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ABSTRACT

of the dissertation for the degree of Doctor of Philosophy

**THE TYPOLOGY OF “TEPEGOZ” AND
“GRENDL” CHARACTERS IN “DEDE GORGUD” AND
‘BEOWULF’ EPICS**

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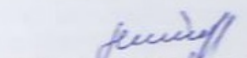
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GENERAL CHARACTERISTICS OF THE RESEARCH

The actuality of the subject and investigation degree of the topic. The actuality of the theme of the research related to the problem of the “Typology of Tepegöz and Grendel characters in “Dede Gorgud” and “Beowulf”” epics is due to several key factors:

Firstly, the factor of the study of the national epos tradition:

The epos is the most spectacular genre of every nation's folklore. The regardless of how this genre is called in different languages (dastan, story, epos, boy, epic, saga, bylina etc.) the national-moral values of each nation throughout its history, the heroic spirit of the people, the emotional-lyrical attitude to life, and so on. Finds its monumental expression in his epic work. Dastan (poem) being the largest genre of oral folk literature, as well as folklore creativity is also perfect from poetic capacity, content diapason, variety of form reflects all poetic- aesthetic beauties of nation's oral activity. In this sense, epics, including “Dede Gorgud” and “Beowulf” eposes are inexhaustible monuments from artistic- aesthetic, idea-content point of view. As folkloristics investigates these monuments, they continue to amaze researchers with new secrets.

Secondly, , the research factor of the epics in the context of typological comparison:

Comparative typology is one of the permanent approaches to the science of folklore study. Comparison in all cases gives opportunity to analyze the investigated object in a broader perspective, thereby highlighting the unknown aspects of the problem being studied. “Dede Gorgud” and “Beowulf” epics have a rich research history. The comparative study of these monuments provides a fresh look opportunity at the many dark sides of their poetics. In several studies, although they are few in number, new ideas revealed with the comparison of these two monuments confirm the actuality of comparison of both epics in the typological context. Making comparison on Tepegöz and

Grendel characters, on the one hand makes the investigation concrete, clarifies the scientific goal, on the other hand with its mysterious, complicated semantics gives opportunity to determine features of poetic meaning of these characters that have been remained beyond the researchers' attention.

Thirdly, the factor that arises with the need for Azerbaijani folklore to reach international scientific levels, in the context of the globalization of science:

Globalization is also a process of rapid approachment, unification of peoples, nations and cultures. In this process, cultures of nations with weaker national-moral immunity and ethnic-cultural protection systems melt away within the cultures of other nations. One of the ways to avoid these aspects of globalization is to promote national-moral values in a comparative context through science. In this respect, the comparison of the epics "Dede Gorgud" and "Beowulf" is an actual scientific problem. Both epics are masterpieces of the world's epic treasure. Their comparisons on the one hand, provide a new look at both epic poems, on the other, strengthen the position of Dede Gorgud on the world scientific level.

As for the degree of study of the problem, it can be said that both "Dede Gorgud" and "Beowulf" epics have been extensively studied separately. This is due to the fact that both epics are popular monuments of the world epic. There are quite a few studies on Beowulf. Also, "Dede Gorgud" has been widely studied in world turkology. As for the comparative study of these monuments in Azerbaijan, although there are studies of Shahin Khalili, Abbasali Ahmadoglu, Nasirova Gunay, Mustafayeva Konul¹ in this field, these epics haven't into the context of

¹ Xəlilli, Ş. Azərbaycan-İngilis ədəbi əlaqələri (folklor materialları əsasında) / Ş.Xəlilli. – Bakı: Azərbaycan Milli Ensiklopediyası N-PB, – 2002. – 216 s.; Ahmadoglu, A. Ali. A Comparative Study of The Concepts of Mortality and Immortality in Beowulf and The Book of Dede Korkut: / A Thesis Submitted to Department of English and the Committee on Graduate Studies of Islamic Azad University in Partial Fulfillment of the Requirements

extensive typological comparisons. In this sense, typological comparison of the Tepegoz and Grendel images, which form the main subject of the dissertation, is carried out in this dissertation for the first time.

The object and subject of the research. The object of the study is the ancient Oghuz monument “Dede Gorgud” and the ancient English epic “Beowulf”.

The subject of the dissertation is the implementation of comparative typology on the basis of these two epics.

The aim and objectives of the study. The main purpose of the research is typological comparisons of “Dede Gorgud” and “Beowulf” eposes. This main objective intends the implementation of the following two main objectives:

- The study of general typological comparison covering content, plot, idea-aesthetic features of “Dede Gorgud” and “Beowulf” epics:

- Carrying out a special typological comparison covering only two images (Tepegoz in “Dede Gorgud” and Grendel in “Beowulf”)

The research methods. The theoretical and methodological basis of this research, written in comparative-typological method, is the scientific and theoretical experience gained by Azerbaijani scientists in the field of research of our national epics. This experience is very rich. So, Azerbaijani scholars have done a great deal of work in the study of love epics and heroic epics, such as Dede Gorgud and Koroghlu, and created a rich theoretical and methodological basic. A typological look at the epics “Dede Gorgud” and “Beowulf” based on the characters of Tepegoz and

for the Degree of Master of Arts (M. A.) in English Literature / – Tabriz, Iran, December, – 2005. – 137 p.; Nəsirova, G.İ. “Kitabi-Dədə Qorqud” və “Beovulf” dastanlarında mifoloji obrazlar: / filologiya üzrə magistr dərəcəsi almaq üçün təqdim edilmiş magistrlik dissertasiyası / – Bakı, 2015. – 75 s. ; Mustafayeva, K “ Kitabi-Dədə Qorqud” və “Beovulf ” dastanlarının semantik strukturu və rəng bildirən sözlərin simvolik mənası // (filologiya üzrə fəlsəfi doktoru dissertasiyasının avtoreferatı)/- Bakı , 2018. – 22 s

Grendel is based on this base and reflects the views of Azerbaijan folklore, not English.

The main provisions for defense:

1. The main social factor that puts “Dede Gorgud” and “Beowulf” in the same typological order is the connection of both epics first of all, with the ancient periods of history, primitive times. Both epics contain traces of the transition of two worldviews.

2. Typological interactions between ancient Oghuz and ancient Anglo-Saxon epics are connected, first of all, with the fact that these two epics are heroic epics. Being the heroic epics of “Dede Gorgud” and “Beowulf” connects them to the same stage of public thought.

