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**ABSTRACT**

of the dissertation for the degree of Doctor of Philosophy

**THE PROBLEM OF POETRY AND PROSE OF THE KITABI  
DEDE GORGUD EPOS**

Speciality: 5719.01-Folkloristics

Field of science: Philology

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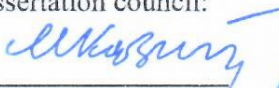
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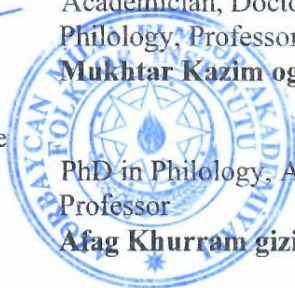


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## GENERAL CHARACTERISTICS OF THE RESEARCH

**Actuality and investigation degree of the topic.** One of the most precious examples of the world heroic epos “The Book of Dada Gorgud” is a very valuable word art of our nation. This epic monument, which played an important role in the formation of the ethnic thinking of the Oghuz Turks, has preserved their rich language, history of struggle, worldview, national unity, ethical and aesthetic values, love of country, nation, family, traditions. “Dada Gorgud” oghuznamas, which covers the ancient history of our nation, preserves the traditions of national statehood and transmits extensive information from generation to generation, has been the subject of extensive research for many decades.

There is still a need for new and detailed research in this area, as many pressing issues related to this valuable example of oral folk literature, which embodies the national-spiritual manifestation that has been the focus of researchers for nearly 200 years. This conclusion is confirmed by scholars who study this problem. The problem of poetry and prose in the epic “The Book of Dada Gorgud”, which is one of the important sources in the study of the poetic features of these examples, is one of the most important issues facing our studies.

The urgency of the problem is primarily due to the fact that although “Dada Gorgud” oghuznamas has been studied by various scholars, the problem of poetry and prose in the oghuznamas has not been studied as a separate problem. In the researches on the poetic form of “Dada Gorgud” more general opinions were expressed, the problem was not studied in a complex and systematic way. In their research, researchers have tried to clarify the problem by referring to the text of the epos, but have not been able to do so. Because the problem was not investigated in detail. The main purpose of the dissertation submitted for defense is to clarify the problem of poetry and prose in “The Book of Dada Gorgud” oghuznamas with all the small details.

The dissertation emphasizes the importance of the study of ancient written monuments in this aspect, but also creates the need to

carefully consider the work done so far in this area. First of all, it should be noted that in the epic “The Book of Dada Gorgud”, along with Azerbaijan scholars, a certain scientific approach to the problem of poetry and prose is reflected in the works of Russian and Turkish folklorists.

Although Academician V.Barthold<sup>1</sup> and the Turkologist I. V. Stebleva<sup>2</sup> touched on it in part, the prominent folklorist V.M.Zhirmunsky in his monograph “Turkish heroic epic”<sup>3</sup> involved in the study of the epic “The Book of Dada Gorgud” and tried to clarify the poetic form of this valuable monument.

Well-known turkologists, who prepared for publication the scientific-critical text of the epos in different years, conducting extensive research on the study of “Dada Gorgud” epos in Turkish folklore, Orkhan Shaig Gokyay's monographs “My Dada Gorgud's Book”<sup>4</sup> and Maharram Ergin's “Dada Gorgud Book”<sup>5</sup> also included research on poetry and prose in the epic. However, Mahammad Fuad Koprulu, Nihal Atsiz, Mehmet Acha, Pertev Naili Boratav, Jahit Oztelli, Mustafa Necati Sepetchioglu and other researchers are among the researchers who commented on the poetic form of the epos<sup>6</sup>.

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<sup>1</sup> The book of my Dada Gorgud // Oguz heroic epic. Translated by Academician V.V. Bartold. The publication was prepared by V.M. Zhirmunsky, A.N. Kononov. Ed. AN SSR. – Moscow: Leningrad, –1962. –p. 112 (in Russian)

<sup>2</sup> Stebleva, V.I. Poetry of the Turks of the 6th-7th centuries / V.I.Stebleva. – Moscow: Publishing house Nauka, –1965. – p. 65 (in Russian)

<sup>3</sup> Zhirmunsky, V.M. Turkish heroic epic / Zhirmunsky V.M. – Leningrad: Science, – 1974. – p. 616 (in Russian)

<sup>4</sup> Gokyay, O.Sh. Dadam Gorgud's Book / Gokyay O.Sh. –Istanbul: National Education Press, – 2000. – p. CCLXI (in Turkish)

<sup>5</sup> Ergin, M. Dada Gorgud Book / M.Ergin. – Ankara: Turkish Historical Society Publishing House, – I book . – 1958. – p. 30 (in Turkish)

<sup>6</sup> Mehmet, Fuat Koprulu Collection / History of Turkish Literature. – İstanbul: Alfa Press, – volume 1, 2016. – p. 101(in Turkish); Atsiz, N. Dada Gorgud / N.Atsiz. – İstanbul: Yucel: – 1939. – p. 309 (in Turkish); Acha, M. Dada Gorgud Book / Handbook of Turkish Folk Literature. – Ankara: Graphics Publishing, – 2008. – p. 103 (in Turkish); Boratav, P.N. Dada Gorgud Stories / P.N.Boratav. – Ankara: Olush, – 1939, – p. 348 (in Turkish); Oztelli, J. The Book of Dada Gorgud (Muharrem Ergin). (Books-Critique) // Turkish language. –

