

On the right of manuscript

**MYTHOLOGICAL SEMANTICS OF THE MILITARY
SUBJECT IN THE EPICS OF “KOROGLU” AND “MANAS”**

Specialty: 5717.01 – Literature of Turkic peoples
5719.01 – Folklore study

Field of science: Philology

Applicant: **Sahiba Sadnik gizi Pashayeva**

ABSTRACT

of the dissertation for the degree of Doctor of Philosophy

BAKU – 2024

The dissertation completed at the Department of Ashig activity of the
Institute of Folklore of Azerbaijan National Academy of Sciences.

Scientific leader: Doctor of Philosophy in Philology,
Associate Professor
Afag Khurram gizi Ramazanova

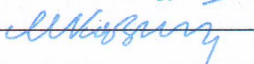
Official opponents: Doctor of Philology, Associate Professor,
Islam Huseyn oglu Sadigov

Doctor of Philology, Associate Professor
Elmira Fikret gizi Memmedova Kekej

Doctor of Philosophy in Philology
Arzu Vahid gizi Mammadkhanli

BFD 1.27 Dissertation Council of the Higher Attestation
Commission under the President of the Republic of Azerbaijan
operating under the Institute of Folklore of ANAS

Chairman of the Dissertation Council: Full member of ANAS
Doctor of Philology, Professor



Mukhtar Kazim oglu Imanov

Scientific Secretary of the Dissertation Council: Doctor of
Philosophy in Philology, Associate Professor,

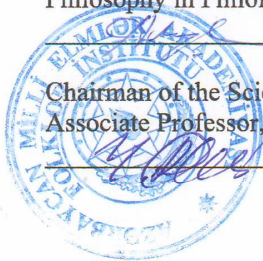


Elchin Huseynaga oglu Abbasov

Chairman of the Scientific Seminar: Doctor of Philology,
Associate Professor,



Almaz Gasim gizi Binnatova



GENERAL CHARACTERISTICS OF THE DISSERTATION

Topicality and degree of using of the research. The study of the mythological semantics of the military theme in the epics “Koroglu” and “Manas” is of great relevance in terms of the study of the problems of all-Turkic epic studies. Thus, both epics “Manas” and “Koroglu” are two of the greatest products of all-Turkic epic creativity. The epic “Koroglu” covers almost the entire tradition of the Western Turkic and the Eastern Turkic epics. The variants of this epic can be found in the epic tradition of all Turkic peoples. Although the epic “Manas” is more related to the Eastern Turkic epic area, it is a great epic of the all-Turkic and global epic tradition due to its volume and epic monumentality. It shows that the epics “Koroglu” and “Manas” have all the characteristic features of the all-Turkic heroic epic without exception. Their comparative study is of great importance not only for the study of the mythological semantics of the military theme, but also for the study of all the typological qualities of the all-Turkic epic tradition.

In the comparative study of the epics “Koroglu” and “Manas” the concepts of “war” and “myth” have a special meaning. Thus, not only the epics “Koroglu” and “Manas”, as well as any heroic epics are organized on the basis of military and mythic themes. Although these concepts seem far from each other in terms of meaning, they form the main levels of the poetic structure of the epic text.

The fact that the epics “Koroglu” and “Manas” are among the most magnificent epics of the world epic raises questions about whether they have a sound, strong, unshakable mythical foundation. In this respect, the most sound and correct methodology of studying the military theme in both epics requires bringing that theme to the level of mythical semantics. Myth is the key to the poetics of heroic epics. The hero of the epic differs from everyone else in terms of his

strength, intelligence, wise, fighting skills and weapons. As he has extraordinary strength, his weapons and horse also have mystical power. This mystical ability, power and means of warfare are given to him by his mythical ancestors-totem ancestors. Mythical ancestors accompany the hero throughout his life. Koroglu and Manas are heroes who fought for national ideals and showed military prowess. Those characters with all their characteristic features and epic patterns of behavior are connected to the myth. A key aspect of the comparative study of the military theme in both epics is the myth.

Ideas, materials and researches about the military history of Azerbaijan and Kyrgyz peoples are reflected in various historical sources, chronicles, official and scientific documents, mass media materials, memories, letters and memoirs of event participants. In Azerbaijani history-study the military history issues are investigated in the research works by the scientists such as S.V.Ashurbeyli, A.S.Sumbatzade, Z.M.Bunyadov, Y.M.Mahmudov, H.V.Abdullayev, F.M.Aliyev, I.G.Aliyev, A.A.Alizade, S.Y.Gashgay, T.M.Mammadov and many others. Although military historical articles have been published in Azerbaijan since the beginning of the 20th century, the scientists such as H.M.Ibrahimbeyli, S.D.Ibrahimov, M.H.Abbasov, G.A.Madatov, and P.E.Zeynalov laid the foundation of special military historiography in the 60s of the 20th century with their researches. In these monographs the different periods of military history of Azerbaijan are investigated. The researches of some scientists such as P.H.Darabadi, Sh.A.Nazarli, M.S.Suleymanov, N.A.Aliyev S.H.Mammadov, E.K.Mammadova, N.Sh.Amirbeyova are devoted to the problems of the military history of the Middle Ages, the new and the most recent, as well as the beginning of the 21st century.

Russian Soviet scientists such as I.P.Petrushevski, V.F.Minorski, Y.A.Pakhomov, K.V.Trever, I.M.Dyakonov addressed this issue and carried out the analyses. Turkish scientists such as

B.Ogel, R.Ozdek, F.Sumer have interesting scientific works in this field. In the study of military history, one should not forget the works by L.N.Gumilyov and H.Vamberi.

The ways of collecting and studying the epic “Koroglu” epic, which contains information about the medieval military history of Azerbaijan, the weapons, military uniforms, various tricks and methods used here, have also been different.

The various branches and episodes, stories and narrations of the epic “Koroglu” and most importantly, the songs, have gone through a long evolutionary path from manuscript to lithography. Azerbaijani folklorists made a great contribution to the collection and publication of the epic “Koroglu”, its extensive, comprehensive, consistent and systematic study and the identification of Koroglu-studies as a separate field of study.

The preparation, compilation and publication of the scientific text of selected branches of the epos by systematization is connected with the name of M.H.Tahmasib. M.H. Tahmasib’s opinions about individual images formed not only the study of their mythological layers, but also the scientific-theoretical foundation for the Azerbaijani mythology of the current period as a whole. Professor M. Seyidov’s researches in the field of separate investigation of Turkic mythological images are attracting special attention. The services of the scientists such as S.Pashayev (Pirsultanli), P.Efandiyev, A.Nabiyev, N.Jafarov, Kh.Koroglu, I.Abbasli, B.Abdullah, F.Bayat in the development of Koroglu-studies are invaluable. Their researches are important for the study of Turkic mythological images. The epic “Koroglu” was also investigated in a unique way in the researches by V.Valiyev, B.Haggi, S.Rzasoy and other scientists.