3. The most important typological point that combines the epics “Dede Gorgud” and “Beowulf” is the reflection of the substitution of social ideologies in both epics. Just as “Beowulf” reflects the transition from paganism to Christianity, the transition from shamanism to Islam is clearly seen in “Dede Gorgud”.

4. Like all other epics, “Dede Gorgud” and “Beowulf” epics, are based on formulas. These formulas express different plot motifs. These motifs are typological links that bring these two sagas together.

Scientific novelty of the research. The main scientific novelty of the dissertation is, first of all, emerges from its origin. Thus, typological comparisons of and Grendel characters have been made in this dissertation for the first time and relevant scientific results have been obtained.

In connection with the comparison of “Dede Gorgud” and “Beowulf” epics in general and specific aspects a number of innovations have been made. They can be sorted approximately as follows:

- Common typological features characteristic for both epics have been identified, studied and systematized;

- These epics were investigated in terms of plot typology and the following common motives such as “the Genealogy motive”, “the Motive of pillage”, “the Motive of being drunken”, “the Motive of dreaming”, “Permission to fight motive”, “Ozan (singer) motive”, “the Sword motive”, “The Advice motive”, “The Battle with the dragon motive” and “The Burial motive” were determined and their typological semantics were revealed;

- General typological features that combine Hero, Wise, and Sword images for both epics, have been identified and systematized;

- Scientific views on Tepegöz and Grendel images were generalized and systematized in the form of theoretical thesis;

- Tepegöz and Grendel images were studied in terms of their typology of origin and their cosmogonic essence was revealed;

- Tepegöz and Grendel images were studied within the family system, and their roles in this system were revealed;

- In these epics, one-eyed and single armed elements are identified as attributes of chaos and their semantics were studied;

- The typological semantics of Tepegöz, Grendel and his mother's sword impervious features were determined;

- Individual-psychological and general-typological features of Tepegöz and Grendel characters as representatives of the evil are determined.

Theoretical and practical significance of the research. The work has theoretical and practical importance. This research is a study having a theoretical importance in both fields “Gorgud study” and “Beowulf study”. Here, the comparison of the images of ancient Oghuz and ancient English heroic saga provides a typological comparison experience for future studies of this type.

As to the practical importance of the work, it may be useful to use it as an additional textbook for teaching poems “Dede Gorgud” and “Beowulf” at the philology faculty of the universities.

Approbation and application of the research. The research work was prepared in the classical department of the Institute of

Folklore of ANAS. A number of main results of the work have been reported at national and international scientific conferences held in Azerbaijan. The main content and results of the dissertation are reflected in the author's 10 articles and theses published in various scientific publications in the country and abroad.

The name of the organization in which the dissertation is performed. The work was performed at the Department of the Classic Folklore of the Institute of Folklore National Academy of Sciences of Azerbaijan.

The theme of the dissertation was affirmed at the meeting of the Scientific Council of the Institute of Folklore on 30 October 2012 (Protocol № 5). The theme was confirmed at the meeting of the Scientific Council on Philological problems of the Scientific Research Coordination Council of the Republic of Azerbaijan on 25 November 2014 (Protocol № 2).

Structure of the dissertation. The research work consists of an introduction, two chapters, a summary, and a list of used literature. Introduction - 8 pages, 8908 signs, chapter I – 73 pages, 122966 signs, Chapter II – 55 pages, 83606 signs. The total volume of the dissertation - 226431 signs.

THE MAIN CONTENT OF THE DISSERTATION

The **introduction** gives an overview of the research and deals with the actuality of the topic, the aims and objectives, the scientific novelty of the research, the degree of usage, the practical and theoretical significance of the dissertation, as well as the content of the dissertation and provisions for defense.

The first chapter of the dissertation is entitled as **“Typological features of “Dede Gorgud” and “Beowulf” epics”**. The typology of Tepegoz and Grendel characters in “Dede

Gorgud” and “Beowulf” epics requires, above all, the typological comparison of these two epics. In fact, typological comparison of Tepegoz and Grendel without comparing these epics do not lead to desirable results. That is, it does not allow to reach the aim completely. Before analyzing Tepegoz and Grendel together, it is necessary to analyze them in terms of epos typology. This is due to the fact that Tepegoz and Grendel are epic characters and epic personages.

The main purpose of the first chapter is to identify the poetic typology of “Dede Gorgud” and “Beowulf” epics. This goal requires the fulfillment of three main tasks in the chapter:

First, a general typological overview of compared epics;

The second, the study of the plot typology of compared epics;

Third, the study of typology of the image system of compared epics;

The first paragraph of the first chapter is devoted to the study of “*Similar and different features of “Dede Gorgud” and “Beowulf” epics*”. Both epics “Dede Gorgud” and “Beowulf” have a national epic status. The first is the main book of the Oghuz people, which is a heroic epoch of the Oghuz people, and the second is the main book of the Anglo-Saxons. The Oghuzs are the great ancestors of the modern Oghuz people, and the Anglo-Saxons are, accordingly, the ancestors of the modern Anglo-Saxon nations. The generalized encyclopedic information about Beowulf states that this epic is an Anglo-Saxon epic poem. The events took place in Scandinavia before the Angles migrated to Britain. It is thought that the saga was written about at the end of the 7th - early 8th centuries. The only copy of the epic in ancient English dates back to the 11th century².

A general typological overview of “Dede Gorgud” and “Beowulf” epics also requires to look at the contents of these

²Беовульф //Википедия. – URL:/ru.wikipedia.org/wiki/ Беовульф; Гуревич, А.Я. Беовульф / Мифы народов мира: [В 2-х томах]. – Москва: Советская энциклопедия, – том 1. – 1980. – с. 168

epics. However, since the content of Dede Gorgud is well-known to experts, in order not to make a useless repetition h all attention focused on the main typological points in the content of the Beowulf epic.

The poem begins with the description of the funeral of Shield Sheafson, a great king of ancient Danes and founder of their royal line. The King of Denmark is followed by a giant monster named Grendel. He enters the king's palace-mead hall, called Heorot, at night and slaughters his warriors. At this time Beowulf, the nephew of the Geatish king Hygelac hears the tales of the destruction wrought by Grendel, he decides to travel the land of the Danes with his bravest warriors and help Hrothgar defeat the demon. He also wants to gain fame with it.

