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ABSTRACT

of the dissertation for the degree of Doctor of Philosophy

VARIATIONS AND TYPOLOGY OF EDIGEY EPIC

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GENERAL CONTENT OF THE WORK

Actuality and working level of the subject. The study of variants and typology problems of “Edigey” epic, one of the magnificent monuments of the world’s epic traditions, basically acquires actuality regarding three main factors:

1. The actuality of determination of epic’s place in the world’s epos system;
2. The actuality of determination of epic’s place in the Turkish epos system;
3. The necessity of view to epic in the traditional context of Azerbaijani epos studies.

“Edigey” is a moral and cultural monument in terms of conveying humanitarian ideas, universal values, artistic content, and its form beauty which remains at the same level along with the most magnificent epics of the world’s epic tradition. In terms of determination of its place and role in the world epic system, the study of the monument at Azerbaijani folklore studies conveys huge significance.

As a product of Turkish epic thoughts this epic contains the brightest poetic traditions of the all-Turkish epic tradition. The product of the eastern Turkish epic tradition “Edigey” epic has a close connection with Azerbaijani epics in terms of genetic codes and archetype formulas. In this respect, the transformation of the epic into the object of study of Azerbaijani folklore studies gives a new perspective and comparison to a number of issues, especially plot and motives of the poetic structure of Azerbaijani epics.

“Edigey” as a common epic of a number of Turkish folks reflects live history in itself. Today, there more than 60 variants of this heroic epic are known among Turkish folks. Some of them contain fifteen and the other sixteen thousand lines.

“Edigey” epic has been widely explored in Kazakhstan, Uzbekistan, generally in Central Asia, to its collection and edition date numerous works and dissertations were dedicated. The Russians, on the other hand, have studied this subject more than Turkish Turks and even other Turkish folks.

We think that the failure of exploring this epic in Azerbaijan is due to the ban on the “Edigey” epic, such as “Kitabi-Dede Korkut”. After the ban was taken, the interests of the Azerbaijani scientists were concentrated on epics such as “Kitabi-Dede Korkut” and “Koroglu”. At this time, epics such as “Edigey” and “Manas” faded into the background.

Despite the fact that this epic has been widely broadcasted and researched in Nogai, Russian, Tatar, and Kazakh languages, it is still welcomed by scientists. Unfortunately, researches related to the epic in the Russian literature are more concentrated on Kazakh and Nogai variants, while in Turkey on Tatar and Bashkir variants. In Azerbaijan, I. Gasimov published the Crimean Tatar version of “Edigey” epic in his “Crimean Tatar epics” book, and by translating to Azerbaijani language from an original version collected in Nogai, Tatar, and Anatolian dialect among the Turks living in Romania we published it in the scientific and eternal collection of “Dede Korkut”. With regard to *the working level of the subject*, we should note that we have involved 55 variants of the thesis which were possible to obtain. Here, referring to a number of important researches the opening of the centuries-old developmental stages in the Turkish epic thought of the plot of the “Edigey” has been observed consistently throughout the study.

Although the first written copy of the “Edigey” epic belongs to 1762, extensive research works on it have been come across since the 19th century. During this period, Russian Turkologists have sufficiently explored several variants of the epic and have been involved in comprehensive research. In 1972, one number of the journal “Turkological collection” (“Тюркологический сборник”) as a whole was devoted to “Edigey” epic. The scientists such as A. Samoylovich, P. Melioranski, V. Radlov, S. Minkina, C. Valikhanov, V. Jirmunski, V. Bartold, and others have written numerous works related to the study of the epic.

In Turkey, however, they began to recognize and explore the epic of the late 20th century. Projects were prepared under the leadership of F. Turkmen and scientists such as R. Sulty, M. Arslan, Y. Kalafat, C. Utash, and others have explored the epic in various ways.

However, neither the Turkish folklore scientists nor the Russians haven't involved all versions of the epic in the research.

In addition, Nogai, Tatar, Kazakh, Bashkir, Karakalpak, and in many other Turkish folklores various versions of the epic were collected, studied, and published as well. In Azerbaijan, however, this epic is known poorly and has never been widely studied. Here translated and edited by I. Gasimov published the Crimean Tatar version of "Edigey" epic in his "Crimean Tatar epics" book, A. Shamil in his "Uygur, Gagouz and north Caucasian Turks' Folklore and Literature" book made a small headline of "Yedigey", and E. Mammadova in her writing "vucudnama (poetry which tells about someone's life from birth to death) in Kyrgyz and Tatar national epics" ("Manas" and "Edigey") has mentioned about vucudnamas placed in the epic.

The object and the subject of the study. The development of "Edigey" from epic thinking to epos hasn't been the object of study in Azerbaijani folklore. Although individual problems and manuscripts of the epic have been studied in the territory of the former USSR and Turkey, not all its versions have been involved in the study. *The object of research* is the epic "Edigey" and other written sources. *The subject of the research* contains the historical chronology of the plots with the spread geography of the "Edigey" epos, the prototype of the images, the mythological layer and etc.

The purpose and objectives of the study. The main objective of the dissertation is to research the typological structure of the "Edigey" epic variants, which occupies one of the original places in a number of Turkish national folklore and reveals its historical roots. Implementation of this goal has led to the solution of the following tasks:

- To compare the variants of this heroic epic in the folklore of many Turkish folks;
- To define the historical basis of the epic, to research the structure of its composition and artistic character, to discover the features of the epic tradition of the heroic epics of Turkish folks;
- To identify the historical figures and events that make up the main plot of the project;

- To research Edigey`s works and publications with full coverage;
- To compare common disposition and features of epic`s variants in Kazakh, Nogai, Tatar, Bashkir, Karakalpak, Uzbek, Turkmen, and other languages;
- To collect information about the epic “Edigey”, systematize, and involve it in comparative research in accordance with the requirements of the dissertation.