Adil Jamil has made a special contribution to the development of the scientific-theoretical opinion about the epic “Manas” in Azerbaijan. He is the first translator and researcher of Kyrgyz epic “Manas” in Azerbaijan. Adil Jamil defended the dissertation on the

theme “Manas” epic and the tradition of Turkic epics” and received the title of Doctor of Philosophy in Philology, he made reports at international conferences and symposiums on the scientific analysis of Turkic epics as a Manas scholar.¹

The works of Kyrgyz scientists such as T.A.Bakchiyev, E.Beyshenbyev, I.Boljurov, T.Ojukeyev, T.Chorotegin, T.Koychuyev, T.Omurbeyov, S.S.Surazakov and others reflect valuable information about Kyrgyz history and the battles fought by the Kyrgyz people for freedom and is of great interest.

The studies of folklore researchers such as O.Suleymenov, R.Kadirbayeva, B.Yunusaliyev, who are closely involved in the study of the common culture of the Kyrgyz people and the Turkic peoples in general, as well as in the preparation of studies dedicated to the ethnogenesis and ethnopsychology of these peoples, the creation of epics, including the epic “Manas”, are also attracts attention.

The epic “Manas” also acts as a primary source for modern Kyrgyz culture. The epic “Manas” was first introduced to the scientific community by one of the Kyrgyz-Kazakh Turks, Chokan Valikhanoglu, the epic was partially collected by the famous Russian Turkologist Radlov and published as the fifth volume of “Examples

¹ Jamil, A.S. Turkic epics after the adoption of Islam: common motifs of the epics “Manas” and “Dede Gorgud” // Turkic epics are literary chronicles of Turkic peoples: International conference, (2004, May 6-7). Baku: Adiloglu LLC, 2004. p. 239-244.; The epic “Manas” and Turkic epic tradition / (Ph.D. dissertation in Philology) / Baku, 2004. / 152 p.; “Manas” peak of all-Turkic folklore (Preface) / Manas: Epic. Baku: Nurlan, 2009. p. 3-8; Manas: From historical inheritance to literary inheritance // “Folklore and our history” ANAS Institute of Folklore and Institute of History named A.A.Bakikhanov of ANAS. Proceedings of the Scientific Conference Baku: Elm ve tehsil, 2012. p. 5-8

of Turkish folk literature” in 1885.² The epic “Manas” consists of 12,452 verses.

After Ch.Valikhanov and V.Radlov, who took the lead in collecting, writing and studying the epic “Manas”, many scientists have worked hard in researching this epic.

The scientific contributions given to Manas-study by some scientists such as academician Academician V.Zhirmunsky, M.Auezov, V.Yunusaliyev, A.Bernshtam, P.Berkov, S.Abramzo, K.Rakhmatulli, M.Bogdanova, R.Gadyrbayeva, S.Musayev, scientific contributions continue to survive. Sagimbay Orozbekov is known as the “Manaschi“, which comprehensively and widely shares the richness of character and content of the epic “Manas”.

The first poetic translations of the epic “Manas” from the original in Azerbaijan were published in the journal “Ganjlik”, in the newspaper “Edebiyyat” (translator Adil Jamil), in the anthology “Oghuz poem of one thousand five hundred years” (volume 1) compiled by the People’s writer of Azerbaijan Anar, in the 2nd volume of the four-volume “Literature of Turkic peoples” authored by academician Nizami Jafarov, etc. published in the media and in the form of a separate book (1995, 2009).

During the period of independence, the 1000th anniversary of the epic “Manas” (on August 28-29, 1995) was solemnly celebrated by the UNESCO organization at the level of the summit meetings of the heads of state of the Turkic-speaking nations, which gave a strong impetus to the development of cultural relations and brought people closer to each other, cultural relations played a special role in the expansion.

The aim and objectives of the research. The main aim of the research is to compare the history of the military theme and culture

² Radlov, V.V. Dialects of the northern Turkic tribes: Die Sprachen der nördlichen Türkischen Stämme: 1st department. Samples of folk literature. St. Petersburg: Type. Imperial Academician Sciences, 1882

of war expressed in the epics “Koroglu” and “Manas”, including clarifying the poetic expression and mythological semantics of the analyzed theme. This aim includes the following main objectives:

1. The study of the military history and martial culture of the Azerbaijani and Kyrgyz peoples in the epics “Koroglu” and “Manas”. This includes issues such as a brief look at military history, military and war motifs in Turkic folklore and the study of military history and war culture in the epics “Koroglu” and “Manas” separately.

2. The study of the connection of military images and motifs with mythical cults in the epics “Koroglu” and “Manas”. It includes the issues such as the relationship of martial techniques and weapon cults with mythical roots, army structure, tactics and mythical military space, characterization of the area Chanlibel as a mythical military space, weapons of war, mythological semantics of the spirit of war, mythical mother semantics of female heroes, research of the connection of hero images with the cults of mythical water and Bozgurd.

3. The study of the mythological semantics of the artistic celebration of the spirit of war-heroism in the epics “Koroglu” and “Manas”. It includes issues such as the study of the mythical meaning shades of the artistic-emotional expression of the military theme in the epic “Koroglu”, the mythical semantics of the poetic expression of the heroic spirit in the epic “Manas” and the mythical patterns of the artistic celebration of the image hero.

Research methods. The dissertation has been written on the base of the rich theoretical-practical base. This base covers two main directions:

1. The theoretical-methodological base formed as a result of many years of researches carried out by Azerbaijani scientists (Khalig Koroglu, Mirali Seyidov, Mammadhuseyn Tahmasib, Israfil Abbasli, Bahlul Abdulla, Sadnik Pasha Pirsultanli, Tofiq Hajiyevev,

Nizami Jafarov, Azad Nabiyev, Mukhtar Kazimoglu (Imanov), Kamran Aliyev, Asif Hajili, Afzeleddin Asgar, Fuzuli Bayat, Jalal Beydili (Mammadov), Mahmud Allahmanli, Ramazan Gafarli, Ramil Aliyev, Yegane Ismayilova, Seyfeddin Rzasoy, Rustam Kamal, Islam Sadiq, Adil Jamil and others) in the field of research of epic texts, love and heroic epics, including the epic “Koroglu”.

2. The theoretical-methodological base formed as a result of research carried out in the field of the epic “Manas”.

The historical, comparative and typological approach methods were applied in the dissertation. The epics “Koroglu” and “Manas” are texts closely related to the historical events of their time, like the medieval epics. The relevance of the heroic epic is determined by historical circumstances. The epics, which are carriers of the heroic spirit of the people, can play a major role in the life of the people, depending on the historical circumstances. In both epics the connection with the historical fate of the people shows itself as a leading line. Therefore, it is necessary to approach both epics in a historical context. The study of the mythological semantics of the military theme in the epics “Koroglu” and “Manas” necessitates the direct comparative approach to the theme. On the other hand, each comparison also results in the identification of typological aspects. Thus, historical-comparative and comparative-typological research methods are mainly used in the dissertation.