As we know, in the history of world folklore “Dada Gorgud” oguznamas have been mostly studied in Azerbaijan. Azerbaijani scientists Amin Abid, Hamid Arasli, Samat Alizade, Shamil Jamshidov, Tofiq Hajiyev, Khalig Koroglu, Ali Sultanli, Kamil Valiyev, Tofiq Malikov, Hidayat Efendiyev, Terlan Kuliyeu, Nizami Khudiyev, Kamil Huseynoglu, Kamal Abdulla, Afzaladdin Asgar, Nizameddin Shamsizade, Ramazan Gafarli and others in their research “Dada Gorgud” also commented on the problem of poetry and prose in the epos, and expressed various scientific views on this topic<sup>7</sup>. As we have mentioned, the poetic form of “The Book of Dada

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volume 7, – 1958. №82, – p. 525 (in Turkish); Sepetchioglu, M.N. Dadam Gorgud's Book / M.N.Sepetchioglu. – Istanbul: Irfan Broadcasting and Promotion Limited Company, –1998. – p. 20 (in Turkish)

<sup>7</sup> Alakbarli, N. In Azerbaijan literary criticism: [Electronic resource] / “Dada Gorgud Book” Encyclopedia – Baki: 2012. URL: [http://dede.musigidunya.az/a/az\\_edebiyatshunas.html](http://dede.musigidunya.az/a/az_edebiyatshunas.html) (in Azerbaijani); Arasli, H. Azerbaijan literature: History and problems / H.Arasli. – Baku: Youth, – 1998. – p. 29 (in Azerbaijani); Alizade, S. Drezden and Vatikan manuscripts of the Book of Dada Gorgud / Dada Gorgud's world. Articles. – Baku: Ondar publishing, – 2004. – p. 36-43 (in Azerbaijani); Jamshidov, Sh. Dada Gorgud Book / Sh.Jamshidov. – Baku: – 1977. – p. 114 (in Azerbaijani); Hajiyev, T. Dada Gorgud: our language, our thoughts / T.Hajiyev. – Baku: New Publishing House, – 1999. – p. 3 (in Azerbaijani); Korogly, Kh. Prose or poetry: (About the book of my Dada Gorgud) // Soviet Turkology. – 1974. №2, – p. 52 (in Russian); Sultanli, A. Notes on the epos "Dada Gorgud". Articles / – Baku: Azerbaijan State Publishing House, – 1971, – p. 46 (in Azerbaijani); Narimanoglu, V.K. The Book of Dada Gorgud is a unique example of world epic culture / The world of Dada Gorgud. Articles. – Baku: Ondar Publishing House, – 2004, – p. 144 (in Azerbaijani); Melikov, T. On the structure of the poetic texts of the “Book of my Dada Gorgud” // Soviet Turkology. – 1988. №1, – p.29 (in Russian); Efendiyev, H. From the history of Azerbaijan prose / H.Efendiyev. – Baku: Azerneshr, – 1963. – p.4 (in Azerbaijani); Guliyev, T. “Kitabi-Dada Gorgud” epos, measure and rhyme in ancient Turkic poetry // Turkish epos are a literary chronicle of the Turkicnation. International conference, Baku: – 2004, – p. 143 (in Azerbaijani); Khudiyev, N. History of Azerbaijan literary language. Textbook for universities / N.Khudiyev. – Baku: Science and education, – 2012, – p. 122 (in Azerbaijani); Huseynoglu, K. “Azerbaijan poetic culture” (Period of creation and evolution) / K.Huseynoglu. – Baku: Ozan Publishing House, – p. 14-15; Abdullayev, K. Dada Gorgud's poems / – Baku: Azerbaijan. – 1980. №7, – p. 156 (in Azerbaijani); Asgar, A. On the Ozmak tune and its poetic form // Dada Gorgud. Scientific-literary collection, –

Gorgud” has not been comprehensively studied in the works of these researchers, but valuable opinions have been expressed on the existing problem. During the research, the works of the above-mentioned authors were addressed, their scientific-theoretical opinions were expressed, critical analysis and summary of the theoretical literature on the subject were reflected. In this dissertation submitted for defense, a new view of scientific ideas on the problem of poetry and prose in “Dada Gorgud” is reflected.

**Object and subject of research.** The object of the research submitted for defense is the scientific-critical texts related “Dada Gorgud” oghuznamas published in Azerbaijan and Turkey so far. The subject of the dissertation is the investigation of the problem of poetry and prose in the epos “The Book of Dada Gorgud”.

**The purpose and objectives of the investigation.** The main purpose of the dissertation is to study the problem of poetry and prose in the epos “The Book of Dada Gorgud”, which is one of the important sources with all its specific poetic features. The study of the epic in this direction, in turn, makes it necessary to clarify a number of issues related to the poetic form. Achieving this goal requires the solution of several key tasks:

- Identification of problems with the poetic form in “Dada Gorgud”;
- Submission of new conclusions on this issue;
- Identification of defects and secretary's interventions of the epos;
- Determination of the main features of the poetic parts of the epos;
- Definition of the boundaries of “soylamas” (form of poetry) in the text of the epos “Dada Gorgud”;
- Systematization of structural-form elements of “soylamas” in the text of the epos;

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Baku, – 2003. №1, – p. 31-51 (in Azerbaijani); Shamsizade, N. Literary theory / N.Shamsizade. – Baku, Progress publishing house, – 2012. – p. 196 (in Azerbaijani) ; Gafarli R. About structure of The Book of Dada Gorgud / Azerbaijani gorgud science. –Baku: Science and education, – 2020, –p. 358-360

- Determination of the main features of the prose parts in “Dada Gorgud”;
- Identification of the factors that play an important role in the rhythmicization of the text “Dada Gorgud”.

**Research methods.** Theoretical and methodological bases of the research. Theoretical and methodological bases of the dissertation work devoted to the study of the problem of poetry and prose in the epic “The Book of Dada Gorgud” are researches, theoretical scientific opinions and considerations on the existing problem. The dissertation is based on the scientific and theoretical provisions of modern folklore, takes into account the scientific achievements in this area, refers to the research of Russian and Turkish researchers, especially Azerbaijan scientists.