Research methods. The theoretical and methodological base of the dissertation on the typology of the “Edigey” variants includes two main courses:

1. Theoretical-methodological experience of Azerbaijani epic studies.
2. World scientific-theoretical sources on “Edigey” studies.

The existing dissertation as a scientific and theoretical apparatus and a theoretical and methodological base first of all is a view from the folklore of Azerbaijan to the problem of epic “Edigey” variants and typology. The existent problem in the world's Turkology has the same importance to us as it is in the study of Azerbaijani folklore. Azerbaijani folklore researchers have spent decades in researching the Oguz-Turkish monument such as “Kitabi-Dede Korkut”, the world-famous epic “Koroglu”, as well as the romantic epics (love epics), which in terms of spreading range cover huge geographies. With regard to the world scientific and theoretical sources related to “Edigey” studies, in the dissertation, besides the researches of Russian and Turkish scientists, also researches of European, as well as Nogai, Tatar, Kazakh, Bashkir, Karakalpak, and other scientists have been reviewed and they have been addressed in case of need. It should be noted that Turkish epic texts were systematically explored and heroic epics, as well as the epic foundations of the Turkish epos, were studied in the work of scientists such as B. Ogel, A. Inan, V. Jirmunski, V. Bartold, B. Putilov, A. Sikaliev, C. Valikhanov, and others.

The research work is written on the basis of historical-comparative and comparative-typological methods. At this time, historical, comparative, and typological approaches have been integrated.

Main provisions for defense. In the dissertation the following provisions are made for defense:

1. To study “Edigey” as a single system by taking into account its similar or various features held in each nation's folklore depository;
 2. It is almost the first time more than fifty versions of the epic have been considered in the same study in folklore;
 3. The existence of epic-geographical and historical names of “Edigey” in the “epic-history” status of its spreading areas;
 4. Preservation of the genealogical code system in the epic by the continuation as one of the poetic construction formulas of “Edigey”;
 5. The development of the mythical creation concept of the hero's birth formula in the epic.
 6. The creation of an epic conflict model in the archetypical basis in father-son (Edigey-Nuradin) confrontation.
 7. Conditioning the existence of religious and mythological motives and elements in the epic with the functionality of the pre-Islamic belief system in the epic narrator's consciousness.
 8. The reflection of the traditional plot type by the text structure of the “Edigey” epic;
 9. Demonstration of high poetic style in Turkish dialects along with all epic formulas of the structure of poems in the epic and existence of the content and form elements of these poems in the status of descriptive codes (language) of Turkish mythopoetic system.
 10. Reflection of the structural elements of the Turkish epic-mythological model in epic's formulas in “Edigey”.
- Reflection of the structural elements of the Turkish epic-mythology world model in epic formulas in the epic “Edigey”.

Scientific updates of the research. In the dissertation, a number of updates have been made in the way of a solution to the problem. They mainly cover the following:

- Texts related to the variants of the epic Edigey and researches have been analyzed comprehensively in the dissertation. Here, research has been implemented on protected to this day variants of the epic and the place and role of epic “Edigey” among the Turkish folks has been determined.

- Within the work the common heritage, history, and heroic tradition of the Turkish people have been proved in the background of the genre characteristics of the epic “Edigeý”;
- Comparing fiction with historical facts, the main heroes of the epic such as Tokhtamysh, Edigeý, Teymurleng prototypes have been analyzed in the epic;
- The ancient Turkish literature and the ancient epic of the nomadic folks have been comparatively analyzed and historically sensible and artistic-esthetic character of the epic have been studied comprehensively in the epic;
- In the dissertation, the system of scientifically illustrated artistic means and features of composition are defined.

The theoretical and practical significance of the study. The dissertation has both theoretical and practical actuality. The theoretical significance of the research is determined by the possibility of applying its results in folklore studies. The epic creativity of Turkish folks organizes a separate scientific direction. This, in turn, actualizes the theoretical significance of the current dissertation.

The practical significance of the dissertation is primarily determined by its role in the educational process. The literature and folklore of the Turkish people are taught in the philological faculties of the country's universities. Thus, the dissertation materials can be widely used in literature, history, turkology, as well as comparative literature and historical sources, lectures on ancient manuscripts, special courses, and seminars.

Approbation and application. The main provisions of the research are reflected in the author's reports at conferences and seminars, theses, various scientific journals, including articles published abroad.

Name of the organization where dissertation work is implemented: Ministry of Education of the Republic of Azerbaijan Baku Eurasian University.

The total volume of the dissertation. The total volume of research, which consists of an introduction (11 176), three chapters (Chapter I: 91 077; Chapter II: 97 520; Chapter III: 65 626), a summary (9 968) and a list of literature: 275 367 marks.

MAIN CONTENT OF THE RESEARCH

The introduction provides the general nature of the dissertation, talks about the relevance and degree of development of the topic, the object and subject of research, the goals and objectives of the work, research methods and the provisions to be defended, substantiates scientific novelty, theoretical and practical significance, and describes approbation of the dissertation.