The scientific innovation of the research. The subject presented to the defense was investigated on the basis of the following provisions:

1. The epics “Koroglu” and “Manas” are closely connected with the military history and martial culture of the Azerbaijani and Kyrgyz peoples;

2. In both epics the martial arts and weapon cults have mythical roots;

3. The connection of Chanlibel with the mountain cult in the mythical plan;
4. The battle weapons have mythical semantics;
5. The connection of female heroes with the mythical mother function;
6. Connection of Koroglu and Manas with mythical water, including the cult Bozgurd;
7. The relationship between the artistic celebration of the spirit of war and heroism in the epics “Koroglu” and “Manas” and mythological semantics;
8. The fact that the artistic-emotional expression of the military theme in the epos “Koroglu” has shades of mythical meaning;
9. The poetic expression of the heroic spirit in the epic “Manas” carries mythical semantics;
10. In both epics the artistic celebration of the heroes’ images is based on the mythical patterns.

We consider that the research work can be used as an additional practical teaching aid in teaching these topics.

The theoretical and practical significance of the research.

The study has both theoretical and practical significance. The theoretical importance of the research is determined by the possibilities of applying the results obtained through the analysis in epic studies. The comparative study of the epics “Koroglu” and “Manas” epics is not limited only to the study of the mythological semantics of the military theme. There are many problems waiting to be solved here. We believe that the theoretical conclusions obtained in the current dissertation can serve as a theoretical basis for future research about the problem.

The practical importance of research work can be manifested in the teaching process. In the philology faculties of higher schools the giant epics such as “Koroglu” and “Manas” are taught in the process

of teaching both folklore and literature of the Turkic peoples. We believe that the dissertation can be used as an additional practical teaching aid in studying these topics.

Approbation and application of the research. The content of the study, the main results obtained in the research, the main conclusions and innovations are reflected in the works published by the author in publications in accordance with the requirements of the Higher Attestation Commission of Azerbaijan in the Republic of Azerbaijan and foreign countries.

The results of the research can be used as the additional books in teaching literature and folklore of Turkic peoples in higher educational institutions.

The name of the institution where the dissertation work was performed. The dissertation work was completed in the department of Ashig activity of the Institute of Folklore of ANAS. The theme of the dissertation was affirmed at the meeting of the Scientific Council of the Institute of Folklore on February 09, 2018 (Protocol № 1) and at the meeting of the Scientific Council on Philological problems of the Scientific Research Coordination Council of the Republic of Azerbaijan on May 12, 2021 (Protocol № 1).

The structure of the dissertation: The total volume of the study, consisting of Introduction, three Parts, Conclusion (Introduction: 15078 signs; Part I: 77610 signs; Part II: 93488 signs; Part III: 52583 signs; Conclusion 9007 signs), is 247766 signs.

THE MAIN CONTENT OF THE DISSERTATION

In the part “**Introduction**” of the dissertation the relevance of the theme and the degree of its development are clarified, the object and subject of the study, goals and objectives, methods are

determined, the main provisions put forward for defense are noted, the scientific novelty, theoretical and practical significance of the dissertation work are substantiated.

The first part of the dissertation called **“Military history and martial culture of the Azerbaijani and Kyrgyz peoples in the epics “Koroglu” and “Manas”** consists of four chapters. From the first chapter, it becomes clear that the study of the mythological semantics of the military theme in the epics “Koroglu” and “Manas” requires looking at the problem first of all in the context of the military history and martial culture of both nations. Because the epic genre is based on reality with all its artistic content. However, one cannot look for history directly in the epic: history is subject to fictionalization when it becomes an epic. The epics “Koroglu” and “Manas” are closely connected with the history of the peoples who created them.

Information about the military history of Azerbaijan is reflected in the first chapter called **“*A brief look at military history*”**. From this chapter, it is known that the military history, which means battle, goes back to the oldest times of the world.

Military history in Azerbaijan goes back to the ancient times. The first information about the military-political events that took place in Manna and Media was given in the written monuments of the Ancient East of the 9th-6th centuries.

The military history of Azerbaijan includes wars and struggles for the lands of Azerbaijan such as the Arab invasions of Azerbaijan, the Arab-Turkish wars of the 7th-13th centuries, the liberation war of the Khurramis against the Caliphate under the leadership of Babak in the early 9th centuries, the military events that took place during the Seljuks and Atabey Eldegiz eras in the early 11th-13th centuries, the Mongol invasions and those carried out against them. struggles, wars waged by the Hulakus, Garagoyunlu, Aggoyunlu and Safavid states that existed in the 13th-17th centuries, military events that took place

in Azerbaijan at the beginning of the 19th – 20th centuries, military-political events of 1917-1918, the first democratic state in the Muslim East, the Azerbaijan People's Republic, the battles that took place during the formation of the armed forces in 1918-1920, the Soviet occupation of 1920, the period of World War II in 1939-1945, the struggle for independence of Azerbaijan at the end of the 20th century, the construction of a new army, the next policy of aggression and occupation of Armenia. However, "our people managed to maintain their existence and showed examples of skill and heroism in the fight against the most powerful enemy armies. Our military history in the distant and recent past has been immortalized in folk heroic epics such as "The Book of Dede Gorgud", "Koroglu", "Gachag Nabi", "Gachag Karam".

In the second chapter called "*Military and battle motifs in Turkic epic folklore*" it is said about the examples of folklore created by the Turkic people living in a large historical area and the epics that are the precious pearls of this rich treasure. Historical facts show that the heroic qualities of the Turkic character, such as cowardice, ingenuity, fighting and bravery, are related to the glorious military history of the Turks. The obligation to protect the homeland from the invasion of foreign invaders, as well as the goal of spreading the creative, liberating spirit of the Turkic character to the world, often led the Turkic people to wars. Turks, who are "tiger in war, angel in peace", have always been ready for war in order to live in peace. As Professor Y.Gasimov said, "*Turks have lived in peace with different peoples of the world for centuries, even millennia, they have given place to all nations in the huge empires they have built and they have created great ideologies to restore the broken harmony of the world from time to time*".³

³ Gasim, Y. Epos and military//Elm.-2007. October 2. p.12.

The literary examples such as “Epic of Bilgamys”, Orkhon-Yenisei monuments, “The Book of Dede Gorgud”, “Oghuz Khan”, “Ergenekon”, “Migration”, “Alpamysh”, “Maaday Gara”, “Manas”, “Koblandi Batyr”, “Koroglu” that embody the national identity, ancient culture and the way of looking at life have brought feelings such as literary-historical inheritance, unified thinking and solidarity to the present day.