Beowulf was the most powerful man on the earth who has the power of thirty people on the one hand. That is why, he is welcomed in Heorot solemnly. Monster Grendel arrives at the palace that night. Beowulf removes his arm and wounds Grendel deadly. This event causes the people's happiness. King Hrothgar hosts a great banquet in honor of Beowulf and bestows him expensive presents. But that night, Grendel's mother attacks Heorot to avenge vengeance for his son's arm and carries Hrothgar's trusted adviser. Beowulf goes to the murky lake where Grendel's mother lives. They fight under the water and the monster almost kills Beowulf. At the end of a difficult battle, Beowulf kills Grendel's mother with the magic sword at the bottom of the lake, grasping Grendel's head in other hand swims for the surface. The Danish country is now free from monsters. King Hrothgar praises Beowulf and his heroism.

Beowulf and his men return to the magnificent hall of King Hygelac and talks about his heroism to his uncle. He adds that there will be an attack to Denmark soon. He then gives the gifts to his uncle that Hrothgar gave him and in return receives land and wealth.

After his uncle's death the kingdom falls to Beowulf. For fifty years he rules the Geats in peace. But one day, a thief steals

treasure arousing the wrath of dragon. Beowulf goes to the dragon's cave with his warriors. He declares here that he will fight alone with the dragon. The dragon spews fire with its mouth. As the flames billow, Beowulf's companions run in terror. Only one, Wiglaf, feels enough loyalty to come to the aid of his king. Beowulf strikes the dragon in the head with his great sword, but the sword breaks. The dragon lands a bite on Beowulf's neck. Wiglaf rushes to Beowulf's aid stabbing the dragon in the belly and fatally wounded Beowulf kills the dragon. Beowulf asks Wiglaf to liberate the treasure. He is happy that he has ruled his people well and now he can die easily. But, unfortunately, there is no successor after him. Beowulf dies with ordering how to bury him. The cowardly soldiers return. Wiglaf rebukes them bitterly.

Beowulf is burned in the fireplace due to the tradition, and his ashes with the treasure are kept on the barrow³.

At first glance, this short story of "Beowulf" does not match with "Dede Gorgud". However, when we pay close attention to the saga, there are not only typological similarities but even astonishing similarities relations between these two epics. This aspect provides a rich material for the study of both epics in a comparative-typological context.

As the mythical pagan traditions in "Beowulf" came together with Christianity, ancient mythical views united with Islam in "Dede Gorgud". This junction descending to the various layers of the poetic structure of the epos allows it to move to a new poetic quality. The original mythological views in "Dede Gorgud" were not only preserved in the form of remains, mythological figures, plots, and pagan motives came together with Islam in the epos.

The point is that neither the ancient English saga "Beowulf" nor the ancient Oguz epic "Dede Gorgud" came to us in written form, but rather in the oral form. This feature that is being in the

³ Пересказ эпоса "Беовульф" / материал подготовлен Мариной Лушенко.

URL:<http://www.russianplanet.ru/filolog/epos/beowulf/pereskaz.htm>

form of manuscript on the one hand, puts them in the same typological sequence, on the other hand, is an important factor in the defining “Dede Gorgud” and “Beowulf” in terms of the general typological features.

There are two manuscripts of “Dede Gorgud” epos: a 12-volume Dresden and a 6-volume Vatican copy. “Beowulf” is an old English epic poem dating to 8th century consists of 3182 alliterative lines⁴. The only copy of the “Beowulf” that came to us dating to the end of the 10th century is kept in the British Museum. The manuscript was severely damaged in the fire of 1731: the edges were bent and broken, and the text began to collapse. When Icelandic- Danish scholar Grimur Jonsson Thorkelin (1786-1787) was in England, he compiled two copies of the poem, and one of them he made himself. He translated the text into Latin, and in 1815 became its first publisher. These copies, created by Thorkelin, are of extraordinary importance. Thus, the inscriptions on the edges of the first copy are now more difficult to read than in the eighteenth century.

General look at “Dede Gorgud” and “Beowulf” epics reveals a number of typological similarities between them. Those points can be summarized as follows;

1. National epics are the national oral history of peoples who created them. “Dede Gorgud and “Beowulf” epics like national epics reflect the greatness of Oghuz and Anglo-Saxon history.

2. National epics are monuments that generalize, protect and preserve national and spiritual values, as well as magnificent sources that preserve the poetic identity of the national language in this regard, heroic spirit of Anglo-Saxon language is reflected in “Beowulf” with all its originality, the poetic miracle of Oghuz language is expressed in “Dede Gorgud” epic.

⁴ Беовульф // Википедия. – URL: / ru.wikipedia.org/wiki/Беовульф

The second paragraph of the first chapter is called “Plot similarities in “Dede Gorgud” and “Beowulf””⁵. Speaking of the plot typology of “Dede Gorgud” and “Beowulf” epics the plot line of “Beowulf” was taken as a main factor because the plot of “Dede Gorgud” epic is well known to everyone. In this case, it would be better to follow the plot of “Beowulf and make typological comparisons with the Oghuz epic.

“Beowulf” generally consists of 43-44 chapters, depending on the researchers. A. M. Volkova and Z.N. Volkova mentioned the number of chapters 44 in their book "Beowulf - The Anglo-Saxon Epic". In Lesslie Hall publication the number of chapters is 43⁶.

The epic begins with the story of Danish royal dynasty.

Listen:

You have heard of the Danish Kings
in the old days and how
they were great warriors ⁷.

Shield is the first king of the Danes. He was a great king, and a fearless warrior, hero. Skild dies and is buried on a death ship in according to the custom of the Danish people. Skildin had a son named Grain. He also has a son, Healfdene. Four children are born from Healfden. One of them is Hrothgar who is the main character of the poem.

Medieval Oguz epics are generally called "Oghuzname". There are many of them. However, the stories in “Dede Gorgud” also called "Oghuznameh" in the epic. At the end of most of them,

⁵ Vəliyeva, R. “Beowulf” dastanının süjet tipologiyası // Sivilizasiya, Elmi-nəzəri jurnal, – Bakı Avrasiya Universiteti. – Bakı: 2016, – № 1. – s.88-94.

⁶ Beowulf: An Anglo-Saxon Epic Poem. Translated from The Heyne-Socin Text by JNO: Lesslie Hall, Ph. D. (J.H.U.). Professor of English and History in The College of William and Mary. D.c. Heath & Co., publishers. Boston – New York – Chicago, – 110 p. URL: /www.gutenberg.org/files/16328/.../16328-h.ht...

⁷ The Adventures of Beowulf / by David Breeden. – Minneapolis, Minnesota, USA. – Publisher: Anhaga Press, – 2010. – 138 pages. – URL: mass76meeti ng.wernekenesign.com/the-adventures-of-beowulf-bvbnfer.pdf.

there is a repeated statement: “My grandfather Gorgud came, told this legend, said this folk-song, composed, arranged this Oghuzbook ...”

