In most of these versions, he disappears, and in some versions, he is killed. At least in some versions, Koroghlu gets sick and dies.

13. In all the Turkmen versions, it is known that Goroghlu's spiritual son or sons continued his adventures even after his death. This image of the epic, called “rounding”, is found only in the Turkmen versions. In the Western version, including in all the Azerbaijani versions, this story ends with the death or disappearance of Koroghlu.

14. In the Turkmen versions, Goroghlu is married to the fairy girl Aghayunus, and in most of the Azerbaijani versions, to the Khotkar girl Nigar Khanum. The main common motive in this marriage is that both spouses are princesses. Both of them are assistants to their wives, smart, prudent women, and at the same time, the spiritual mother of all madmen.

15. For the options related to both versions, we must say that although there are different academic opinions about the structure of the saga, there is no common conclusion yet. Geographical areas are quite different from each other, as both versions spread over large areas.

16. Despite sharing a significant number of similarities in terms of the epic plot, episodes, and motifs between both versions, there are also notable differences. While there is parallelism in the primary plot and content, the supporting motifs and episodes display diversity. In the realm of oral creativity, the common plot that the epic narrator consistently recalls, reiterated in every branch and text, exemplifies the integrity of the epic through the narrator's serious approach and adherence to this plot line. Despite being separated by space and time and being unaware of each other, these epic narrators' loyalty to art and respect for national-spiritual values brought us this epic in all its versions and variants. The “Koroghlu” saga, which transcends the vastness of the territory, the abundance of languages and dialects, the social and political structures, and the historical events it encompasses, is a comprehensive and complete epic with all its versions and variants.

17. The depictions of epic heroes, their horses, comrades-in-arms, ladies, friends, magical helpers, and enemies in both versions of the saga are characterized by vivid, natural, and flawless colors. These visual representations are carefully crafted to convey the heroic and mythical qualities of the characters and their actions, and are executed with great attention to detail and artistry. The resulting imagery is evocative and impactful, and serves to enhance the storytelling and overall appeal of the saga to audiences of all ages and backgrounds.

18. The hero's horse stands as one of the immutable figures of the epic narrative. In every version of the tale - be it Turkmen or Azerbaijani - Qirat, the valiant steed, rides onto the stage from the very first chapter, never absent, never replaced. Across all adaptations tied to either tradition, Qirat bears the same name, unchanged and eternal. In this deeply archaic motif, the horse becomes more than a mere companion - it takes on a mythical presence, as legendary as its master. Though there is little distinction between the Turkmen and Azerbaijani versions when it comes to the motif of Qirat as the cause of the hero's blinding, notable differences emerge in the tale of his birth and growth.

In both traditions, Qirat is born in a miraculous manner, his lineage traced back to water horses - creatures of mystery and magic. In Turkmen versions, this divine ancestry is doubled: both his mother and father hail from the realm of water. In the epic, the horse is no less a hero than the warrior himself. Together they ride, fight, and - true to the spirit of destiny - fall.

19. In both the Turkmen and Azerbaijani versions of the “Koroghlu” epic, the land of legend - Chanlibel (or Chandibil) - stands as an eternal epic setting. This place, where the hero dwells and dreams, bears almost the same name in both traditions, with only slight phonetic shifts. In many Turkmen versions, this land is no ordinary place - it is a fortress-city, a noble domain, once ruled by Goroghlu’s grandfather, who held the title of khan. After his passing, Goroghlu inherited the title, becoming khan of that sacred ground. In all Azerbaijani versions, Koroghlu claims Chanlibel as his own, building a home not just of stone and soil, but of courage, camaraderie, and undying song.

The main content of the dissertation is reflected in the following published works- articles and conference proceedings:

1. Anadolu Sahası Köroğlu Destanı: Kollar Arasında Farklı ve Benzer Unsurlar // III Uluslararası Bozok Sempozyumu, Bölgesel Kalkınma ve Sosyo-Kültürel Yapı. Bildiri Kitabı Bozok Üniversitesi. – Yozgat: – 03-05 Mayıs, – 2018. – s. 972-976.

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6. Göroğlu Destanında Kadın ve Aile İlişkileri // AKRA Kültür, Sanat ve Edebiyat dergisi, – 2022. №26. Cilt 10. – s. 43-52.
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29. Tarixilik müstəvisində “Koroğlu” dastanı // – Bakı: Filologiya məsələləri, – 2021. №1, – s. 280-287.

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