It is known that every nation has epic heroes who think about the fate of their native land, fight for freedom and future happiness. The human dreams of these heroes change over time and find their artistic reflection in the epics in different and unique ways. For example, Bilgamys, the hero of the Sumerian epic “Bilgamys”, dreams of finding a herb that will keep his people young, live forever and live immortally.

In epics, primordial Gods and deified people, daylight, water bubbles and children born from trees, battles and wars of the Turks occupy a special place.

The leading background of battle motifs in heroic epics is determined by the following reasons:

First, the heroic epic is the bearer of the heroic theme in terms of genre poetics. In other words, war and battle are the main means of realizing the epic mission facing the main character. The main character is a sword hero. He solves all problems with the power of his sword. War, military power and tactics are the main attributes of the hero’s existence. Unlike the hero of the love story, he came to earth to fight.

Secondly, the heroic epic is a product of the called “epic epoch” in the history of the Turkic peoples. This era is a period of bloody wars that the Turkic ethnos has waged for centuries in order to establish its existence in the Eurasian continent from a political, economic, social and cultural point of view. Turks fought with the swords and Turkic poets turned their battles into epics. In this

respect, heroic epics are an artistic chronicle of Turkic military history.

A.Asgar and M.Gipchag mentioned that *“living a warrior lifestyle, these peoples had a rich martial culture. This can be seen in every oral tale, song, epic and many other examples of folklore. Talks about lion-wristed knights, who tear a cut out of pure stone with their fingers, make their prey fall to their knees by feeding their fingers into the flesh of their prey, lift the bull on their head, or knock the bull to the ground with one blow, are widespread among the people. The certain signs of Turkic war traditions are hidden behind those conversations”*.⁴

The history of Turkic heroism has been preserved in the traditions of Turkic epics and has come down to the present day through the art of oghuz-ashiq and akin. Doctor of Sciences on Philology I.Sadig writes: *“If we measure this history by thousands of years, we will not be wrong. It should be mentioned here that Turkic epics are mainly dedicated to the heroism and bravery of individual historical figures, mainly commanders. The people added epics to their names so that their heroes would not be forgotten and to strengthen them among the younger generations”*.⁵

All these qualities have been covered in artistic colors in Turkic folklore and kept their traces. According to our conclusion in this chapter the epics of heroism express our culture of behavior, which is inherited by every Turk and guides his way of life even today.⁶

⁴ Asgar, A.D. Turkic art of war / A. Asker, M. Qipchak. Baku: Yazichi, 1996. p.18

⁵ Sadig, I.H. Azerbaijani epic “Koroglu” / I.H. Sadig. Baku: Elm ve tehsil, Book 1. 2015. 247 p.

⁶ Pashayeva, S.S. Military theme and four elements (primary principles) in the epics “Koroglu” and “Manas” // Al-Farabi Kazakh National University: Philology series. 2020. № 4. p. 157-163

In the next chapter of the first part called “**Military history and martial culture in the epic “Koroglu”**” the military history of Azerbaijan during the 16th-17th centuries is reviewed and the information is given about the artistic expression of the events that took place in those times in the epic “Koroglu”. The mythic layer present in the epic “Koroglu” does not overshadow its connection with history. Although Koroglu, who has mythical features, is presented as a legendary figure, the people accept him as their real hero.

Koroglu created a mythical world in the artistic thinking and mythical imaginations of all Turkic peoples. PhD. E.Abbasov writes: *“The epic “Koroglu” differs from all similar monuments in terms of richness of epic information. This difference manifests itself first of all in the fact that “Koroglu” constitutes a large epic series and rather than a specific history, it preserves the heroic spirit, ethnic emotion and national spirituality of times and epochs”*.⁷

Koroglu, as a hero of an epic, is so close and native to the people that his life and spiritual world that almost all of those who followed Koroglu’s poems and later stories related to Koroglu spoke of Koroglu as a historical figure. The legends about him clearly show it. Although the epic “Koroglu” covers the oral folk activity of the Turkic peoples, its main plot was created in Azerbaijan. The events that happened later became folkloric. Professor S.Pirsultanli basing on the legends wrote that the blood-stained rocks flowing from Koroglu’s wound and the stones that injured the legs of Girat are known today as “Bloody stone” and “Wounded stone”.

As a heroic epic “Koroglu” influenced the creation of heroic epics that came after it. The similarity and closeness in the artistic depiction of individual scenes in our epics such as “Gachag Karam”, “Gara Tanriverdi”, “Gandal Nagi”, “Gachag Nabi”, “Gachag

⁷ Abbasov, E.H. Koroglu: poetic system and structure (based on the Paris copy) / E.H.Abbasov. - Baku: Nurlan, - 2008. - p.4

Suleyman”, “Haji Tagi”, “Gara Soyun”, “Wrestler Israfil”, “Sattarkhan” and others proves it once again.

Thus, although the epic “Koroglu” contains the traces of mythological views, it actually talks about more historical events. Historical lines are so real in this epic that they sometimes confuse the researchers. There is no doubt that history is reflected in the epic. However, this history should never be taken literally. It should not be forgotten that history is depicted in this epic with all its personalities and events through the artistic imagination of the people. It means that the images in the epic are primarily artistic images. However, each fictional image summarizes a real historical hero or heroes. Here, history and art are combined. Analyzing the epic this aspect must be taken into consideration. If a researcher is looking for history in the text, then he should lift the artistic cover from the text, go down to the depths of the artistic images and if he is looking for art, then he should not forget that history lies under that artistic cover.

In the chapter of this part called “*Military history and martial culture in the epic “Manas”*” it is said about the national-aesthetic thinking and moral-spiritual values of the military art of the Kyrgyz people. Kyrgyz Turks also have a very rich oral literature. The works of this literature called “Beybekey”, “Saksakay” and “Shirildah” were first of all poetic heroic stories and were passed down from generation to generation by the ashiks called “akin” and have reached our time. However, the world-famous epic “Manas” occupies a special place.

The epic “Manas” is connected with Kyrgyz political, social, military and cultural history closely. Each character of the epic occupies a certain place in the socio-political and cultural life of society. V.M.Jirmunski, a prominent researcher of Turkic heroic

epics, mentions that the events in the epic “Manas” are mainly the product of the 9th-10th centuries.⁸

Doctor of Sciences on Philology A.Jamil writes: “*Manas*” trilogy is one of the great literary monuments in the history of the artistic thinking of the Turkic people, distinguished by its capacity and strength. This eternal word monument of the Kyrgyz-Kipchak “branch” branching from the Great and Ancient Turkic “trunk” is a living encyclopedia that provides information about our roots”.⁹

We believe that the heroic annals of the Azerbaijani and Kyrgyz peoples, such as “Manas” and “Koroglu”, are works of art that reflect the ways and means of struggle, which are their war traditions and are also carriers of the common moral values of Turkic military art.¹⁰

The second part of the dissertation is called “***The connection of military images and motifs with mythical cults in the epics “Koroglu” and “Manas”***”. It is clear from the part that Turkic military history is closely related to mythical cults. This connection is reflected in the mythological semantics of the military theme in the epics “Koroglu” and “Manas”.