Oghuz khan is the great ancestor of all Oghuzs. Apart from “Dede Gorgud”, the hero of all other Oghuznames is Oghuz khan himself. In “Dede Gorgud” his name is mentioned only as a great ancestor. The last legend of the epos begins with his name: “There used to be a man of old age called Ushun Khoja during the time of the Oghuz “Though his name was mentioned, he does not participate in the story.

The term “Oghuz time” in all respects means Oghuz khan, his time and his authority. This expression also unites the whole unity of Oghuz community. It is interesting that, in “Beowulf” epic the description of the Shield’s genealogy can create the same typological line with Oghuz genealogy in all Oghuznames. This line can be conventionally called as "the genealogy motive" in terms of plot typology ⁸. This single typological line ("genealogy motive") contains the following similarities:

1. In both epics, King Hrotgar and Oghuz khan are the symbol of the ethnic roots, national unity:

Oghuz name is a national symbol that unites all the Oghuz tribe, the Oghuz people and the Oghuz world. The existence of this symbol is a basis for the existence of the Oguz as a nation. Every Oghuz man must know his Oghuz grandfather and know that he is one of his generation. That is why the name of Oghuz khan, the main protagonist of the "Oghuzname" epic, although he does not appear in “Dede Gorgud” epic himself (his name is only mentioned episodically), is a symbol of the national consciousness

⁸ Валиева, Р. Мотивы «родословной» и «расхищения» и их типология в эпосах «Книга моего деда Коркута» и «Беовульф» // Материалы X международной научно-практической конференции на тему «Научные исследования в сфере гуманитарных наук: открытия XXI века». Министерство Науки и Высшего Образования Российской Федерации. Пятигорский Государственный Университет. – Пятигорск, РФ . 19-20 декабря. – 2019. – с. 30-37

of the Oghuzs. Hrothgar's character in the Beowulf epic is also a symbol for Danish people.

2. As king Hrothgar is one of four siblings of Healfdene, Oghuz Khan's father, Kara khan, is also one of four children of his father:

The fifteenth-century historian Fazlullah Rashidaddin says in his Oghuzname that *when Noah prophet distributed the inhabited Earth among his sons, he gave his eldest son Yasef East countries with Turkestan and those lands. He had a son named Dib Yavku . Dib also had four sons: Kara khan, Or khan, Kura khan and Kuz khan. Kara khan inherited the kingdom after his father`s death. He had a son who was very intelligent and worthy of kingship*⁹.

In "Beowulf", the Danish royal dynasty Shield is also a mythical and legendary figure. The presence of mythical worldview in this genealogy where history and legend are intertwined, in fact mythicize all elements beginning from Shield, gives them sacral meaning and content. In this case, the similarity of Hrothgar and Oghuz`s father Kara khan`s being one of four children in their family can be regarded as a typological similarity.

3. The most important typological line that combines Oghuz and Shield are due to the fact that they are both related to the mythical ancestor character (or function):

In every epic tradition, the head of the nation, tribe, state is associated with the first ancestral image. This image, which is called "first ancestor", "first man" or "cultural hero" or "demiurge" in science, stand at the head of every mythology. The protagonist of any nation's epic takes its origin, basis, roots from its first ancestral image.

4. The genealogy of Oguz khan and Shield reflects the first creation myth in terms of meaning, content and structure:

⁹ Rəşidəddin. Oğuznamə / Anadolu türkcəsindən Azərbaycan dilinə çevirən, ön söz və göstəricilərin müəllifi və bibliografiyanın tərtibçisi İ.M.Osmanlı. – Bakı: Azərbaycan Milli Ensiklopediyası N-PB, – 2003. – 108 s.

Generally, creation myth is the basis of every mythology. It is impossible to find an epos where there are no traces of a creation myth. In this regard, the beginning of the “Beowulf “story with the death of Shield and his grandson Hroghar`s being a king represents a myth of creation (mythical cosmonia).

Shield is the first ancestor, and all other generation is derived from him. The world of Schieldings is not destroyed by the death of Shield: Shield dies, his son inherits, his son dies and his grandchild takes his place, his grandson dies, and so on. This is a dying and resurrecting in mythology. The essence of creation myth is a dying and resurrecting motive.

The third subchapter of the first chapter is “*The similar characters in “Dede Gorgud” and “Beowulf”*”. The first part of this subchapter focuses on the study of the “hero characters”. In the Beowulf epic we witness the heroism of many warriors. However, the greatest hero features in the saga belong to Beowulf. There are also many Oghuz heroes in “Dede Gorgud” epos: Salur Kazan, Bamsi Beyrek, Deli Dumrul, Basat, Uruz and so on. All the heroic features of these Oguz warriors come from the great ancestor - Oghuz. From this point of view, the parallels between Beowulf and Oghuz khan images draw attention firstly. Both of them differ with their unusual appearance.

The word “Beowulf” means "bee wolf" (in effect equal to "bear") from Old English beo "bee" and wulf "wolf. Now let's pay attention to the zoological meanings combined in the following words:

Bee - an insect, a flying creature with wings;

Wolf - a wild, predatory, a carnivorous animal;

Bear - is a wild, predatory, a carnivorous animal.

Apparently, three zodiac signs are described in the name of Beowulf, who described as a brave, hero and a handsome man in the epos. As if, he was created with the summarizing pictures of the animal world (three animals).

Animalistic characteristics of Beowulf having a beautiful physical appearance as a real hero, contradict at first glance:

human beauty and animalistic features do not coincide in our imagination. However, this issue is related to mythology, and when we look through this contradiction from mythological point of view, it is solved.

It is known that, mythical heroes are usually the first human, the first ancestors, in terms of their origin. Although the earliest ancestors are depicted as human beings, they also have animalistic characteristics and peculiarities. The fact that Beowulf has both human and animalistic characteristics shows that he is associated with the first hero, the first human, and the first ancestral complex in terms of mythic origin. This fact brings Beowulf to Oghuz Kagan, the great ancestor of Oghuz, the first man from mythical point of view and the first ancestor. Epos introduces Oghuz as “a person nicer than angels.” Oghuz also possesses the pictures of a few animals as Beowulf.

Bull - foot resembles a bull's foot;

Wolf - back resembles wolf's back;

Sable - his back is like a sable's back;

Bear - chest is similar to bear;

Hairy animal- the whole body is covered with hair.