The comparative method was chosen as the research method because the existing researches related to the problem, as well as the scientific-critical texts of “Dada Gorgud” were compared in the research work.

**Main theses for defense:** The problem of poetry and prose in the epos “Kitabi-Dada Gorgud” has not been studied in Azerbaijanfolklore so far, in order to solve this problem, the following theses are defended:

1. Referring directly to the text of the epos, we have determined that “Dada Gorgud” oral tradition consists of an alternation of poetry and prose;
2. “Soylama”s, which is the main part of the poetry “Dada Gorgud”, has its own characteristics;
3. In addition to “soylama”, there are enough poetry parts in the epos, each of which has its own characteristics;
4. Prose parts in “Kitabi-Dada Gorgud” can be classified as ordinary prose and rhythmic prose, taking into account the main features;
5. Syntactic parallelism is of special role in the rhythmicization of the text “Dada Gorgud”;
6. The formulas, rhythm and intonation used in the epos play an important role in the rhythmicization of the text.

**Scientific novelty of the research.** The research work has a number of scientific innovations as the first scientific work devoted to the study of the problem of poetry and prose in “Kitabi-Dada Gorgud”:

- Problems related to poetry and prose were identified in “The Book of Dada Gorgud”

- In determining the ratio of poetry and prose in the existing scientific-critical texts of “Dada Gorgud” similarities and differences were clarified.

- The views of Russian, Turkish and Azerbaijan scholars on the poetic form of oguznames are compared.

- For the first time in the research work, “soylama” was divided according to the structure and content, attention was paid to the connection of these parts of the poem with the general plot line of the epos.

- For the first time in the dissertation, “soylama” is grouped in the form of monologue “soylama” and dialogue “soylama”.

- In the text of the epos, have been identified parts which have the same characteristics as the parts presented by the researchers as “soylama”, but are not given as “soylama” .

- The main and auxiliary elements that play an important role in the organization of the text are identified in the narrative part of the epos.

- The role of syntactic parallelism, repetitions, common places and formulas, as well as rhythm and intonation in the organization of rhythmic prose is discussed separately.

- The main features of ordinary prose fragments in “The Book of Dada Gorgud”, the features that distinguish this prose from rhythmic prose have been identified.

**Theoretical and practical significance of the research.** The dissertation has a special significance in both theoretical and practical directions. The scientific significance of the dissertation is determined by the fact that for the first time in the epic “The Book of Dada Gorgud” the problem of poetry and prose is fully covered. This means that the theoretical significance of the work is important both in the study of literature and in the study of folklore monuments in



the field of folklore, in general, it can be used as a theoretical and practical basis for future research in the field of poetry and prose.

The research compares the existing scientific-critical texts of “The Book of Dada Gorgud” and gives conclusions about the poetic form of the epos.

The dissertation can be used in the preparation of a new scientific-critical text of “The Book of Dada Gorgud”. Also, the possibility of using the dissertation as a supplement to the study of theoretical issues related to the poetic form of the epos at the bachelor's and master's levels in philological faculties of universities, as a textbook in specialty courses is one of the reasons for the practical importance of research.

**Approbation and application.** The content of the dissertation is reflected in various scientific sources. In accordance with the requirements of the Higher Attestation Commission, articles and theses were published in various scientific journals on the subject, and reports were made at a number of international and local scientific conferences.

**Name of the organization where the dissertation was prepared:** The research work was prepared in the “Folklore of the Turkic peoples” department of the Folklore Institute of the Azerbaijan National Academy of Sciences. The topic of the dissertation was approved at the meeting of the Scientific Council of the Institute of Folklore of ANAS on January 30, 2014 (protocol № 1). The topic was approved at the meeting of the Coordinating Council for Scientific Research of the Republic of Azerbaijan on April 20, 2017 (protocol № 4).

**The total volume of the disseration.**The dissertation which consist an introduction, three chapters, conclusion and list of references is consist 251252 characters (introduction 11004 characters; chapter I 70215 characters; chapter II 85991 characters; chapter III 72812 characters; conclusion 8842 characters).

## MAIN CONTENT OF THE RESEARCH

The introduction presents the general nature of the dissertation, substantiates the goals and objectives, relevance, scientific novelty, practical and theoretical significance of the work, discusses the provisions to be defended and the approbation of the dissertation.

In the first paragraph called ***“Theoretical knowledge about the poetic form of “The Book of Dada Gorgud”*** and problems related to their application of first chapter called **“Problems related to the poetic form of “The Book of Dada Gorgud” in Gorgud research”** it is noted that researchers involved in the study of “Dada Gorgud” oghuznamas in various aspects also commented on the poetic form of this ancient monument. We would like to note with regret that the views expressed are not always based on observation, so they are contradictory.

As we know, the research on the epic “The Book of Dada Gorgud” in Russian folklore was first carried out by a prominent orientalist Vasily Vladimirovich Bartold. V.V.Bartold did not separate the parts of poetry that are often found in “The Book of Dada Gorgud” from the context of prose as a whole, nor did he speak about this topic in his research on the epos. Although the poetic form of the epos is not a separate object of research in his research on “Dada Gorgud”, certain notes of the scientist on the subject attract attention. In his article “Turkish epic and the Caucasus” V.V.Bartold gives historical information about the epos with the note “the period of the poem's origin”. The scholar, who translated “boy” (part of the epos) into Russian as a “song”(песнь), wrote about “boy” “Dukha Goja oglu Dali Domrul”, whom he called the “pearl of wild poetry”: *“It is important to note that the poetic features of individual stories are not the same; “The pearl of wild poetry, such as ‘Song of the Dali Domrul’, has a completely different order: in other stories we do not see such a high poetic meaning, simplicity of expression and*

*brevity*”<sup>8</sup>. "We would like to note that it is impossible to agree with the last opinion of the scientist. Because these features, which he touches on in connection with that “boy”, appear in almost the whole epos. The epos attracts attention with its artistic poetic qualities, laconicism, simplicity, lyricism, concreteness, purity, imagery of words and expressions, as well as sentences. We observe these qualities of the epos in all their peculiarities, especially in “Bamsi Beyrakoglu Gam Bora oglu”, “Salur Qazan's house was looted” and other “boy”s (part).