In the first chapter of the second part called “***The mythical roots of martial tricks and weapon cults***” it is called about the cult-like beliefs in the epics “Koroglu” and “Manas” about the types of martial arts, tricks and weapons used at that time.

All types of weapons such as baton, mace, mallet, kokha, stick, pitchfork, sling, sling stone, bow and arrow used in the epics

⁸ Zhirmunsky V.M. Turkic heroic epic / V.M.Zhirmunsky. - Leningrad: Science, 1974. p.71

⁹ Jamil, A. “Manas” peak of all-Turkic folklore (Preface) / Manas: Epic. Baku: Nurlan, 2009. p.7.

¹⁰ Pashayeva, S.S. “Manas” and “Koroglu” roots of Turkic military art // Baku Girls University: Scientific Works. - v.II.2020, № 4, p. 59-64.

“Koroglu” and “Manas” were unambiguously related to the cult of mythical weapons.

Misri and Achalbars, whose names are often mentioned in the epics “Koroglu” and “Manas” were also considered lifelong companions of heroes, friends in battles and long journeys, comrades in arms. Both the sword “Misri” and “Achalbars” are made and given to the heroes, the germs of mythical thought. According to the information given in the "Koroglu" epic, the Misri sword was made from a piece of lightning. Both the sword “Misri” and “Achalbars” are the embryos of mythical thought in making and giving them to the heroes. According to the information given in the epic “Koroglu” the sword “Misri” was made from a piece of lightning. The sword, which was Koroglu’s weapon in the battles, was connected with the heavenly bodies. In the minds of the people who created the image of the sword “Misri”, this weapon was perceived as a saving force sent to people by God-Holy light to save them from oppression and exploitation. In the linguistic studies (by Professor M.Adilov) it was showed that the name of the sword “Misri” is related to Mitra God-Mitr-Mehr. The sword “Misri” in the epic “Koroglu” indicates the existence of Mithraism religious thoughts in the memory and religious thought of the Azerbaijani people. Koroglu is the bearer of a weapon from heaven. This weapon is made of thunderstone. It means that the weapon was sent to him by the God of Thunder. The disappearance of the sword cult results in Koroglu’s lack of mythical patronage.

All of Koroglu’s strength was tied to his horse and his magical sword. If Koroglu put down his sword, it meant the end of his “heroic” life. Koroglu’s putting off the sword Misri from his waist has two meanings, being epic and mythological:

1. It means the end of the Koroglu era in the epic sense. *“If we estimate Koroglu’s sword Misri as one of the last versions of steppe weapons produced from iron and equipped with extraordinary*

*qualities, we can easily evaluate the fact that the rifle replaced the sword as representing the end of an era”.*¹¹

2. In terms of mythical meaning it makes the “death of the hero” a reality. Of course, this is not the physical death of Koroglu as a person. However, this episode means the death of Koroglu as a hero. Because Koroglu was a hero with extraordinary strength. All his strength was tied to his horse and his magic sword. The horse and sword protected the hero from death, owned him and brought him to victory. If Koroglu puts down his sword, it means that his life as a “hero” is completed.

In the epic “Manas” Manas’s closest comrade in arms and the strength of his arms is Achalbars, as we have already mentioned. A pious person named Aykoja presents a sword Achalbars to Manas. He acts as a medium between Prophet Muhammad and Manas. Aykoja waited patiently for five hundred years and finally gave the trust of the Prophet Mohammad to Manas.

In the epic “Manas” fire and light are closely involved in the motif of the sword. It shows the mythical origin of those weapons, their connection with the world of totem protectors and Gods.

In the chapter named “***Army structure, tactics and the mythical military space***” it is said about the epics “Koroglu” and “Manas” provide information about the military history of the Azerbaijani and Kyrgyz peoples in different periods of time - methods of organizing troops, military discipline, strategy and tactics, armament and armor of warriors and their mythological features.

According to the date of its creation, the epic “Koroglu”, which covers the period of the late Middle Ages, also provides information about the military organization of the state and the existing socio-

¹¹ Duymaz, A. End of Bozkır Culture and Koroğlu Epic in the Axis of Horses, Weapons and Alpine // VI International Koroglu Symposium (October 10-12, 2016 Bolu). - Istanbul: 2016, p. 95

political structure. Chanlibel, described as the abode of heroes in the epic “Koroglu”, attracts attention in terms of its mythical semantics.

In the epic “Manas” it is possible to get information about the army structure that existed in the Kyrgyz¹².

In the next chapter of this part called “**Chanlibel as a mythical military place**”, the close connection of the area where Koroglu and his heroes lived, where the training exercises took place - Chanlibel, is also examined with mythological views and interesting considerations about its location and naming Chanlibel are looked through.

Chanlibel, one of the main pillars of the epic “Koroğlu”, gives information about the history of Turkic faith. Although this mountain is of special importance from a geographical and military point of view, Chanlibel is also closely related to mythological views. In Turkic peoples, the mountain is an ancestor, a mythical protector. The mythical view of the mountain has led to thinking of it as an ancestor. Koroglu took refuge in these mountains when he was in trouble and accepted them as his native place. It should be noted that the word “Chen” is derived from the root Chin/Chim/Chen/Chem. It means the place where the sun rises, shrouded in fog. “Ali was once associated with the mountain belief, mountain spirit, mountain God, as well as the Sun and preserved a number of mythical features of these beliefs”.¹³ Chanlibel has collected all sacred elements such as mountain, water, tree and light. Chanlibel is close to the cosmogonic Sky-Father complex, the earth and its related elements, including the Mountain-Mother complex, as it is like a mother that places Koroglu and his braves in her bosom, educates them and as a father protects them from evil forces and enemies.

¹² The epic “Manas” epic / The creator of prose version: K. Yusupov, translated by A.Jamil. Baku: Nurlan, 2009. 290 p.

¹³ Seyidov, M. M. Thinking about the roots of the Azerbaijani people / M. M. Seyidov. - Baku: Yazichi, 2018. p. 229

Thus, the studies show that Chanlibel has epic-morphological semantics as well as history. Chanlibel is characterized as a mythological place in the epics of other Turkic peoples. *“Tahir Kahhar came to the conclusion that Chanlibel, which is considered the home of heroes in its variants in the Uzbek version of the epic “Goroglu”, is a legendary, artistic-mythological place”*.¹⁴

In the chapter of the second part called ***“Means of war and the mythological semantics of the spirit of war”*** the attitude to the used war weapons, the relationship to the mythological roots of the feelings of hatred and confidence in victory when both generals faced the enemy is shown.