As you can see, both images have animalistic characteristics. This is due to the connection of Beowulf and Oghuz with the mythological ancestor complex. Both characters continue to preserve the original animal-ancestor characteristics.

The next part of this chapter addresses to the "Wise images" in the epics¹⁰. Another typological comparison characteristic for the “Dede Gorgud” and “Beowulf” epics can be drawn between the images representing wisdom. According to our observations, these typological comparisons cover lines such as "Hrothgar and Bayindir khan", Hrothgar and Dede Gorgud.

¹⁰ Валиева, Р. Типология образа мудреца в эпосах «Книга моего деда Коркута» и «Беовулф» // Вестник Казахского Национального Педагогического Университет им. Абая. – Серия филологическая, – Алматы, №3 (57). – 2016. – с.122-126.

It is possible to establish the following typological parallels between King Hrothgar and Bayindir khan:

1. Both images represent higher political power: one is a king and the other is a khan.

2. Both characters have no specific plot activeness in the saga. The Bayandir khan is mentioned only at the beginning of some stories, as in the example above. Although Hrothgar is often seen in Beowulf epic, he is a kind of motionless figure. As an old man, he does not show any heroism, he is helpless in the front of the monster, but only as a wise man gives advice, recommendation. He has no plot activeness as Bayandir khan.

3. Both images reflect wisdom in their behavior. In all Hrothgar's behavior, there is leadership, stability. He represents the stability of the Danish political power. Though having no plot activeness, the same wisdom and stability can be seen in the management of Bayandir. For example, he gives a party once a year, gathers all Oghuz bays where all the problems of the Oghuz people are solved.

4. The wisdom of both images serves to strengthen the society from political, social and moral point of view. All of Hrothgar's activities are for the benefit of Denmark. The activity of Bayandir though it is little, in the epic shows that he works for the benefit of the Oghuz people. For example, in the first story of the saga it is said that he makes tents at three places a year: one white and one red, and one black. Oghuz who has a son was placed in a white tent, the red tent is for who has a daughter, a black tent for who has no children. Bayandir Khan considers that people who don't have a son or a daughter were punished by God.

5. The oldness of both images is an external indication of their wisdom. Hrothgar and Bayindir are both wise and old. That is, they are wise old men. Both images embody the wise old archetype. All functions of characters (determinative, directive, and controlling qualities in social relations) included in the wise old archetype can be seen in Hrothgar and Bayindir's khan images.

The wisdom line in the epics “Dede Gorgud” and “Beowulf” can be seen also between Hrothgar and Dede Gorgud characters.

The commonalities between these two characters, which act as a ruler and a respected elder (literally white-beard) correspondingly in the epics, are reflected in their wisdom, or rather, in their wise advice. Therefore, leaving the comparison of plot details for future researches duty, let's pay attention to this key point. This point in “Beowulf” includes Hrothgar's advice to Beowulf who won over Grendel and his mother, and Dede Gorgud's advice in the preface of the saga in “Dede Gorgud” epic.

Sword image has a special role in the study of “Dede Gorgud” and “Beowulf” epics in terms of image typology. The sword is an indispensable attribute of heroes in both epics. This is natural for heroic epics. No hero can be imagined without a gun. B.N. Putilov shows that the hero's power depends on three things: one of them is the weapon: "The power of the hero consists of the combination of three indicators: his abilities, the special qualities of his horse, and the mystical features of his weapon." ¹¹

When we compare Beowulf with the heroes of “Dede Gorgud”, we see only one difference. Although the Oghuz heroes say, “The horse is the brother of a man,” and “if the horse does not work, the warrior will not proud of it”. We do not see such worship to horse in “Beowulf” epic. However, the sword has an unusual place and features. T.A. Shippey, one of the researchers of the epic, writes: “It is obvious that sword has a unique life in “Beowulf” poem Wiglaf damaged his sword while helping his ruler in the dragon's nest, and the bard dedicated twenty hemistiches to emphasize the importance and necessity of that weapon” ¹².

¹¹ Путилов, Б.Н. Героический эпос и действительность / Б.Н.Путилов. – Ленинград: Наука, – 1988. – 225 с.

¹² Shippey, T.A. Beowulf – London: Edward Arnold, -1978. – 64 p.

In “Dede Gorgud” epic, the sword, its significance and meaning are of great importance. This word is used 173 times in the form of a sword ¹³.

Similarly, in “Beowulf” epic the sword has a wide range of usage, points and meanings. Some of these facts being important for plot make the meaning of the sword much clearer. For example, in the epic, Grendel attacks Heorot hall. Beowulf fights with him. Sleeping warriors wake up, draw their swords and hurry to help. It is particularly mentioned in the epic that sword unable to harm Grendel.

There are some famous sword names in” Beowulf " epic. For example, Beowulf's own sword is a well-known sword. Its name is Naegling. Or “Hrunting”, the famous sword given to Beowulf by Unferth was used in the battle against Grendel's mother. But even this sword was unable to pierce mother monster's bewitched body. Beowulf kills Grendel's mother with a sword, unable to carry a warrior. This is a magic sword. The curse was eliminated with mother monster's death, and the sword also melted away.

The second chapter of the dissertation is titled “**Historical-typological ties of Tepegoz” and Grendel characters**”. The first paragraph of this chapter, titled “*Contemporary scientific views on Tepegoz and Grendel images*” shows that the image of Tepegoz participates only in one of the twelve stories of Dede Gorgud - the eighth. Nevertheless, this is the image that is thought and told about by researchers in terms of mythical semantics. Grendel in “Beowulf” epic is also one of the three extraordinary enemies which the hero Beowulf fights. However, he is not an ordinary enemy like Tepegoz. Great Oghuz people having a number of heroes who succeeded in a number of battles are helpless in front of Tepegoz and Grendel also devastated the whole Denmark heroes leaving them in mourn for 12 years in Beowulf epos. In both epics, these evil forces are presented as

¹³ Tanrıverdi, Ə. Çal qılıncını, xan Qazan! (“Dədə Qorqud kitabı”nda silah adları) / Ə.Tanrıverdi. – Bakı: Elm və təhsil, – 2015. – 192 s.

unusual, extraordinary beings. This also indicates that the semantic weight of both images is heavy. The fact that the activity of the protagonists (Basat and Beowulf) opposing to these characters, and their mythical and magical features, demonstrate that Tepegoz and Grendel are semantically complicated and mysterious characters.