The research on 55 variants of Eastern Turkish epic tradition “Edigey” epic’s shows that this epic in terms of epic geography has been widely spread out among the folks such as Kazakh, Nogai, Tatar (Kazanian Tatars, Baraba Tatars, Siberian Tatars, Crimean Tatars, Dagestanian Tatars, Nogai Tatars, Mountainous Tatars, (Karachai Tatars), Altay Tatars, Tatars of Volga, Tatars of Volga side) Bashkir, Karakalpak, Kyrgyz, and Turkmenian.

The first chapter of the dissertation is called “**Edigey**” **epic’s system of variants**”. This chapter consists of three parts. The first semi-chapter is called “**The collection and publication of variants**”. Despite Edigey’s personality information that has been seen in written sources since the XVI century, we observe that epic “Edigey” has been widely and seriously studied since the XIX century. Just like that 15 Bashkir variants of the epic were registered at the end of the 19th century. The manuscript variant of the more complete poetic form of the epic is dated 1762. This is the Tatar variant and consists of 7000 lines. Tatar folklore F.Urmanche writes that “*there are no great works like Edegey among the examples of Tatar folk art*”¹.

The Kazakh variant of the epic first time was broadcasted by Grigori Spassky in his “Siberian messenger” (“Сибирский вестник”) magazine in the Russian language in 1820. Following him, A. Khodzko, Ch. Valikhanov, and other scientists provided invaluable assistance in the

¹ Urmanche, F. *Turkic heroic epic*. – Казань: Institute of Language, Literature and Art, – 2015. – p. 14. (in Russian)

collection, research, and publication of the epic. European scientists such as Italian orientalist and turkologist Alesso Bombaci, Hector Munro Cedwick and his wife Nora Kershaw Cedwick, and in recent years A. Hatton and K. Reichl played a tremendous role in translating the epic and presenting it to the world.

For the first time in Azerbaijan, translated and edited by I. Gasimov published the Crimean Tatar version of the epic in his work “Crimean Tatar Epics”. In the following years, A. Shamil in his work “Folklore and Literature of the Uygur, Gagouz, Northern Caucasus Turks” under the topic “The epic Yedigey as a source of Nogai history” talked about studies and variants of the epic. E. Mammadova devoted her article “Vucudnamas (*poems that talk on someone's lifetime from birth to death*) in Kyrgyz and Tatar epics (“Manas” and “Edigey”) to vucudnamas in the epic. We translated into the Azerbaijani language and published the variants collected among the Nogais, Tatars, and Turks living in Romania.

The second semi-chapter is called “**The geography and historical roots of the epic “Edigey”**”. “Edigey” is a historical figure. As we look at his life, we come across many interesting facts. The famous Arabic historian Ibn Arabshah says in his writings, he was “*brunette, in medium height, with strong body shape, brave, ugly, intelligent, generous, nicely smiling, shrewd and scientists and educated people-loving*”² person. In the Nikonov chronicle, there was said “*The great prince of whole Army, courageous, tough, kind he is the one who can handle any insidious and bloody event to achieve his purpose, cunning and deceptive one*”³. However, in different variants of the epic, the portrait of Edigey is described as follows: He always wore white cloths, never sat in dry places, sometimes put straw under himself. When he was going into the battle because of the dust the

² Tizengauzen, V. G. Collected materials related to the History of Golden Horde. Extraction from Arabic, – Saint-Petersburg. – Volume I, – 1884, – p. 473-474. (in Russian)

³ Complete set of Russian chronicles. volume X, VIII. called Patriasheya or Nikonov chronicle / Saint Petersburg, Published due to Highest command of Archaeographical commission, – 1885, – p. 206. (in Russian)

enemies thought that there was a fire from God, the sky split, and the earth collapsed.

The third semi-chapter is called **“Cyclization in the “Edigey” epic”**. The epic series of “Girkh-Batyr” (forty heroes) epics is widespread among the Turkish folks living alongside the Volga, in Siberia, Kazakhstan, Uzbekistan, and the North Caucasus and are known as the “Girkh Nogai batyri”, “Krimin Girkh batyri” or “Nogai jirlari”. Including the “Edigey” epic, the cyclization of the epics has been structured based on the Kazakh variant. The first phase of cyclization is the “Anshibay Batyr” epic, the second phase is “Parpariya” and the third is the “Kuttikiya” epic. The fourth phase of cyclization is the “Edigey” epic, the fifth is the “Nuradin” epic. The sixth is the “Musakhan”, the seventh is the “Orak and Mamay” epic. *“After the deaths of Orak, Mamay, Ismayil and their father Musakhan, the bloody family conflict in the Nogai Army takes one of the central spots of cyclization”*⁴. The eighth phase of the cyclization takes the epic “Ismayil”. This is the only epic within the cyclization where the son treats his generation with ruthlessness and cruelty. The ninth phase is occupied by the epic “Karasay and Kazi” and the tenth phase takes the epic “Tel Agis”.

Although the sources⁵ and variants we appeal to are different, we consider Murin Sengirbekuli’s variant as the main chain in the cyclization. In all variants we have mentioned the epic’s cyclization isn’t as cyclical as it is in Murin Sengirbekuli.

The second chapter of the dissertation is called **“Typology of plots and images in the epic “Edigey”** This chapter splits into two semi-chapters. The first semi-chapter is called **“Typology of the epic’s variants”** and this breaks into three subtitles:

1. The birth of the hero of the epic;
2. The Father-son (Edigey-Nuradin) conflict;
3. Religious-mythological motives and elements in the epic.