Koroglu valued the physical health of his heroes highly, the improvement of their military skills and training: *“In his free time Koroglu would always train with his heroes. Riding a horse, throwing a spear, shooting a sword, holding a shield and shooting an arrow were their professions. They also learned from this teaching”*.¹⁵

One can also meet such descriptions in the epic “Manas”: *“The training soldiers learned to fight with the enemy by riding horses, using spears, arrows and swords, hitting with axes, punching with daggers and preparing the war weapons”*.¹⁶

The horse was the most important tool in the Turkic military system. It was the horse that made the knight a hero. The feeling of love and friendship for a horse occupied an important place in people’s worlds full of myths.

¹⁴ Kahhar, T. The Land of Koroglu: Chembil in Uzbek Goroglu Epics // IV International Bolu Folk Culture and Koroglu Symposium Materials. - Ankara: Akcag Yayinlari, 2015. p.570

¹⁵ Koroglu (epic) / Baku. Lider publishing house, 2005, p.64.

¹⁶ The epic Manas / Prose version creator: K.Yusupov, translated by A.Jamil. Baku: Nurlan, 2009. p. 217

The horse was considered one of the most important attributes in Turkic mythology. Professor R.Gafarli writes that *“In the belief of the Eastern peoples the horse is mostly associated with fire and light. In the poetry of the Muslim Renaissance, it is mentioned that the dawn horses dissolves the darkness by galloping, the Earth turns white, the sky brightens and one day the world becomes enlightened”*.¹⁷

The horse was a tool that saved the hero, took him from the dark world to the light world and was his faithful friend. According to Shaman Turks and ancient Mongols, the horse itself came from the sky with wings.

From the sayings it is known that Koroglu's war horses named Girat and Durat are related to the cult of fire. It is known from the epic that if Koroglu didn't have a mistake, Kirat and Durat would have been fire-winged horses. In the epic “Manas” a motive that comes from the roots of the all-Turkic folklore is observed. Manas and his horse Aghgula are foster brothers. It is impossible to separate Aghgula from Manas. Aghgula and Manas complete each other. Manas's mother Chiyirdi also adopted Aghgula as her child and nursed from her breasts. This episode shows the importance of a role of the horse in the fate of the Turkic peoples. The other horses such as Alpamysh's Baychibar, Koroglu's Girat, Koblandin's Tauburul have also the same peculiarities.

When Manas was a child, he met the winged horses in a cave. Gonurbey's horse Algara had also wings. And whenever he was in trouble, Algara helped his owner. The horses in the epic have preserved the archaic germs of Turk-Mongol epics. In addition to having wings, these horses (Aghgula, Algara, Chalguyrug, Chabadar,

¹⁷ Gafarli, R.O. The great scientist and citizen who revealed the secret of the horse cult in the epic “The Book of Dede Gorgud” / Tanriverdi A. Horse cult in “The Book of Dede Gorgud”, Baku: Elm ve tehsil, 2012. p.5

Tootoru, Achbuudan, etc.) talk and can get fire and food for their owners and loyal friends.

The arrow also has mythical semantics. The arrow is closely related to the semantics of fate. When the brave men were getting married, they shot an arrow and wherever the arrow landed, they made a home for themselves there. Turks believed that the arrows were sent by the God of thunder.¹⁸

Calls played a great role among the means of raising the fighting spirit of the soldiers. For example, Koroglu's roar was the cry of an inner force, a call for freedom. The enemies were afraid of his voice, the brave men were excited, the mountains and the rocks were shaken. Koroglu's roar, who attacked the enemy army, gives more strength to the fighting spirit of the epic. We think that Koroglu's crazy roar is reflected in the epic as a method related to his combat technique, which is an arche-mythological line and has mythological semantics.

After bathing in Goshabulag and drinking from its water, Koroglu turns into an invincible hero and an ashiq. All these abilities and power are given to him by mythical protectors, representing nature elements (water, fire, mountain). Koroglu's roar is a weapon, a means of struggle, presented to him by mythical ancestors. All these qualities and the mad roar associate him with the ancient shaman-hero complex.

The fact that the fighting parties threaten each other before the battle is essentially a verbal fight. Shamans fought with their opponents or black forces through magic words and tried to defeat each other with the magic-mystical power of words. The scares in the epic are images of an ancient shamanic magic word ritual transformed into an epic text. The descriptions of the flag given in the epic "Manas" are not just epic in nature. It has very deep

¹⁸ Mammadli, M. Paradigms of Turkic myth. – Kiev: Panorama, – 2018. p.55-56.

mythological semantics. The ancient Turks had a brigadier, not a flag. The flag appeared in later centuries with the expansion, development of the concept of a brigadier. The religious beliefs of the Turks also played a key role in the emergence of the concept of the flag. The image of the Sun painted on Turkic flags was born from faith in God.

It is clear from the ethnographic sources and epic texts that the ancient Turks considered the military flag to be a living entity. Therefore, in ancient times, even sacrifices were made to the flag.

In the chapter called *“The mythical mother semantics of female heroes”* the fate of the female heroes of both sagas and the mythical features of the mother have been clarified.

In both epics “Koroglu” and “Manas” a number of interesting female warrior characters were created.

In the epic “Manas” Manas has to fight with girls named Garabork and Akilay. Garabork is the daughter of Kalmyk warlord Kayip-danga. One of the other strong female characters of the epic is Saikal. Her meeting with Manas reminds the battles of the Amazon women.

In the epic “Koroglu” the women came to Chanlibel, formed a family based on free love and fought shoulder to shoulder with their lovers against the enemies. Nigar Khanim, Mahbub Khanim, Telli Khanim and others are able to shoot arrows, play swords and ride horses no worse than men.

As in the epic “Dede Gorgud” there is a mythical complex under the entire epic character of the female characters in the epics “Koroglu” and “Manas”. This complex is remarkable for two aspects: 1. As a creative initiate that balances the feminine-masculine power; 2. Woman as mythical mother.

At the same time, the character of Nigar khanim has the features of a mythical mother. This can be seen from the fact that she

does not have her own child. It is known from the epic that Nigar khanim has no children of her own. Eyvaz is her step-son.

In the epos not only Nigar khanim, but also none of the married women who came there herself have children. This reveals that Chanlibel is an epic place with a special meaning, or rather a mythical place. Koroglu is the father of all heroes and Nigar khanim is their mother. The biggest fact confirming it is that Koroglu married his heroes with one another. At the same time all of them allow us to see the function of the mother of the heroes in the image of Nigar khanim. And it is connected with the mythical mother archetype. Just as there is the first paternal archetype in mythiology, there is also the first maternal archetype. Nigar khanim is the bearer of that first maternal archetype.