Prominent Russian scholar Viktor Maksimovich Zhirmunsky put forward interesting ideas about the nature of epic poetry and the poetic form of epos in the “Dada Gorgud” oghuznamas. The scientist, who conducted extensive research on the “Dada Gorgud” oghuznamas, also tried to clarify the poetic form of this folklore monument. V.M.Zhirmunsky attributes his involvement in this problem to the lack of a clear idea of the poetic form in researchers, as well as the subjective nature of the prose detail in the publications<sup>9</sup>.

In her book “Turkish poetry in VI-VIII centuries”, the prominent Russian Turkologistiya Vasilyevna Stebleva considered the Turkic texts in Orkhon inscriptions to be poetry fragments, considering the first Turkish poems to be an exceptionally important link in the history of development of Turkish literature and folklore. The scientist compared similar places in the “Dada Gorgud” epos with the wolf cult, which is often found in Turkic folklore. According to the researcher, there is a great similarity between the poems in “The Book of Dada Gorgud” and the poetic parts of the Orkhon monuments<sup>10</sup>.

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<sup>8</sup> The book of my Dada Gorgud // Oguz heroic epic. Translated by Academician V.V. Bartold. The publication was prepared by V.M. Zhirmunsky, A.N. Kononov. Ed. AN SSR. – Moscow: Leningrad, –1962. –p. 112 (in Russian)

<sup>9</sup> Zhirmunsky, V.M. Turkish heroic epic / Zhirmunsky V.M. – Leningrad: Science, – 1974. – p. 616 (in Russian)

<sup>10</sup> Stebleva, V.I. Poetry of the Turks of the 6th-7th centuries / V.I.Stebleva. – Moscow: Publishing house Nauka, –1965. – p. 65 (in Russian)

Attitude of Turkish scholars to the poetic form of “Dada Gorgud” oghuznamas “Dada Gorgud” oghuznamas, as well as in Azerbaijan, have been involved in research in Turkish gorgud science from various directions, but no systematic research has been conducted on the poetic form of the epos. Many scholars in their research on “The Book of Dada Gorgud” have simply commented on the problem.

Nihal Atsiz was the first Turkish researcher to express the opinion that the epic is an example of poetry. The researcher states that there are fragments of poetry within the prose parts of the oghuznamas and compares them with constanvazn (the size of a verse of a poem according to its sound) and a poem consisting of rhyme in the 11th century “Divani-Lugat-it Turk”. He came to the conclusion that the poem “Dada Gorgud” is a more primitive form of that poem<sup>11</sup>.

Researcher Mehmet Acha commented on the topic, saying that “The Book of Dada Gorgud” oghunamas consists of a sequence of poetry and prose, and that the best examples of ancient Turkish poetry and prose are given in these epos<sup>12</sup>.

Two scientifically critical texts of “The Book of Dada Gorgud” oghuznamas were prepared and published in Turkey by researchers M.Ergin and O.Sh.Gokyay. It is likely that after the research of these researchers, interest in the epic increased in Turkey, and different intellectuals and scientists expressed their views in different aspects. Concluding that “The Book of Dada Gorgud” oghuznamas consists of verse and prose parts, M. Ergin first enumerates the main features of the parts called prose. The sentences that chase each other are arranged in a great harmony, and fluidity and integrity of these sentences brings the prose of “Dada Gorgud”

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<sup>11</sup> Atsiz, N. Dada Gorgud / N.Atsiz. – İstanbul: Yucel. – 1939. – p. 309 (in Turkish)

<sup>12</sup> Acha, M. Dada Gorgud Book / Handbook of Turkish Folk Literature. – Ankara: Graphics Publishing, – 2008. – p. 103 (in Turkish)

closer to poetry. That is why it is sometimes very difficult and sometimes impossible to separate the parts of poetry and prose”<sup>13</sup>.

Orkhan Shaik Gokyay, one of the well-known scholars who believes that the “Dada Gorgud” oghuznamas consists of a combination of poetry and prose, does not accept the idea that the parts of the oghuznamas called poetry are completely without *vazn*, unlike M. Ergin. The researcher writes that some verses in the poems in the Book of Dada Gorgud have the same weight. Nevertheless, O. Sh. Gokyay himself unknowingly repeats his colleague's opinion: “The parts we call poems are not in the form of quartets, which is a classic form of Turkic folk literature, and their rhyme does not suit them”<sup>14</sup>.

Prominent folklorist Pertev Naili Boratav writes that “The Book of Dada Gorgud” formed the first stage of folk stories from the epos to the novel: “*In this book, the pieces that show a complete unity, with a clear beginning and end, in accordance with the structure of the fairy tale and contemporary story, present more storytelling techniques than the epos. It is in line with the tradition of the epos that historical events are the subject of the work and that the narrator takes a neutral position in the face of it. From this point of view, the book of Dada Gorgud is an intermediate work*”<sup>15</sup>.

Jahit Oztelli shows that the eposes are entirely prose, and considers it wrong to separate the verses in the epic<sup>16</sup>.