⁴ Jirmunski, V. Turkic heroic epos. – Leningrad: Publishing house “Nauka”, Leningrad section, – 1974. – p. 400. (in Russian)

⁵ Kazakh epics-IV. Crimean Forty Batyrs. Ankara: Türk Dil Kurumu yayinlari – 2007. – 1048 p. (in Turkish); Jirmunski, V. Turkic heroic epos. – Leningrad: Publishing house “Nauka”, Leningrad section, – 1974. – p. 405. (in Russian)

In the dissertation there have been used a total of 55 variants of epic belonged to 14 Nogai, 11 Karakalpak, 8 Kazakh, 7 Tatar, 3 Bashkir, 2 Crimean Tatar, 1 Turkmen, 1 Kyrgyz, 1 Romania, 1 Adigei, 1 Cherkess, 1 Kabardin-Balkar, 1 Kazan Tatars, 1 Kharezim Tatars 1 Dobruca Tatars and 1 Baraba Tatars. P.Melioranski says “*The closest version of sufficiently complete and historical facts has only collected among Nogais*”⁶.

C. Velikhanov`s and P. Melioranski`s variant is original and V. Jirmunski considers it “*close to archetype*”⁷. V. Radlov collected four variants of the epic from Crimea. Among these, compared with others V. Jirmunski considers the variant “*Idege bi*” “*complete, well-protected*” and “*reliable historical source*”⁸. M. Osmanov also collected a few Nogai versions of the epic, but in 1883, he translated and published his favorite version. G. Spasski published the Kyrgyz version of the epic. Among the Turkmens, there is also the epic “*Tulumbiy*” where the genre line, ongoing events of the epic, characters, geographical areas of ongoing events coincide with the epic “*Edigei*” and K. Reichl names it “*a relative*”⁹ to the epic “*Edigei*”. In general, when we look at all the variants of the epic we come across two very different plots. Therefore, it can be divided into two parts between a hero who strives for great ideas and a hero of local conflicts. For example, the plotline of the epic collected among the Turks living in Romania is far from the big ideas. In contrast, all Nogai variants talk about knights, warriors, and rulers.

⁶ Edige / The story about Edigei and Tokhtamish. Kyrgyz typescript from the manuscript belonged to C.C. Valikhanov. Publisher P.M Melioranski. Notes of the Imperial Russian Geographical Society for the Department of Ethnography. – Saint Petersburg, – 1905. – p. 14. (in Russian)

⁷ Edige. Nogai epic poem / under edition of N.K. Suyunova. Circassian Institute for Humanitarian Research under the Government of the KCR (Karachay-Cherkess Republic). – Moscow: Nauka, – 2016. – p. 72. (in Russian)

⁸ Edige. Nogai epic poem / under edition of N.K. Suyunova. Circassian Institute for Humanitarian Research under the Government of the KCR (Karachay-Cherkess Republic). – Moscow: Nauka, – 2016. – p. 108. (in Russian)

⁹ Reichl, K. Turkic epics // The language and Literature of Turkish World journal. – 2006. Vumber 22. – p. 53. (in Turkish)

1. The birth of the hero in the epic. While analyzing the heredities of Edigey's epic we witness the extraordinary birth of the hero and his ancestors. It should be noted that the magical birth of three generations is consistently enlightened in the epic. Edigey's grandfather, father, and himself were born preternaturally (from the dust of skull, swan, and Albast daughter) and called "*magic kids*".

Though the hero spends an ordinary childhood the supernatural birth chases him until his death. Having reached a particular age he had to do unusual acts to become a hero. The hero's birth and childhood are broadly described in the Nogai version of the epic. There is a contaminated motive related to the skull in the course of the magical birth plot. This motive is characteristic of Turkish fairy tales. An interesting noticeable factor illustrated in the version of epic selected among Romanian Turks is the birth of hero from "*an apple*". This plot has not been observed in any variant. In this plot, after eating an apple, the woman gets pregnant and as soon as she realizes that her husband is blind, she abandons a boy baby under the tree and leaves him.

According to the abovementioned samples, the epic hero somehow is associated with a nymph in all versions. In Karakalpak variant, Edigey was born from a dove (pigeon) converted into a nymph, in Kazakh version it is a daughter of underwater jinnee's king, in the Nogai variant Albasty's daughter gives birth to the hero. In all versions, the nymphs convert into human beings. After giving birth they abandon their children on earth because of their husband's breaking marriage vow, become again nymphs and leave them.

2. Father-son (Edigey-Nuradin) confrontation. In all variants of the "Edigey" epic, Edigey faces a serious confrontation with his son Nuradin. In Bashkir, Tatar and Nogai variants due to slander Edigey encounters confrontation with his son. In the Tatar variant in order to cause the confrontation between son and father the grand vizier of Tokhtamysh khan Janbay tasks, the Tokhtamysh's daughter married Nuraddin to tie thick felt around her stomach to show her pregnancy from Edigey. During this confrontation, Nuradin flings out his dombra (a musical instrument used by Turkish tribes) blinds his right eye.

The Bashkir variant of the epic called "Ízukey and Moradim" has similarities with the Tatar variant. Nevertheless, in this version, Moradim

wounds his father's eyebrow with his sword. In his turn, İzükey escapes from his motherland. Acting in concert with Tokhtamysh's daughters Yanbay creates a confrontation between father and son and as a result, Nuradin banishes his father from his lands. In the Karakalpak variant, Tokhtamish's vizier Kenjenbay succeeds in creating a confrontation between Nuraddin and Edigun. In response, Nuraddin wants to escape by whipping his horse furiously. Whip breaks and blinds Edigun's eye, Nureddin abandons the motherland. Later Edigu finds his son Nureddin, brings him back, and as a sign of their reconciliation abdicates his throne to his son. In the version obtained from the Turks living in Romania, the plot is completely different. A Confrontation between father and son does not exist in this variant at all.