In Dede Gorgud encyclopedic dictionary it is said that, Tepegoz is “the one-eyed giant “or “only singled-eyed monster” in Central Asian legends. Human killers are portrayed as dangerous creatures, Tepegoz, Polyphemus, Cyclopes, giant, forty-headed giant dragons, monsters. Researchers have recorded more than 200 mythical characters of this type in the folklore of world peoples. In “Dede Gorgud” epos Tepegoz is a semi-human (hybrid), semi-mythological character. Islam Sadiq also notes that,” *one of the most widespread subjects in the world folklore is related to Tepegoz. In the 19th century Aarne collected about 200 variants of this plot. It is no accident that, this plot is frequently faced in oral creativity samples of Turks from Front Asia, Asia Minor, Central Asia, Caucasus, The Volga region, Siberia, the Near and Far East. Although Aarne is not familiar with all Turkic nations` folklore, almost half of Tepegoz plots that he collected are taken from the oral literature of the Turkic peoples*”¹⁴.

When it comes to Polyphemus, Cyclop images, Henrix Fridrix fon Dits who discovered the “Dede Gorgud” for the world of science for the first time two centuries ago, claimed that the one-eyed giant Poliiphemus of Homer was created on the basis of the Tepegoz image. *He writes: “I believe that Homer heard Tepegoz tales on his journey to Asia. He may have heard this story near Ionia city. Because a tribe of the Oghuz, fought against the Greeks during the siege of Trojan. Thus, the Tepegoz tale was*

¹⁴ Sadiqov, İ.H. Şumer epik mətnləri və türk xalq yaradıcılığı ənənələri: / filologiya üzrə elmlər doktoru dissertasiyası. – Bakı, 2013. – 295 s.

brought to Minor Asia and became much more memorable in Homer's time. But Homer used it as he wished ¹⁵.

The second paragraph of the second chapter is called “*The creation of Tepegoz and Grendel*”. All researchers are unanimous about the connection between the myths and characters of Tepegoz and Grendel. Regardless of what epic-artistic, religious-ideological features were added to these images in the next periods, the origin of both dates back to mythology. In mythology, history of each image, its essence, identity, existence is determined by its birth.

L.A. Sedov writing about mythology emphasizes two typological aspects:

“First, the connection of the birth with the earth;

Second, is the relationship of the birth with the dying and resurrecting”¹⁶.

Firstly, let's look at the birth of Tepegoz. This is a popular plot and consists of several episodes:

I. How the shepherd rapes a Fairy (Peri);

II. Peri's being a pregnant;

III. How the Oghuz nobles discover Tepegoz who was given a birth by a Peri

The most important point in the birth story of Tepegoz which draws attention is that he was born as an extraordinary human being. In fact, as he is an extraordinary creature, his birth also happens in an extraordinary way. The Peri carries him in her womb for a year, not nine months, as usual (“Shepherd, you have left something in trust with me, when a year passes come and take it...”) On the other hand, he was born in the unusual form, not as an ordinary person.

In “Beowulf” story the birth of Grendel, the analogy of Tepegoz is not described. However, the information in the epic

¹⁵ Dits, H.F. Homerin Siklopu ilə müqayisədə yeni aşkar edilmiş Oğuz / Folklor və etnoqrafiya, – 2014. – № 03-04. – s. 3-17

¹⁶ Седов, Л.А. Рождение / Мифы народов мира: [В 2-х томах]. – Москва: Советская энциклопедия, – том 2. – 1982. – с. 385-386.

shows that it was also emerged by evil - chaos. As it's seen, Grendel was born as an evil creature, an anti-human, anti-spiritual value, like Tepegoz. However, unlike Tepegoz, his birth is not described in the epos. We see him as an adult savage attacking Hrothgar's palace. But here's the point. In "Dede Gorgud" epos the fairy (Peri) has an episodic role in the saga. We see her only twice: once when the shepherd rapes her and once when she brings Tepegoz to the shepherd. His presence in the poem ends with it, we don't meet this image again. The situation is different in Beowulf. Grendel's mother is one of three unusual enemies in the saga (Grendel, her mother and the dragon). She is one of the main active characters in the plot. In general, Beowulf's active heroism is based on three points:

- I. Battle with Grendel;
- II. Battle with Grendel's mother;
- III. Battle with the dragon.

Apparently, Grendel's mother is the second part of Beowulf's heroism, which covers the plot of the epos. In this respect, unlike the Peri, she is people's enemy, an evil (chaotic) character. If the Peri in Dede Gorgud is subjected to human assault, Grendel's mother in Beowulf rape people. But here's an interesting typological point that connects both mothers. The Peris (fairies) are peaceful creatures. They have nothing to do with people. The Peri bears Tepegoz as a punishment for all the Oghuz people only after being raped. In "Beowulf" we do not see the mother monster attacking the people. Her aggression begins after her son's fatal wound. In any case, no matter how evil she is, nothing is mentioned in the epos about her attack to the people until his son was injured. The creation of Tepegoz and Grendel means the establishing of chaos from cosmos, in other words, the transition of chaos situation to cosmos state. Till the birth of Tepegoz the Oghuz people lived in peace, cosmic order, with his birth the life of society completely changed to the wrongside, transition from cosmos to chaos happened. In Denmark the same situation happened with the birth of Grendel. His birth substituted the

stability, constancy, peace, silence, calm life for the misfortune, disaster, unhappiness and disorderly life.

The third paragraph of the second chapter is titled “*Families of Tepegoz and Grendel*”. Grendel's family consists of two beings: he and his mother. When we compare Tepegoz plot with them, we see that this plot is shared between Grendel and his mother:

I. The battle between Beowulf and Grendel and the removal of his arm corresponds to the first stage of the battle between Basat and Tepegoz. Mortally wounded, Grendel slinks back into the swamp to die.

II. Basat`s fight with Tepegoz, killing of the monster with his own sword, is consistent with Beowulf's fight with Grendel's mother and the killing of his mother by her own sword.

Thus, in “Dede Gorgud” epic the beginning of the plot related to Tepegoz is connected with Grendel in Beowulf and later with Grendel's mother.

It is interesting that, nothing was mentioned about Tepegoz's family relationship, or rather his relationship with her mother but only a small story (how Peri made him deathless). In “Beowulf” scenes such as the mother's love for her son, anger after her son's fatal injury, and her fight for revenge are widely described.