As for the epic “Manas” the same can be said about the woman of Manas. As Manas was in the role of father for his heroes, she embodies the mythic mother archetype by mothering them.

From the chapter of the second part called “*The cult of the hero and mythical water*” it is known that there is a belief in water in the epics “Koroglu” and “Manas”. The hero gets his strength from the mythical root associated with water. For example, if Rovshan, the son of the Ali whose eye was removed, became famous as “Koroglu” (the blind man’s son) in the future because he drank the sparkling water of Goshabulag, even before Manas was born, Prophet Khizir informed him that a ruler-general would be born who would be able to help his people and create a powerful state. In both epics, the cult “water” defines the heroic motive and the path to heroism. This cult has taken a firm place in the mythical thinking of the Turkic peoples.

As it is seen, this water is water with mythical qualities and the mythical water underlies the creation of the world. Drinking the water of Goshabulag, Koroglu is fertilized again: a hero and an ashik with invincible power is born from the inside the previous person.

In the epic “Manas” the mother-Baybika Chiyirdi, who sacrificed many camels and barren animals in order to have a child, is given the news of her child by Khizir, who carries the meaning of life and drank water from the spring of vitality. He also names the future hero. The resurrection of Manas after dying twice is also closely related to his drinking water from the the spring of vitality of the tree of life. In the published versions of the epic “Koroglu” the mythical-legendary heroes do not appear in Koroglu’s battle life.

Thus, the cult of water, which underlies the re-creation of both Koroglu and Manas as heroes, is closely connected with the military motif in both epics.

The chapter called “The cult of heroic and mythical Bozgurd” is about the wolf cult, which is a symbol of the old Turks in the epic “Manas” according to the date of its creation. In the ancient epics of the Turkic peoples, the wolf or the Gray wolf is presented as the savior, the protector of the Turkic tribes and their ancestor.

In the ancient Turkic epics such as “Bozgurd”, “Argenekon epic”, “Oghuz Khagan epic”, “Töreyish epic”, “Migration” the blue wolf coming out of the light descending from the sky shows the way, helps and thereby implements the will of the heavens.

In ancient Turkic written monuments and epics, the Turks liken their ancestors to a wolf, mentioning that they descended from the “wolf mother”. The concept of the gray wolf is a symbol of success, exaltation and courage in the Turkic belief system”.

The wolf participating in the epic “Manas” acts as a savior. When Manas was still ten years old, while grazing his sheep on the mountain, a wolf from a cliff begins to tear apart and eat their lamb. When Manas quickly tries to catch the wolf, he runs away and enters the dark cave opposite. Manas sees that there are forty men here with winged horses, from whose eyes light falls. Manas asks them if they have seen the wolf. They say that the wolf is one of them and announce that Manas is coming.

From the epics “Manas” and “Koroglu” it is clear that the military theme, battle culture described in the epics took its mythological-archaic semantics and mythological roots from the views on four elements - fire, water, air and Earth.

The third part of the dissertation is called “Mythological semantics of the artistic celebration of the spirit of war and heroism in the epics “Koroglu” and “Manas”. It is clear from the part that Azerbaijani and Kyrgyz folklore has a wealth of genres. Themes and events, cultural and household patterns used in all genres, from epic folklore genres - tales and epics, proverbs and sayings expressing folk wisdom to epics, were expressed in different artistic images in different historical periods.

In the epic “Koroglu” the characters of the horse and the hero are connected by unbreakable strings. The presentation of the sword “Misri” as a substitute for the saz in the epic “Koroglu” undoubtedly serves to highlight the heroic semantics of the epic and the unusualness of Koroglu. In the epic the joint chanting of the hero and his horse is not just an epic chant, but is related to mythical thought. A mythical meaning is hidden under Koroglu’s glorification of Girat. With these songs Koroglu expresses his gratitude to the mythical protector who protects and gives him victories. There are also such mythical ties between Koroglu and Chanlibel, who protects as a mother and hides him.

According to our conclusion, the epic reflected elements of poetic texts and songs, elements of content and form, the harmony of heroism and battle in all its shades.¹⁹

In the first chapter of the third part called ***“The mythical meaning of the artistic-emotional expression of the military theme in the epic “Koroglu”*** it is shown that Koroglu’s heroes are his

¹⁹ Pashayeva, S. Structural poetics of the military theme in the epic “Koroglu” // Nakhchivan: Materials of the Institute of Art, Language and Literature, Nakhchivan branch of ANAS. - 2019. № 2, p. 71.

warriors. These heroes in the epic are generally marked by the name of “**knight**”. In the epic “Koroglu” **knightness** has a special epic meaning. This is the name of the heroic spirit in the epic. But mainly, the images of knight and the spirit of knightness are directly related to the mythical meaning in their roots.

The epic “Koroglu”, which was created in the 16th century, reports that Koroglu had a disassembled, one-rigged instrument “saz”. And the instrument “saz” is a weapon like the sword “Misri”. Koroglu sings his intimidation to the enemy to the accompaniment of the instrument “saz”.

The fact that the saz has the function of a weapon, a means of war, is related to the mythological complex of shaman. The musical instrument played by the shaman was a means of communicating with the spirit world. At the same time, that instrument played the role of a magical influence.

The origins of both musical instruments and melodies in the epic are connected to the military cult and mythical military totems. In the epic the harmony and connection between a person and the instrument “saz”, a military man soldier and military music and musical instruments directly carries a spiritual essence and goes back to the ancient mythological thoughts. In the epic “Koroglu” there is an animistic-mythological connection between the instrument “saz” and the hero, the warrior and the musical instrument.

One of the war tactics reflected in the songs given in the epic “Koroglu” is the wolf game or wolf war tactics.

The wolf is the military protector, military totem of the Turks. The wolf game is one of the methods of defeating the enemy. This is the root of the so-called wolf game, as well as the fact that the wolf patronizes the warriors.

In the epic the intimidations, as we have already mentioned, are associated with the shamanic animistic-magic battle tradition. The black shamans, who descended into the underworld in pursuit of their

stolen sick soul, had to fight here, encountering the guardians of the underworld. Shamans used the magic word ritual at that time.

The events, battles and heroic scenes of the epic live in our legends and narratives.

The legends and narratives about Koroglu, in fact, are the strings that connect him with the mythical world. He gets all his heroic power, either a sword, or a word, from the myth that sustains all the ethnic energy of the people.

In the chapter *“Mythic semantics of the poetic expression of the heroic spirit in the epic “Manas”* the attitude towards the mythological semantics of the hero’s military spirit in the epic “Manas”, the heroic epic of the Kyrgyz people, is expressed.

Creating the portrait of the hero the special artistic principles were used. Acquaintance with his epic biography shows that Manas was born from the desire and wish of Kyrgyz Turks. He is a person who received immortality and irreversibility from the Prophet Khizir, whom the myth “rewarded” with immortality and threw himself into bloody battles for the sake of the freedom of his people and the prosperity of his country with his legendary bravery.