It seems that such an attitude to the structure of the epos among Turkish researchers belongs not only to J.Oztelli, but also to other writers who think that the epic is an example of prose.

The formation of a non-objective attitude of some researchers to the text of the epos is due to the fact that in many cases “Dada

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<sup>13</sup> Ergin, M. Dada Gorgud Book / M.Ergin. – Ankara: Turkish Historical Society Publishing House, – I book . – 1958. – p. 30 (in Turkish)

<sup>14</sup> Gokyay, O.Sh. Dadam Gorgud's Book / Gokyay O.Sh. –Istanbul: National Education Press, – 2000. – p. CCLXI (in Turkish)

<sup>15</sup> Boratav, P.N. Dada Gorgud Stories / P.N.Boratav. – Ankara: Olush, – 1939, – p. 348 (in Turkish)

<sup>16</sup> Oztelli, J. The Book of Dada Gorgud (Muharrem Ergin). (Books-Critique) // Turkish language. – volume 7, – 1958. №82, – p. 525 (in Turkish)

Gorgud” is not involved in a comprehensive study with individual details. Another researcher, Mustafa Necati Sepetcioglu, who said it was wrong to call the epic a “story”, a “poetry story”, or an “epic epos story”, claimed that the boys in the epos were “epic theatrical performances”, as absurd as they sounded<sup>17</sup>.

The question of the poetic form of “boy”s in the Azerbaijan gorgud research

Amin Abid, who was the first to conduct fundamental research on “The Book of Dada Gorgud” in Azerbaijan in the early twentieth century, devoted a large part of the first volume of “Literary History of Azerbaijan Turks” to the study of epos and oghuznamas, made interesting comments on the writing of the Oghuznamas - “The oldest document of the tribal period”, the historical information they cover, the lengths and images of the work, as well as its artistic and poetic nature<sup>18</sup>.

Academician Hamid Arasli, who first compiled, edited and published “ The Dada Gorgud Book” in 1939 with the Foreword, confirms the idea that “Dada Gorgud” oghuznamas consists of a succession of poetry and prose and soylamas is primitive form of poetry”<sup>19</sup>.

Commenting on the epic in the context of the study of the history of the Azerbaijan literary language, academician Tofiq Hajiyev entirely of poetry as a result of his comparative research on Turkic folklore poetry and medieval Turkic poetry came to the conclusion that, “The Book of Dada Gorgud” consists entirely of poetry<sup>20</sup>.

Shamil Jamshidov, a well-known expert on Gorgud research, is one of the researchers who accepted the possibility that the first

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<sup>17</sup>Sepetchioglu, M.N. Dadam Gorgud's Book / M.N.Sepetchioglu. – Istanbul: Irfan Broadcasting and Promotion Limited Company, –1998. – p. 20 (in Turkish)

<sup>18</sup> Alakbarli, N. In Azerbaijan literary criticism: [Electronic resource] / “Dada Gorgud Book” Encyclopedia – Bakı: 2012. URL: [http://dede.musigidunya.az/a/az\\_edebiyatshunas.html](http://dede.musigidunya.az/a/az_edebiyatshunas.html) (in Azerbaijani)

<sup>19</sup> Arasli, H. Azerbaijan literature: History and problems / H.Arasli. – Baku: Youth, – 1998. – p. 29 (in Azerbaijani)

<sup>20</sup> T.Hajiyev. – Baku: New Publishing House, – 1999. – p. 3 (in Azerbaijani)

oral version of the epos was entirely poetic. He notes that “*a number of important pictorial features of the existing copy of the book: the predominance of the poetic part in the text, the number of sajs (elements of poetry in prose), rhymes at the beginning and inside of the line the plurality of the poem in the textline rhymes justify the assumption that all “boy”s were entirely poetic in the ancient, first oral version*”.<sup>21</sup>

It should be noted that among the researches on the poetics of “Dada Gorgud Book” attracts the attention researches of Professor Kamil Valiyev. He brings to the fore an analysis of the problem on a theoretical basis. The scientist, who called the idea that the boys of “Dada Gorgud” once consisted of poetry a hypothesis, is among the researchers who confirmed that the epos consisted of a sequence of poetry and prose<sup>22</sup>.

Literary scholar Ali Sultanli, known for his series of articles on the epos, suggested that “Dada Gorgud Book” oghuznamas consisted mainly of poetry and prose. The researcher writes about it: “*The prose of the epos is close to poetry, and the poetry is close to prose. This kind of presentation is more characteristic of folk literature. This method shows the antiquity of the work, as well as good evidence that it comes from folk art*”.<sup>23</sup>

Researcher Hidayat Efendiyev, who considered “Kitabi-Dada Gorgud” the first example of Azerbaijan prose, in his book “From the history of Azerbaijan prose” noted that most of the epos consists of prose<sup>24</sup>.

Well-known folklorist Khalig Koroglu, who defended the position of Russian folklorists V.V.Bartold and V.M.Zhirmunsky in his first researches on this subject, later in his article “Prose or

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<sup>21</sup> Jamshidov, Sh. Dada Gorgud Book / Sh.Jamshidov. – Baku: – 1977. – p. 114 (in Azerbaijani)

<sup>22</sup> Narimanoglu, V.K. The Book of Dada Gorgud is a unique example of world epic culture / The world of Dada Gorgud. Articles. –Baku: Ondar Publishing House, – 2004, – p. 144 (in Azerbaijani)

<sup>23</sup> Sultanli, A. Notes on the epos "Dada Gorgud". Articles / – Baku: Azerbaijan State Publishing House, – 1971, – p. 46 (in Azerbaijani)

<sup>24</sup> Efendiyev, H. From the history of Azerbaijan prose / H.Efendiyev. – Baku: Azerneshr, – 1963. – p.4 (in Azerbaijani)

poetry” dedicated to the poetic structure of “Kitabi-Dada Gorgud” showed that the epos is mainly a prose example<sup>25</sup>.