3. The religious–mythological motives and elements in the epic.“Edigey” is rich with religious-mythological elements. The majority versions of this epic start with skull motive. Along with all Turkic nations this character is often encountered in Azerbaijani folklore. For example, in “Asli-Kerem” epic, Kerem talks to the skull. In “Edigey” the epic skull does not talk but only the writings on its forehead predict the future. In the final chapter of Tatar's version of epic Edigey's foes beheads him and decapitated head rolls aside and curses them. The curse comes true and Idil becomes the bloodiest place.

Albasty's name is repeatedly reminded in the epic. The hero had either to marry her because of killing her husband or fall in love with her daughter and marry her. In initial mythological thinking, Albasty was a merciful and fire-related goddess. Consequently, altering his archaic essence Albasty has become a negative character. In this context, Albasty has been able to retain its archaic essence. In the Nogai version, Edigey is the son of Albasty's daughter and Kutlukay. Here Albasty does not harm human beings, on the contrary, she lives with them, gets married, and multiplies generations.

In the Nogai version of the epic Albasty appears in the man's image as well. Generally, it is possible sometimes to come across Albasty's man's image among the folklore materials gleaned among Nogai people. He is called Kir Koylek. Being tall he has a beastly image and is rarely seen by people.

The character is called Kara Tiyin Alp (in Kazakh variant Kalandın Alp, in Tatar variant Kabardi Alip, in Karakalpak variant Alip Baba Kara Tiyin) is attractive as well. It is like the prototype of “Tepegoz” (Cyclopes) in the “Dede-Korkut” epic. In fact, the relationship between Edigey and Kara Tiyin Alp reminds Basat and Tepegoz (Cyclopes). Both Edigey and Kara Tiyin Alp were given birth by a nymph. Not knowing this Edigey kills Shatimir’s daughter while freeing her.

Like in all epics the horse has its peculiar role in “Edigey”. It helps the hero in a hard situation, foresees the imminent trouble, takes part in the fights alongside him, and saves its owner. academicians. T. Hacıyev notes that *“nomad – Turk – Kipchak had three wishes: to saddle, eat meat, get married... The master of a horse culture is Kipchak – Turk. Turk discovered the mastership of the bridle and harnessing on horse – then curbed (bridled) the countries easily”*¹⁰.

Edigey does not have only one or two heroic horses like Koroglu. He participates in combat with different horses possessing extraordinary power. He is either on a horse with forty wings or a horse called Burack (Burak) or sets off at a gallop Boz Tulpar (is a winged or swift horse in Turkic mythology, similar to Pegasus.) or saddles Timgel Chuar the horse bred of Tulpar or rides on Ak Shal. In the Bashkir version while traveling Edigey saddles Boz Tulpar and simultaneously takes blue-colored horse-Goyto to accompany him. In his dreams, he was told that if he had saddled the horse called Akbuz all his wishes would have come true. In a word, the colors of horses have mythological meanings and convey their magical being.

Birds like a goose, swan, hummus bird, falcon, crow, magpie, and hawk have a significant place in epic. All events in the epic begin with the plot of khan’s stealing the egg of “Tuklu Ayag Lachin” (hairy leg falcon) (Tatar version), hawk (Nogai variant), or Kuvkanat (Kazakh variant) from another’s khan by different means.

All versions of the epic are rich with Islamic motives. Almost in all variants, the image of “Khizir” appears. Whenever the main

¹⁰ Hacıyev, T. The Ballad about Kipchak steppe // Murad Adci. The wormwood of Kipchak steppe. – Baku: Genclik, – 1999. – p. 191-192. (in Azerbaijani).

characters have troubles they summon him for help. In the Kazakh version “*names of hollies, patrons of Idige Israel, Gabriel, Omar, Osman, Abu Bakr, Ali Baba, Muhammad are mentioned rarely*”¹¹. The Islamic terms Israel, angel, white shroud, heaven are used in this epic very poetically. Even in one of the versions of epic “Edigey”’s grand vizier’s name is Ali. In the Kyrgyz version swan-like nymph while flying out says to her husband Shashtazi “*I will leave your son at the intersection of nine ways. Israel will feed him for six days, Gabriel (Jabrail – G.G.) will do it for seven days... a Kidirata will take care of him for forty days. In his backbone, there will be Israel’s, on forehead Gabriel’s seal*”.

As it was mentioned the religious motives are distinctly shed light on in the “Maulimniaz-Edige” version of epic. Enlightening the religious terms like, pir, follower, the devil, hereafter, Israel, Gabriel, heaven, praying, confession, light, prayer vividly distinguishes this version from others. Moreover, it is normal to come across religious terms like Beytullah, confession, prostration, hereafter, paradise, hell, Israel, heaven, and so on in epic as Edige lived in the time when Islam had been established among Nogai and Tatars.

The second chapter is called “**The typology of assistant characters in the variants of the “Edigey” epic**”. Baba Tukli Shashli Aziz and Sibira Yirav are elderly sage characters in the epic. These characters are met in every variant of epic.

Baba Tukli Shashli Aziz is a patron of all warriors. In Karakalpak variant, Baba Tukli Shashli Aziz converts into a swan and takes his hero far away out of his motherland. Almost in numerous Kazakh and Nogai epics, the heroes summon his soul for help.