In “Beowulf” epic Grendel has no other native except her mother, but in “Dede Gorgud” epos Tepegoz has a father, a stepfather and “a milk brother”. Researchers almost ignored the image of Konur Khoja Sari Coban the biological father of Tepegoz. Studies have always condemned his wrong actions. However, when talking about the poetic essence of Tepegoz image, K. Aliyev achieved the logical results by emphasizing “shepherd” factor. The author mentions that, “*Tepegoz preserves the reality- qualities belonging to a shepherd class*”¹⁷

¹⁷ Əliyev, K. Eposun poetikası: “Dədə Qorqud” və “Koroğlu” / K.Əliyev. – Bakı: Elm və təhsil, – 2011. – 164 s.

Tepegöz also has a stepfather alongside with his father and “a milk brother”. As we can see in the epic, the shepherd, who is his own father, runs away, leaving the shapeless mass. But Uruz koja takes him as a son, brings him up. Unlike Grendel, Tepegöz was raised in the human family. However, Uruz dismissed him from home because of his savage personality.

The admission of Tepegöz to Aruz's family is confirmed within the “a milk brother issue” in the dialogue with Basat. Tepegöz, who was defeated by Basat in the epic, reminds him that they are milk brothers. He says:” Now we are brethern (milk brothers). Spare my life.”

The expression “milk brothers” usually refers to two infant of different parents who were nursed simultaneously by the same woman. R. Qafarlı explains it as a blood relationship: “*We face the existence of the idea that everyone is the relative of each other. Tepegöz tells Basat that they are milk brothers. Remembering the beginning of the events, there is nothing unusual here. Tepegöz was brought by Basat's father Alp Aruz, so he had the right to say it. The point is that, Alp Aruz considers the creature unlike a person from his own blood (though his own father Sari Coban refused to bring up Tepegöz), brought him home. That is, ancient people believed in the "blood kinship" of all creatures they met in the familiar territory*”¹⁸.

Tepegöz and Basat's brotherhood has deep roots. Generally, in “Dede Gorgud” the episodic description of relationship between Tepegöz and his mother comparatively the extensive description of Grendel's family relationship in Beowulf does not prevent to make parallels between these images. One of the main features that unite them is that they both have the attributes of the evil world. These are, firstly, single-eyed and single-armed elements. This is discussed in the fourth paragraph of the second chapter,

¹⁸ Qafarov, R. Azərbaycan türklərinin mifologiyası (qaynaqları, təsnifatı, obrazları, genezisi, evolyusiyası və poetikası): / filologiya üzrə elmlər doktoru dissertasiyasının avtoreferatı / - Bakı, 2010. – 59 s.

called “*Personages` asssimetric appearance - one-eyed and single-armed*”. Both Tepegoz and Grendel are characters that represent evil, chaos, badness and trouble. These features are reflected in their appearance too. Though Tepegoz looks like a human, he has one eye on his forehead: “This mass was spilt in two and a boy with a single eye on the top of his head and a human body popped out from inside”.

Tepegoz is a complete human being, and the main sign that distinguishes him from people is his eye. This eye is an image that has a special meaning. Because, as in humans, it is neither on the right nor on the left side of the face: Tepegoz’s eye is in the middle of his forehead. Thus, he is a special creation.

Tepegoz’s father is a person and his mother a peri. But here's a subtle point. Tepegoz was merged as an evil creature, not the child of a well-intentioned family, but the result of the shepherd's evil intentions. That is why he is ugly. It is related to his eyes. All the horror of his existence is in his eyes. Because in the mythology of the ancient peoples all over the world, singleness was considered a sign of chaos - the only thing that is opposed to dualism (duality).

F. Bayat writes that, *in an adequate sense of abnormality, singleness is determined in a number of images: single foot, single arm, single horn, single eye, and so on. variations in forms. In this respect, Tepegoz in Dede Gorgud Oghuznames is the analogue of the mythical Kiat (Unicorn).*¹⁹

At this point in the study, we come up with a logical question: Is it possible to compare the facts: one-eyed Tepegoz with Grendel who became one-armed after being removed the arms. Tepegoz was one-eyed by birth, but Grendel was not. He had two arms and then he lost one arm. In this case it can be considered that he has nothing to do with the symbol of "singleness". But this is apparently so. When we pay attention to Grendel being

¹⁹ Bayat, F. Oğuz epik ənənəsi və “Oğuz kağan” dastanı / F.Bayat.– Bakı: Sabah, – 1993. – 194 s.

removed the arm, it can be seen that he is also associated with the so-called "singleness" attribute of chaos, like Tepegoz. Grendel dies because Beowulf removes his arm. Thus, just as the weakest point of Tepegoz is his eye, Grendel's weakest point is his arm. The death of one is caused by the removal of the eye and the reason of other's death is due to the removal of the arm. In this case, Tepegoz's eye and Beowulf's arm are their death points.

The fifth paragraph of the second chapter is titled "*Invulnerable Tepegoz, Grendel and his mother*". One of the most important typological points that combine Tepegoz and Grendel's images is that their bodies are impervious to sword. This quality is a special mark of these characters representing evil and chaos, and is featured in both epics as a leading epic peculiarity. It is interesting to note that, being sword impervious in both epics is related to their mothers.

Peri's making her son impervious is magical ritual. This process consists of two acts:

- I. Inserting a magic ring on Tepegoz's finger;
- II. Bewitching Tepegoz;

The ring and witchcraft are interrelated. Just as power of the ring is in the charm, so the effect of charm comes true through the ring. So, the sword cannot cut him, the arrow cannot kill him. Thus Tepegoz becomes a creature that cannot be killed by a simple sword or an ordinary arrow. So, he can be killed with an unusual sword and unusual arrow.

When we compare this quality of Tepegoz with Grendel, we see that Grendel (and his mother) are not cut by ordinary swords. It is a typological ring that combines both images. But unlike Grendel, Tepegoz cannot be damaged by an arrow. This means that, Tepegoz has a double magic protection system. In this case, the potential hero (Basat) who will kill him must overcome this dual defense system, that is, should kill Tepegoz with both an arrow and an unusual sword. If we carefully follow the plot, we see that Tepegoz is killed with an unusual (magical) sword, as well as an unusual arrow. From this point of view, no researcher

paid attention to the fact that Basat's blinding Tepegoz by driving a kitchen spit into his eye semantically equivalent to kill by an arrow.

Blinding Tepegoz by Basat is the first stage of killing the monster. The text states that, "Tepegoz's eye died". That is Tepegoz's eye died not Tepegoz himself. Basat pierced him with a kitchen spit, it means that he killed him with an arrow.