Literary scholar Nizami Khudiyev, in his work on the history of the Azerbaijan literary language, came to the conclusion that “Kitabi-Dada Gorgud” was created in ancient times with poetry. Noting that it is possible to present the whole text of “Kitabi-Dada Gorgud” in poetry, the researcher notes that most of the passages in the publications reflect the typology of ancient Turkic poetry, and some places were distorted in the process of writing<sup>26</sup>.

As one of the main sources of our native language literature, “Kitabi-Dada Gorgud” was included in the researches of orientalist Tarlan Guliyev, too. Agreeing with the idea that the epic consists of a sequence of poetry and prose, the researcher calls the poem “Dada Gorgud” an ancient poem in all its features in his article “Kitabi-Dada Gorgud” and the measure and rhyme in ancient Turkic poetry” he notes that “*the features of the ancient period of Turkic poetry are widely characterized by the fragments of poetry in two works - the epos “Dada Gorgud” and Mahmud Kashgari's “Divanilugat-it turk”*”<sup>27</sup>.

Speaking about the exceptional role of “Kitabi-Dada Gorgud” in the study of socio-political and cultural life of Turkic society in the early Middle Ages, prominent Turkologist Tofiq Malikov in his article “On the structure of the poetic texts of the “Book of my Dada Gorgud” expressed the idea that the prose alternates with poems in all 12 “boy”s of the epos. Although the scholar pointed out that some parts in epos was given in prose, and poems was given in speeches of

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<sup>25</sup> Korogly, Kh. Prose or poetry: (About the book of my Dada Gorgud) // Soviet Turkology. – 1974. №2, – p. 52 (in Russian)

<sup>26</sup>Khudiyev, N. History of Azerbaijan literary language. Textbook for universities / N.Khudiyev. – Baku: Science and education, – 2012, – p. 122 (in Azerbaijani)

<sup>27</sup> Guliyev, T. “Kitabi-Dada Gorgud” epos, measure and rhyme in ancient Turkic poetry // Turkish epos are a literary chronicle of the Turkicnation. International conference, Baku: – 2004, – p. 143 (in Azerbaijani)



heroes, he also pointed out that not all speeches were in the form of poems.<sup>28</sup>

The main problem we encountered during our research on the poetic form in the “Kitabi-Dada Gorgud” oghuznamas is that those who commented on this topic took more into account the written text features of the epos. The problem of the performance of the oral text and its influence on the poetic form, which was left out of the attention of these researchers, comes to the fore only in the works of folklorist Afzaladdin Asgar, a researcher of oghuznamas. In the article “On the Ozmak tune and its poetic form”, the researcher, taking into account the components of reading the text during oral performance (way of singing, sound, music), notes that it is not like poetry<sup>29</sup>. However, the scientist corrects this opinion in his monograph “Oghuzname creativity” and writes: *“The existence of prose elements in “Kitabi-Dada Gorgud” is undeniable. The 15th century “Zubdatul-Advar” book (about music), deals with a musical instrument called the ozan, which is used to tell poems and prosaic stories in Turkish. If a modern source of Oguzname, like modern researchers, sees in it not only the poetry part, but also the prosaic part, it is useless to deny the existence of prose elements in the text”*<sup>30</sup>.

Summarizing the above, it can be said that most of the researchers who comment on the issue think that “Dada Gorgud” oghuznamas is a combination of poetry and prose.

In the second paragraph called *“The state of poetic form in various editions of the text of the epos”* of the first chapter were discussed the problems of poetic form, the presentation of ratio of poetry and prose in the editions of “Dada Gorgud” oghuznamas

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<sup>28</sup> Melikov T. On the structure of the poetic texts of the "Book of my Dada Gorgud" // Soviet Turkology.-1988.-№1.-p.29 (in Russian)

<sup>29</sup> Asgar, A. On the Ozmak tune and its poetic form // Dada Gorgud. Scientific-literary collection, – Baku, – 2003. №1, – p. 31-51 (in Azerbaijani)

<sup>30</sup> Asgar, A. Oghuznama creativity / A.Asgar. – Baku: Science and education, – 2013, – p. 177 (in Azerbaijani)

published in different years<sup>31</sup>. The attitude to the poetic form of eposes in these publications was also ambiguous. It is enough to compare only two publications of M.Ergin, O.Sh.Gokyay, S.Alizade, H.Arasli, Sh.Jamshidov, which we have compared in our dissertation, so that we can see where the problem is. The ratio of poetry and prose is not the same in any of the existing publications. Thus, the part given in poetry in one edition is given in prose in another, or, conversely, the part given as a part of prose in any edition is given in poetry in another edition. Compiler textualists often present parts of the epos in poetic parts that can be easily separated from the prose part. Here they are also helped by the formulas of the transition from prose to poetry. The passages in the text of the epos, which have no doubt that they are poetry, are mainly the parts that come after the formula “soylamish, gorelim ne soylamish” (“let's see what he said”). However, it should be noted that sometimes researchers ignore these formulas and determine the ratio of poetry and prose in the text of the epos as they wish, which is the result of a careless approach to the problem of poetic form.

While reviewing the scientific-critical texts of the epos we are engaged in research, there are some important issues that we cannot come to a complete conclusion about the poetic form without clarifying. That is why one of the main goals of our dissertation is to clarify the problems that arise during the study of the poetic form of “Dada Gorgud” oghuznamas.