Another sage helping the hero is Sibira Yirav. Sibira Yirav is as important for Kipchak Turks as Dede-Korkut for Oghuz Turks. In the A. Chodzko variant it is mentioned “*he is 360 years old, teeth are getting loose, and mind is bright. He wears a cap made of sable fur*”¹².

¹¹ Boratav, P. N. Koroglu epic. – Istanbul: Adam Publishing, – 1984. – p. 241. (in Turkish)

¹² Edige. Nogai epic poem / under edition of N.K. Suyunova. Circassian Institute for Humanitarian Research under the Government of the KCR (Karachay-Cherkess Republic). – Moscow: Nauka, – 2016. – p. 61. (in Russian)

However, in the Tatar version, he is 195 years old. In the Crimean Tatar variant he is a 390-year-old sage. All variants of the epoch have Sibira Yirav's image. In the Kazakh version, he is very passive on the contrary, he plays an important role in the development of any plot in the Bashkir variant. In Karakalpak variant as soon as he reveals his secret he passes away.

The secondary characters, helping hero in the epic Jantemir (in Crimean Tatar, Nogai variants he faces Kutulkaya Tokhtamysh's fury because of giving hawk's egg to Shatemir and he orders to kill him and his son. Jantemir changes his newly born offspring with Kutulkaya's son and in this way he becomes the murderer of his son but saves Kutulkaya's only son's life, Shatemir (in all versions he supports Edigey. Only in Kyrgyz version Shatemir gets afraid of Edigey and does not attempt to fight him after his coming to Kutulkaya Tokhtamysh's palace), Jilkibay (Crimean Tatar and Kazakh versions after getting Kutulkaya Tokhtamysh's order to execute him gives his son to Jilkibay who did not have a child.

Kara Tiyyin Alp is the negative character in the epic. Like Edigey Kara Tiyyin Alp was also given birth by nymph but they are completely different. Epic hero Kara Tiyyin Alp is 360 years old. He seizes girls, tortures lords and khans, loots the poor and captures them. He wonders around for a week without sleeping, when he falls asleep does not wake up a week. A sword does not harm him.

One of the significant characters in the epic who sometimes achieves the status of the main character is Nuradin. This character demonstrates different attitudes in various variants. In one version he patricides, in another he blinds his father, in a different one he takes revenge for his father and grandfather and in one variant he lives a happy life. By character, he is quick-tempered, narrow-minded but strong, enduring, and bellicose. Nuradin commits the most unforgivable sin: he strikes his father, ignores the mother's supplications, and flees from home. Later, when he returns after Edigey's insistence he expels him from Horde and most importantly does not realize his guilt until his death.

Tokhtamysh Khan is the hero's main and irreconcilable enemy in all versions of epic. Tokhtamysh dedicates his entire life to

destroying Edigeý's life in Tatar and Bashkir variants. He is not so prescient and fair leader. While he was trying hard to kill Edigeý, Edigeý's son Nuradin kills decapitates him, puts his head on a javelin, and takes him to his lands. In the Kazakh version Edigeý takes vengeance, he kills Tokhtamysh Khan and beheads him. After killing him he hangs his decapitated head on his horseback and returns to his lands.

Tokhtamysh Khan is not able to carry an independent policy. Whenever he encounters difficulties he assembles khans and lords, organizes feasts, and receives their advice. Almost all Tokhtamysh's monologues in the epic show his helplessness as he implores help from the mountain, tree, water, birds after he escapes from the palace.

Janbay is a character having a decisive role in the epic. In all versions of epic Janbay makes tricky plans to create confrontation between father and son and succeeds in his plans.

Kadirberdi is an interesting character as well. He is Tokhtamysh's son and a historical figure. In epic's Nogai, Tatar, Karakalpak, and Kazakh versions he struggles with Edigeý's son Nuradin to take his father's revenge but later he becomes a friend of him. In the Crimean variant, he intends to kill his father's murderer Nuradin with Janbay's help but he fails.

There are a number of female images in the epic presenting both negative and positive characters. We can encounter women preferring arrogance, haughtiness, the women not pursuing their desire and wishes for the sake of their husbands and sons.

One of the wise, brisk, shrewd woman characters in epic is Shatemir's daughter Akbilek (Firdevs in Bashkir version). According to her father's descriptions, she recognizes Edigeý and helps him to kill Kara Tiýin Alp. Shatemir's daughter's name is not mentioned in the Crimean Tatar variant.

Another woman's character is Aytuli. Aytuli is Edigeý's wife and Nuradin's mother. In the final stage of the epic *"her admonition like a conversation with her son is the reflection of Turkish woman*

*type in “Edigey”*¹³. Edigey’s true love towards Aytuli is several times emphasized in the epic nevertheless, she is not such an active character.

Tokhtamysh’s wife Yenike is one of the key characters. She is described as a woman not sharing her husband’s ideas, sometimes supportive of her husband’s opinions, dauntless and sensitive. At the same time, Yenike is a jealous and very cunning woman. She feels Tokhtamysh’s death in advance.

Characters Hanikey and Janikey also play an important role in various variants of epic. Both of them are Tokhtamysh’s daughters. However, they are Nuradin’s swives in the Crimean Tatar variant. In the Kazakh version, Edigey attacks Tokhtamysh, defeats him, captivates his daughters Kanikey and Tanikey, and forcefully makes them his wives. They are key players in Janbay’s plots in Nogai, Kazakh, Crimean Tatar variants.