Basat disenchant one of Peri's charm. He removes Tepegoz's eye with kitchen spit. The second charm is unvernability. Basat destroys this charm too. This process is long and gradual:

I. Basat is captured in the cave of Tepegoz who is now blind. He wraps in a ram skin and escapes from him.

II. Tepegoz removes the invulnerability ring that his mother gave him and gives it to Basat: "Boy, take this ring which is on my finger and put it on your finger and arrow and sword will have no effect on you". Tepegoz is deceiving. Tepegoz was given a magic charm when his mother put a ring on his ring. Basat knows it and survives Tepegoz's attack again.

III. Tepegoz deceives and makes Basat enter the vault with a treasure and destroys the vault. But Basat escapes by praying.

IV. Tepegoz says to Basat that there are two swords in his cave: one with a scabbard and one without. The one without scabbard will cut off my head. Go fetch it and cut my head. But Basat knows that the sword may be magical. His assumption is true. He removes the charm of the sword and owns it and cut Tepegoz's head with his own sword.

As you can see, Basat's killing of Tepegoz is a two-step process. In the first stage, Basat pulls out his eyes with a kitchen spit (in other words, with the arrow), and in the second stage he cuts off his head with his own sword. Typological elements that generalize this process with Grendel's murdering are:

a) being charmed of Tepegoz and Grendel's body (no arrow and sword harm them);

b) The motive of blinding the eye - removing the arm motive;

- c) Treasure motive;
- d) Charmed sword motive;
- e) The motive of cutting the head of the monster with their own swords.

In order to determine the typological points, it is necessary to follow the plot of Beowulf's struggle with the mother monster.

Grendel and his mother live in a cave beneath what is called a mere. This water is not ordinary, but marshy water. The swamp is a harsh, scary place in European mythology. It also means a world of chaos. The cave of Tepegoz is located in the mountain. The mountain is not an underground space. At first glance, there is a difference. However, Tepegoz lives not in the mountain, but in the mountain cave. The cave is also known as a chaos place in the mythology.

The last paragraph of the second chapter is called "*Tepegoz and Grendel as representatives of the evil*". As in every epic, the main idea of "Dede Gorgud" and "Beowulf" epics is the struggle of the good and the evil and the victory of the good over evil. Being a main idea and a major leitmotif that unites world epics is also combines these two epics. In fact, the struggle of good against evil forms the basis of human thinking. This idea stands in the basis of creation myths of the world peoples. V. Toporov shows that *the main internal meaning of mythology forms the transition from disorderly chaos to regular cosmos*²⁰. It happens through the struggle. In mythology, the forces that represent the cosmos-good, and the forces that represent the evil- the chaos struggle with each other forever. Good always wins at the end of the struggle. But evil does not perish with this one. It rises again. Thus, the hero representing the good will have to fight again. This fight is eternal.

In the part of "**Conclusion**" the ideas and considerations, scientific and theoretical provisions put forward in the research

²⁰ Топоров, В.Н. Космогонические мифы / Мифы народов мира: [В 2-х томах]. – Москва: Советская энциклопедия, – том 2. – 1982. – с. 6-9.

are summarized and following general conclusion is reached: each epic image has its own place and role in the poetic text. This role is related to the poetic structure, meaning and essence of the whole epic. In this respect, the characters in the epic and, in general, all the inanimate and animate characters are closely connected with each other. Tepegoz and Grendel images are also closely connected with the structure of “Dede Gorgud” and “Beowulf” epics respectively.

According to the common typological parallels between both epics:

1. As the story of “Beowulf” is named after its protagonist, both written versions of Dede Gorgud epic are named after the heroes of the epic.

2. The reflection of the dialect features of the epic geography in the language of the “Beowulf” epic is a common typological quality that also applies to the “Dede Gorgud” epic.

3. The typological coincidence between ancient Oghuz and ancient Anglo-Saxon epics is connected, first of all, with the being a heroic epic of these two epics. Heroic epics are the most magnificent page of folklore activity of every nation. “Dede Gorgud” and “Beowulf” being heroic epics connect them to the same stage of public thought.

4. National epics are national oral history of the nations that created them. “Dede Gorgud” and “Beowulf” as national epics reflect all the grandeur of Oghuz and Anglo-Saxon history.

5. The most important typological point that combines “Dede Gorgud” and “Beowulf” epics is the reflection of substitution of social ideologies in both epics. Just as in “Beowulf” the transition from paganism to Christianity is reflected, transition from shamanism to Islam is clearly seen in “Dede Gorgud”.

6. National epics are magnificent sources that preserve, summarize, protect and keep alive national - moral values, as well as the magnificent sources that protect all the poetic identity of the national language. In this respect, in “Beowulf ” the heroic spirit of Anglo-Saxon language is reflected in a great way, the poetic

miracle of the Oghuz language is also reflected in the Dede Gorgud epic, as reflected in the epic reinforcement of the heroic spirit of the in the Beowulf epic.

The main theses of the dissertation are reflected in the following articles and reports at the scientific conferences:

1. “Kitabi-Dədə Qorqud” dastanında qəhrəman və cəmiyyət münasibətləri// Axtarışlar. AMEA Naxçıvan bölməsi, İncəsənət, Dil və Ədəbiyyat İnstitutu, cild 4, 2012 № 6, s.17-22

2. Heydər Əliyev və “Kitabi-Dədə Qorqud” dastanı// Azərbaycanşünaslığın Aktual Problemləri. Ümummillə Lider Heydər Əliyevin 90 illik yubileyinə həsr olunmuş IV Beynəlxalq elmi konfransın materialları,01-04 may,2013-cü il,Bakı Azərbaycan, s.568-570

3. “Kitabi-Dədə Qorqud” və “Beowulf” dastanlarında Təpəgöz və Qrendel obrazlarının tipologiyası// Axtarışlar. AMEA Naxçıvan bölməsi, İncəsənət, Dil və Ədəbiyyat İnstitutu, cild 5, 2015 ,№ 1, s.30-34

4. “Beowulf” dastanının süjet tipologiyası// Sivilizasiya, Elmi-nəzəri jurnal, Bakı ,Avrasiya Universiteti. Bakı: 2016, № 1, s.88-94

5. Типология образа мудреца в эпосах «Книга моего деда Коркута» и «Беовулф»// Вестник Казахского Национального Педагогического Университет им. Абая. Серия филологическая, Алматы, №3(57), 2016, с.122-126

6. “Tək göz və tək qol xaosun atributu kimi”// Filologiya Məsələləri. Azərbaycan Milli Elmlər Akademiyası M.Füzuli adına Əlyazmalar İnstitutu, Bakı -2018, № 1, s.335-343

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