“Dada Gorgud” oghuznamas, which preserves the heroic chronicle, political, social, spiritual, cultural and aesthetic worldview of the nation, has survived the hardships of many centuries, but has been influenced by various events in different periods. Defects in the scientific and critical texts of the epos, which are involved in research, for one reason or another, are one of the most important issues that we must pay attention to in the first place. One of the main problems we face in studying the poetic form of the epic is

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<sup>31</sup> Gurbanova, A. Expression of poetic form in the publication of “Dada Gorgud” epos // IV International Scientific Conference of Young Researchers, – Baku: – 5-6 may, – volume 2, – 2017, – p. 753-754 (in Azerbaijani)

related to the defects in the text of the epos. The words and expressions, sentences and formulas that the secretary could not convey when transcribing the text of the epos did not pass unnoticed in the poetic form of the oghuznamas.

The dissertation examines the problem of secretary additions in the text of the epos, and this problem is as important as a separate research topic. Because we come across scribe's additions almost everywhere in the prose, and sometimes these additions not only damage the general structure of the text, damage the poetic form of the eposes, but even lead researchers to draw such erroneous conclusions. That is why the current problem requires separate research.

One of the main factors complicating the study of the poetic form of “Kitabi-Dada Gorgud” is the fact that this problem has not been systematically studied so far. The current problem can be solved not by based on general observations, but by deepening these observations and studying the text from beginning to end. The main features of the poems and prose pieces in the oghuznamas, their boundaries in the text, as well as what they have in common and different from each other should be studied through non-subjective, systematic and consistent research. Then it is possible to get a clear idea of the poetic form of “Dada Gorgud”.

We are not able to get detailed information about the poetic form of “Kitabi-Dada Gorgud” because we are deprived of seeing the process of performance of oral traditions. We have to rely only on theoretical knowledge on this problem. This knowledge does not reflect the information about the performance. Theoretical knowledge, as mentioned above, is not enough to fully clarify the problem of poetic form. It is at this point that we become helpless. Because the performance process is a living process, and it is difficult to say what extent we can come to the correct conclusion about the poetic form of epos without seeing this process, based only on text and based on certain theoretical knowledge.

Chapter II, entitled “**Soylama**”s in “**Kitabi-Dada Gorgud**”, deals with the main features of “soylama”, which is an important part of Dada Gorgud's poetry, the definition of its boundaries in the epos,

classification according to its structure and content, etc.<sup>32</sup>. During the research, it was found out that the researchers had different opinions on the formula of “soylamish, gorelim, khanum ne soylamish” (my khan said, I wonder what he said) and the structure of “soylama” after the expressions “dedi”, “ayitdi” (he said), but could not agree on this issue. It was noted in the dissertation that the “soylama” consisted of lyrical appeals of the heroes of the Epic to each other, and it was noted from which language these images were given, which have a special place in the structure of “Kitabi-Dada Gorgud”. At the same time, the number of “soylama”s recorded in the text of the epos was determined and the samples were sequentially classified on “boy”s (parts).

In the first paragraph of the second chapter of the dissertation called *“Performance of the “soylama”s*, the differences between parts of the poem and other pieces were revealed, and this idea was clarified in the examples given along the “boy”s of the epos<sup>33</sup>. While most of the “soylama”s is performed by the hero of epos, it is noted that in the epic there are "soylama"s told by two or even 40 people, is presented in the form of a chorus.

In the next paragraph of the same chapter, entitled *“Formulas for the transition to “soylama”* the main function and importance of these formulas which provide a transition from the poetic part of the epos text to prose, are discussed: "Soylamish, gorelim, khanum, ne soylamish" (let's see what my khan said), “khabarlamish, goralim, khanum, ne khabarlamish” (let's see what my khan let know?), “Ogmish, goralim, khanum, neja ogmish” (let's see how my khan praised), “Is Marladi, goralim, khanum, neja is Marladi” (let's see how my khan ordered), “Yalvarmish, goralim, khanum neja yalvarmish”

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<sup>32</sup> Gurbanova, A. “Soylama”s in Dada Gorgud epos // Colloquium-journal, – 2021. – №25 (112), – s. 62-66 (in English)

<sup>33</sup> Gurbanova, A. Performance features of “soylama”s used in “Kitabi-Dada Gorgud” // Intercultural dialogue XX International Scientific Symposium Dedicated to the 100th Anniversary of Aziza Jafarzadeh, – St. Petersburg: –28 november, – 2021, – p. 92-95 (in English)

(let's see how my khan begged)<sup>34</sup>. It also analyzes “soylama”s that are not given by the “soylama” formula, “soylama”s that are not distinguishable from the prose part of the text, determines that the structure of the examples given from the existing scientific-critical texts of the epos, but did not take into account the parallelism of the prose-poetry.

In the third paragraph of this chapter, entitled “**Structural-formal organization of the “soylama”s**”, the structural form elements of the poem of the epos text are considered. The components of this form are considered as rhyme, alliterations, assonances, repetitions, syntactic parallelism in the text of the epos within the separate sections of the same chapter, the role of these elements in the structure of “soylama” is defined. At the same time, the issue of the connection of “soylama” with the general plot line of the epos was clarified in this sub-chapter.

In the next paragraph of the second chapter of the dissertation, entitled “**The internal structure of the soylama**”, a number of differences were revealed in the internal structure of the “soylama” in “Kitabi-Dada Gorgud”. This issue is classified in this way: “soylama”, which express the feelings of the hero of the epos”; “soylama”, in which the events are narrated”; “soylama”, which serves to express the same event of poetic construction”.

In the last paragraph of the second chapter, called “**Types of “soylama” according to the content**”, “soylama”s is grouped according to the content features of various examples given in the epos "Dada Gorgud". These passages, which have a specific significance in the text of the epos, are classified as follows: altercation, appeal, lamentations.