The third chapter is called **“The poetic typology structure of “Edigey” epic’s variants”**. In its turn, this chapter is divided into three subchapters. The first subchapter is called **“The textual structure of epic”**. In many variants, the substitutions of prose and poetry are observed. However, in Bashkir, Karakalpak and some other variants comprise only poetry.

The epic “Edigey” begins with the tragic story: Tokhtamysh khan orders to kill his poultry-man. Because he gave the magic bird’s egg to Shah Teymur. Not satisfied with it he orders to slaughter all his family members including babies in cradles.

Fortune-telling is one of the significant motives in epic. This is one of the ancient elements encountered in folk texts. “World’s belief dictionary” defines *“fortune-teller foresees many happenings, performs definite actions, and uses different tools and equipment”* (p.152).

One of these means is the backbone. Fortune-telling by means of backbone has existed since ancient times.

¹³ Utash, C. Female elements in the saga Edigey. // Nogais: XXI Century. History. Language. The culture. From the sources to the future. Materials of the First International Scientific and Practical Conference. – Cherkess. – 14th-16th may. – 2014. – p. 345. (in Turkish)

Fortune-telling motive can be called the leitmotif of “Edigey”. In the Crimean Tatar variant, Tokhtamysh khan calls a fortune-teller to clarify Edigey’s identity. In the Tatar version, Kara Tiyyin Alp informs Edigey about his meeting with a fortune-teller, who in his turn claimed that he would be killed by Edigey. Or Tokhtamysh khan calls a fortune-teller when his daughters were giving birth, Edigey summons a fortune-teller when his son was born as well.

Fortune-telling by knucklebone is talked about in M. Osmanov’s variant. Sibira Yirav’s priesthood is also depicted in the epic. Karakalpak, some Nogai and Kazakh variants do not have fortune-telling motives.

Some musical instruments used in the course of battles are also talked in epic. Edigey’s singing songs with “gopuz”, Nuradin’s blinding his father with his “dombura” are portrayed in epic. Alongside “dombura” and “gopuz”, some musical instruments played during the battles which motivated warriors’ battle perseverance are also mentioned. Apart from musical instruments, the names of such devices for trapping birds in bird hunting like “duduk” and “dalbay” are cited as well.

The third chapter’s second subchapter is called **“The structure of poems in epic”**. The poetry of all variants of “Edigey” demonstrates a high-level poetic style in original languages-Turkish dialects. Martial spirit, social content, ethic, educative issues are glorified in poems. *“The epic’s lexicon is very rich and excessively expressive. Here the Turkish words, the Kipchak-Oguz, mainly Nogai words derived from Arabic and Persian languages are widely used”*¹⁵.

Variants written in Arabic scripts by M. Osmanov, I. Berezi-nand C. Velikhanov P. Melioranski, also V. Rodlov versions, later on, were published in Cyrillic. Even V. Radlov created a graphic called Radlov’s Graphics to eliminate the shortcomings in transliterating his text. However, *“not one of the Arabic editions of the epic adheres to the spelling rules existing at that time. All this – the incorrect spelling of many Arabic and Persian words, the spelling of the same words in several versions, and mechanical errors in their spelling, lead to many*

dark moments”¹⁴. The consonant “η” in Turkish originated words were written as “nq” and “nk” in Arabic scripts resulted in the incorrect spelling of some words.

The melodic alliteration in epic attracts attention:

Кенегес улы Кер Янбай, Keneges a son of Ker Yanbay
Кенъесинъ артык бий Янбай, Superior than Keneges lord
Келимли ердинъ отысынъ, Yanbay
You are the grass of fertile land.

(Nogai version)

“A” sound’s assonance is observed in this extract, which enriches the language of epic and makes it much richer and more memorable:

Айтулы арув кыз икэн, Aytulu was a pretty girl,
Аньң да житен ай-көне, She has gotten pregnant,
Ай ярлыкаеп көн туды, The moon set but the sun rose,
Ат башыдай ул туды. A horsehead like a son she gave birth.

(Tatar version)

Figurative expressions intensively follow each other.

Ямышысы яйма алтын, The collar is golden,
Ябынганы баъри алтын, The kilt is golden covered,
Тебингиси тилме алтын,... Heels confer gold...
Иерининъ касы алтын. Saddle’s brow is golden as well

(Nogai version)

The third chapter’s third subchapter is called “**The structural typology of epic formulas in epic**”. The structure of epic formulas in “Edige” is based on three principles:

1. Syntagmatic;
2. Semantic;
3. Linguistic.

The syntagmatic formula contains the beginning, transitive, and end structures. The startup formula also manifests itself in several

¹⁴ Cemakulov, T. On the features of the spelling of the first publications of the saga. “Edige” in the original language. Edige. Nogai epic poem / under edition of N. K. Suyunova. Circassian Institute for Humanitarian Research under the Government of the KCR (Karachay-Cherkess Republic). – Moscow: Nauka, – 2016. – p. 425. (in Russian)

formats: 1. Time; 2. Location; 3. Time and Space; 4. Wheeling. The beginning formulas related to time are more in comparison with the location-related formulas. The Romanian version of epic collected among the Turks living in Romania starts with the following words “*Once upon a time there lived a lord named Kaya*”. In the Jumabay Bazarov variant (Karakalpak) it sounds like “*in the reign of Tokhtamysh over Nogai there lived a man named Baba Tukli Shashli Aziz in the graveyard*” and etc.

Transitive formulas are typical for fairy tales. These formulas in epic attract attention: “*Barkaya looked for his wife, called her-she was not there*” or “*he bent to lift the skull, shook and started to clean its dust. Glanced to see what is it?*” and so on.