The wise and precious sayings, unique epithets, proverbs, as well as repetitions, alliterations, oaths and beliefs that we encounter throughout the epic are the doors that open directly to the world of myths, which inextricably link every image of the epic, every element of artistic content and form with mythology.

The poetic world of the epic “Manas” is rich and colorful. This folk epic has a unique artistic system compared to other examples of folk poetry. The poetic content of the epic “Manas” is complex and multifaceted. In the epos the traces of shamanic prayers and poetics of shamanic rites can be found in applause, cursing, testaments and eulogies, which have traces of shamanism. Probably, these lyrical types influenced the formation of the epic genre.

In the epic Manas is also referred to as Alp-Manas. The word “Alp” means warrior, brave man, human. The presence of Alpine names (Yigin Alp Turan) in ancient Turkic writings indicates the great and glorious history of this archetype.

In general, the epic “Manas” combines the historical truth and myths. *“The epic “Manas” is a national epic of the Kyrgyz people, spread over large regions in Central Asia. This is a collection of stories that happened to a knight named Manas Khan who lived in the Kyrgyz regions like Oghuz Khan”.*²⁰

Many scenes about Manas’s life (birth, Manas’s forty braves, youth and marriage, etc.) are rooted in Turkic mythological ideas. While examining the texts in the epic the well-known Turkish researcher B.Ogel points out the mythological factor behind a number of events.

Thus, the epic “Manas”, which constitutes the “cultural layer” of world folklore, sheds light on the knightness history of the Kyrgyz people as a branch of the Turkic peoples. The inexhaustibility of the myth is at the basis of the enormity of the epic “Manas”.

The last chapter of the third part called ***“Mythical patterns of the artistic celebration of the hero image”*** again confirms this idea that Manas and Koroglu are the artistic expression and embodiment of the heroic spirit of the people.

The poetic appeal of the epic “Manas” is primarily found in the combination of aesthetic visions of many talented narrators who polished the epic over a period of more than a thousand years. Despite all the epic breadth of the plot about Manas, the mythical scheme continues to keep itself alive here.

The heroes expressed their feelings and emotions on the battle fields through the rich artistic possibilities of music and words. The music and songs expressed in these epics shed light on the history of

²⁰ Ogel, B. Turkic mythology. Volume I. Baku: MBM, 2006. p. 492.

the ozan-ashiq culture, gam-ozan-ashiq line of the Azerbaijani and Kyrgyz peoples and show that they originate from a common root. In the poetry of both characters the interesting examples of the types of poet-ashiq poems were created.

The epics “Koroglu” and “Manas”, which have traces of heroism and courage of our common ancestors, are the highest source of mythical, historical, geographical, ethnographic, social and moral views of the Azerbaijani and Kyrgyz Turks, the greatest books of their native languages. The music and songs expressed in these epics shed light on the history of the ozan-ashiq culture of the Azerbaijani and Kyrgyz peoples, the gam-ozan-ashiq line and show that they originated from a common root - mythology.

In the part of “**Conclusion**” the main conclusions of the research are summarized and it is concluded that the epics “Koroglu” and “Manas” are closely related to the military history and martial culture of the Azerbaijani and Kyrgyz peoples. The epics “Koroglu” and “Manas” contain all the characteristic features of the all-Turkic heroic epic without exception. Their comparative study is of great importance not only for the study of the mythological semantics of the military theme, but also for the study of all the typological qualities of the all-Turkic epic tradition. Both Koroglu and Manas get all their strength, existence, essence from the world of myth. In this sense, the myth continues to live in every element of the artistic structure of the epic showing itself as the source of energy of the heroic spirit.

The main content of the dissertation is reflected in the author's published scientific articles:

1. Issues of cultural heritage in heroic epics of Azerbaijan // Diaspora, transnationalism, trans culturalism and intercultural relations as a new form of social capital / Proceedings of the 6th International Scientific-Practical Conference. – Macedonia, Ohrid-

Vodichi, 2018, January 17-19, p. 180-183.

2. The epics “Koroglu” and “Manas” in the epic-writing tradition of Azerbaijani and Kyrgyz peoples // Proceedings of the 5th International Turkic World Research Symposium. – 2018. October 11-13, Alma-Ata, p. 510-515.

3. Manas and Koroğlu origins of Turkic martial art // Tbilisi: I International Journal Black Sea Social Sciences Symposium, 2019, 24-26 January, p.89

4. Battle traditions in folklore // Baku: journal “Language and literature”, - 2019. № 1 (109). - p. 263-267.

5. The epos “Koroglu” and the socio-political events that gave rise to it, the real personalities that brought it to life // Baku: journal “Philology issues”, 2019. № 4, p. 258-266

6. The structural poetics of the military theme in the epic “Koroglu” // Nakhchivan: Materials of the Institute of Art, Language and Literature, Nakhchivan branch of ANAS. – 2019. № 2, – p. 66-72

7. The poetic expression of the military theme in the epic “Manas” // Actual problems of the study of humanitarian sciences. 2019, - №5, p. 121-124

8. “Manas” and “Koroglu” roots of Turkic military art // Baku Girls University: Scientific Works. – v.II.2020, № 4, p. 59-64.

9. Military theme and four elements (primary principles) in the epics “Koroglu” and “Manas” // Bulletin of the Al-Farabi Kazakh National University: Philological series. 2020.- № 4.- p.157-163

10. Mythical mother semantics of female heroes in the epic “Manas” // Ministry of Education of the Republic of Azerbaijan, Baku State University, Faculty of Philology, materials of the national conference on “Heydar Aliyev’s Ideology of Azerbaijanism in the Context of Philological Thought” dedicated to the 98th anniversary of Heydar Aliyev’s birth. Baku: May 17, 2021, p. 267-270

11. Mythical roots of martial arts and weapon cults in the

epics “Koroglu” and “Manas” // Colloquium-journal, Warszawa, Polska, 2022, №33 (156), s.48-52 // <https://journals.indexcopernicus.com/search/article?articleId=3529061>

The defense of the dissertation will be held on 4 June 2024 at 14 00 at the meeting of the Dissertation Council BFD 1.27 operating under the Institute of Folklore of ANAS.

Address: AZ 1001, the 8th Street, 31, Kichik Gala, Baku, Institute of Folklore of ANAS

The dissertation is available at the Scientific Library of the Institute of Folklore ANAS.

Electronic versions of the dissertation and abstract are posted on the official website of the HAC and the Institute of Folklore of ANAS under the President of the Republic of Azerbaijan.

The abstract was sent to the necessary addresses on 1 May 2024.

Signed for publication: 23.04.2024

Paper format: 60x84/ ^{1/16}

Volume: 20

Issue: 47652 signs