The third chapter of the dissertation entitled “**Epic narration of “Kitabi-Dada Gorgud”: boy**” focuses on the meaning of the term “boy” and clarifies the place and function of the concepts of “boylama” and “soylama” in the epos. In the first paragraph of this

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<sup>34</sup> Gurbanova, A. Formulas for the transition to “soylama” in the “Dada Gorgud” oguznamaes // – Baku: Researches on Azerbaijan oral folk literature. Scientific-literary collection. – 2021. №2, – p. 140-145 (in Azerbaijani)

chapter, entitled *“The role of syntactic parallelism in the rhythmicization of the text”*, is discussed the topic of syntactic parallelism, which plays an important role in the rhythmicization of the text of the epos in the poetic structure of “Kitabi-Dada Gorgud”<sup>35</sup>. At the same time, in the next paragraphs of the last chapter of the dissertation (*“Repetitions in the narration of the epos”*, *“The role of common places and formulas in the rhythmicization of the text”* and *“Rhythm and intonation”*) is discussed the role of repetitions, common places and formulas in the rhythmicization of the text. The total number of “epic borders”, which is an important type of transition formulas, was determined in the narration of “Dada Gorgud” and systematically analyzed on the basis of examples.

The dissertation also identifies the poem parts that are not “soylama” and notes the main features of these pieces. In this study, was discussed the essence of the poems called “vaysinma”s (snivelling) with a special rhythmic and harmonious instructive content, as well as “yumlama”s (blessing) with applause and blessing character of the epos. It is also mentioned that these poem pieces are accompanied by gopuz (musical instrument). Also, the total number of such passages in the text of the epos, which allowed the events narrated in “boy”s to end not in an uninteresting and static way, but in a luxurious way, was determined and interpreted on the basis of examples.

In the last paragraph of this chapter of the dissertation, entitled **“Ordinary Prose”** was discussed the rhythm of the epos (strengthening the emotional impact of expression), its stages, the means of creating rhythm. At the same time, the intonation that allows the rhythm to be sounded in the text of the epos and the means that create it in the epos - exclamation, command, narration,

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<sup>35</sup> Gurbanova, A. The role of syntactic parallelism in the rhythmicization of the prose “Dada Gorgud” // – Baku: Dada Gorgud. Scientific literary collection, – 2022. №1 (76), – p. 14-19 (in Azerbaijani)

question sentences, as well as examples involving “*edat*”s (part of speech) were analyzed<sup>36</sup>.

In the last paragraph of this chapter of the research, without referring to any scientific source, only by systematically reviewing the text of the epos from beginning to end, ordinary prose parts of “*Dada Gorgud*” “*boy*”s were identified and classified sequentially: prose parts consisting of different types of subordinate compound sentences; sentences in which the verb “*-ib (-ib, -ub, -üb)*” is used; sentences with the conjunction “*böyle digej*” (while saying so); sentences with expressions “*meger*” (question expression). Here, the types of simple sentences according to purpose and intonation are also considered on the basis of examples from the text of the epos.

The “**Results**” section of the dissertation summarizes the final scientific results and conclusions.

**The main content of the dissertation is reflected in the following theses and articles of the author:**

1. Attitude to the poetic form of “*Dada Gorgud*” oral tradition in the publications of Maharram Ergin and Orkhan Shaig Gokyay // “*Kitabi-Dada Gorgud*” and the Turkic world, materials of the international scientific conference dedicated to the 200th anniversary of the translation and publication of “*Kitabi-Dada Gorgud*”, – Baku: – 29 december, – 2015, – p. 239-242

2. Prose in “*Kitabi-Dada Gorgud*” (difficulties in definition, main features) // IV International Scientific Conference of Young Researchers, – Baki: 29-30 april, – 2016, – p. 1044-1045

3. Poetic form of V.M.Zhirmunsky and “*Dada Gorgud*” oral traditions // – Baku: *Dada Gorgud. Scientific literary collection*, – 2016. №2 (59), – p. 15-19

4. Selection of “*soylama*”s in the texts of “*Dada Gorgud*” epos Maharram Ergin and Orkhan Shaig Gokyay // – Baku: *Philological issues*, – 2017. №8, – p. 367-372

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<sup>36</sup>Gurbanova, A. Prose in “*Kitabi-Dada Gorgud*” (difficulties in definition, main features) // IV International Scientific Conference of Young Researchers, – Baki: 29-30 april, – 2016, – p. 1044-1045 (in Azerbaijani)

5. Selection of “soylama”s in the text of “Dada Gorgud” epos by Samat Alizade // – Baku: Journal of language and literature, – 2017. №2, – p. 41-43

6. Expression of poetic form in the publication of “Dada Gorgud” epos // IV International Scientific Conference of Young Researchers, – Baku: – 5-6 may, volume 2, – 2017, – s. 753-754

7. “Kitabi-Dada Gorgud” in the researches of M.H.Tahmasib // Materials of the Scientific Conference on “Prominent Azerbaijan folklorist Mammadhuseyn Tahmasib”, – Baku: – 5 october, – 2017, – p. 83-89

8. “Soylama”s in Dada Gorgud epos // Colloquium-journal, – 2021. №25 (112), – s. 62-66

9. Performance features of “soylama”s used in “Kitabi-Dada Gorgud” // Intercultural dialogue XX International Scientific Symposium Dedicated to the 100th Anniversary of Aziza Jafarzadeh, – St. Petersburg: – 28 november, – 2021, –p. 92-95

10. Formulas for the transition to “soylama” in the “Dada Gorgud” oguznamaes // – Baku: Researches on Azerbaijan oral folk literature. Scientific-literary collection. – 2021. №2, – p. 140-145

11. The role of syntactic parallelism in the rhythmicization of the prose “Dada Gorgud” // – Baku: Dada Gorgud. Scientific literary collection, – 2022. №1 (76), – p. 14-19



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