Final formulas are important both in fairy tales and epics. One of the Karakalpak variants finishes with a more interesting ending. Alongside his spiritual teacher – Soppasli Sibira yirav enumerates the name of Duysenbay, Seydulla yirav, and his own name – yirav Giyas. This is another form of “*the three apples fell from the sky*” model of a fairy tale’s ending.

Semantically based formulas often use ritual forms – ceremonies, gifts, sacrifices, and so on and manifest themselves in a more vivid way. “Edigey” epic is also an example of rich folk art.

The first marriage story is talked about firstly when Edigey gets married to Aytuli. No details are given regarding wedding ceremonies. In addition, there is a story about a town where Tokhtamysh left Yenikey and came to visit the bride and covered the white dais. Idil, along with other signs for Tokhtamysh khan, also stands for Yenikey, “*a dormitory covered with white dais*”.

The birth ceremonies are also reflected in the epic. Arranging parties for a newly born child in families is also described in many epics. We see such a charming ceremony organized in Edigey’s honor when he rescued King Timur’s daughter Akbileyi from Kara Tiyin Alp. Moreover, naming and cradle decoration are poetically enlightened in epic.

Among ritual formulas, gift bestowing has also a special place. Tokhtamysh Khan Kobogili wants to lure Edigey by giving him gifts. In order to keep him in his palace, he promises to give Edigey a

“sheepskin coat, a black sable fur, a Tulpar bred freckles horse, a sunflower bird, and a beautiful girl named Aytuli” (a Tatar variant).

It is important to study the formulas of war in the epigraphic epigrams, in general, in heroic epics. Here are some areas that should be taken into account: a) Going to combat; b) War; c) Victory or defeat; d) Clothing, armor, weapons, etc.

The bulk of the text of epic is bloody, brutal battle scenes, but in a variant gathered from the Turks living in Romania, Cherkess, Adigey, and in other versions of an epic do not have battle scenes or they are not portrayed lively. In Tatar, Kazakh, Bashkir, Nogai variants, the battles are described in the smallest details.

One of the elements that helps the hero in these battles is his weapon. In the epics, the armor, which the hero usually goes to fight, is nine-layered, butcher, sword-wielding, shot-and-arrow-like. Edigey's armor has the same characteristics as well.

Edigey's sword is the sword of Damascus. It was *“a bright fire at night and bright water at daylight”*. Nuradin's sword is called *“Al jasman”*. He tells Kadrlberdi that he cut off Tokhtamysh khan's head with this sword. The epic also talks about the *“Isfahan Sword”* of Kara Kuja. In the Kazakh version, Edigey cuts off Tokhtamysh khan's head with it, kills the enemy with a gold-colored sword, and tells his son to stick a gold sword on his thigh.

Weapons like arrows, knives, axes, javelins are also described in the epic. The types of arrows like serpi, atkiyuch, or atkich are also mentioned. Serpi is an arrow used to shoot at a long distance. Atkiyuch, or atkich arrows are sharp, thin-pointed arrows.

In the epic, folk beliefs, especially cheers and cursing formulas, are widely manifested. In one of the Tatar options, Norad gets angry with his father and expels him from his lands. Edigey also curses him. Shortly afterward, Edigey's curse comes true and makes Norad's face invalid. Edigey cheers his son and Norad recovers.

Elsewhere, the Kara Tiyyin Alp curses Edigey when he dies. Afterwards, Edigey fights with Nuradin throws the dombra to his father and pulls out his right eye. Again, in the Tatar version, Barin Mirza beheads Edigey. The decapitated head stands towards him and curses.

The last principle of the formulas is linguistic formulas, which, in their own way, embody metaphors, likenesses, metaphors, fiction, special text formulas, and so on. Traditional analogies, metaphors, metaphors, and artistic representations are also available in almost all versions of the epic: Nuradin is said to have been given birth “*like a horse’s head*” while her mother, Aytuli, who reprimanded Noradin, tells her, “*The one getting his head grey like a goose / Why did you hurt your father?... / The one getting his head grey like a swan / Why did you hurt your Mum’s?*” (Tatar version). In the poem, the khans, lords are either praised or abused in parties or ceremonies. This also shows itself in the epic as a concrete formula. In the Tatar and Kazakh versions, “*Kutay khan, who defies the world*”, and in the Nogai version Tokhtamysh khan addresses his khans and lords with the expressions like “*Minin Bolat Batyr*”, “*Kongirat’s Uzun Aydar*”.

In the epic, the great epigram (powerful warrior Edigey), metaphors (born as a horse), hyperboles (Kutluka went hunting with his father at an early age, or when he reached adulthood, began taming sunflower birds, etc.) are encountered very often.

As a result of the research, **in conclusion** part researcher summarized the obtained scientific and theoretical ideas.

List of published scientific works on the topic of the dissertation

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7. The typology of the saga Edigey’s variants // – Nakhchivan: Nakhchivan University “Scientific works”, – 2018. № 3 (10), – p. 146-155.
8. Islamic motives in the Edigey saga // – Baku: “Dede Korkut” scientific and literary collection, – 2019. 1 (64), – p. 127-135.
9. The “Edigey” saga – I (Tatar variant, “N. Isantet’s imperfect publication”) // – Baku: “Dede Korkut” scientific and literary collection, – 2019. 1 (64), – p. 163-180.
10. The “Edigey” saga – II (Tatar variant, “N. Isantet’s imperfect publication”) // – Baku: “Dede Korkut” scientific and literary collection, – 2019. 2 (65), – p. 137-169.
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