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ON THE RELATIONS OF CLASSIC EPIC TRADITIONS IN DIFFERENT ETHNIC PEOPLE

SOBRE LAS RELACIONES DE LAS TRADICIONES ÉPICAS CLÁSICAS EN DIFERENTES ETNIAS

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ABSTRACT

The epic is the most magnificent source of ethnocultural thought and have come to the fore on a large scale with the power to encompass everything from the initial imagination to the mythological memory, and from there to the later historical and cultural currents. Eastern and European epics are a typical example of this, allowing for systematic analysis in synchronous and diachronic terms. The landscape created by artistic and aesthetic thinking is based on myths, beliefs and convictions, history, ethnic values, moral norms, ancestry and sanctity, settled ideas, and so on, being a reasonable source in terms of including the path of human civilization as a whole. All this creates ample opportunities to come to full conclusions in terms of the course of the historical and cultural process in typological approaches. Thus, the objective of this work is to analyze the importance of epics as a form of expression of the tradition and identity of different peoples as well as a cultural element that serves as a link between them. For this, several similarities of the epics are analyzed through examples, also highlighting how these reflect in the background the social environment of the peoples that originated them.

Keywords:

Epic tradition, Epic, cultural hero.

RESUMEN

La epopeya es la fuente más magnífica del pensamiento etnocultural y ha pasado a primer plano a gran escala con el poder de abarcar todo, desde la imaginación inicial hasta la memoria mitológica, y de allí a las corrientes históricas y culturales posteriores. Las epopeyas orientales y europeas son un ejemplo típico de esto, lo que permite un análisis sistemático en términos sincrónicos y diacrónicos. El paisaje creado por el pensamiento artístico y estético se basa en mitos, creencias y convicciones, historia, valores étnicos, normas morales, ascendencia y santidad, ideas asentadas, etc., siendo una fuente razonable en cuanto a incluir el camino de la civilización humana como entero. Todo esto crea amplias oportunidades para llegar a conclusiones completas en términos del curso del proceso histórico y cultural en enfoques tipológicos. Así, el objetivo de este trabajo es analizar la importancia de la epopeya como forma de expresión de la tradición e identidad de diferentes pueblos, así como como elemento cultural que sirve de vínculo entre ellos. Para ello, a través de ejemplos se analizan varias similitudes de las epopeyas, destacando también cómo estas reflejan en un segundo plano el entorno social de los pueblos que las originaron.

Palabras clave:

Tradición épica, épica, héroe cultural.

INTRODUCTION

The transformation of the myth into an epic in the historical and cultural context, as the most magnificent event of the world's epic memory, stands out with its ability to include the whole paradigmatic and syntagmatic level. Emerging as a code of reality for human artistic thought, the epic is an invaluable resource in terms of embracing the potential between the genre and those between myth and reality. From behavioral rituals to the principles of life, from the established norms of human sanctity to heroism and social imaginations, everything is characterized by the fact that everything is included in one way or another. On the other level, the issue of creating and owning an epic is a fact of history and the fate of nations rooted in human ideals. Rather, it is the content of the ethnos with its natural process that emerges when one pays attention to the examples of the epic.

An epic is a cultural event that has the power to encompass those in ethnochaos and ethnocosmos relations and in the paradigmatic formula of ethnic memory. At its core is the self-awareness and self-survival potential of ethnic consciousness. For example, "The Epic of Roland", "Beowulf", "The Great Edda", "The Little Edda", "The Epic of Kukhulin", "The Epic of Sid", "Tristan and Isolde" and others, maintains ethnic norms as a core in the natural flow. It has been suggested that in the oldest layer of this Anglo-Saxon epic, which has Scandinavian roots (Beowulf - TQ), the protagonist of the tale is the Scandinavian hero Thor, the Greek hero Hercules, and the Sumerian-Akkadian hero Gilgamesh, cleansing cultural hero). The Christian influence on the written version of the epic has also left its mark: *"The original images of mythology and fairy tales have already changed here. For example, Grendel and his mother were given satanic figures, and Beowulf himself was drawn with the image of a savior in Christianity"*. (Gurevich, 1980, p. 168)

In general, the historical destiny of the epic comes to the fore as a philosophy of life and thought of peoples with a rich past. Thus such epics like: "Bilqamis", "Manas", "Jangar", "Oguz Kagan", "Maday Kara", "Uralbatyr", "Edige", "Jorabatyr", "Mahabharata", "Ramayana", "Iliad", "Odyssey", "The Epic of Igor's Regiment", "Shahnameh", "Siegfried", "Beowulf", "Kitabi-Dada Gorgud", "Koroglu", "The Great Edda", "The Little Edda", "The Epic of Kukhulin", "The Epic of Sid", "Tristan and Isolde" have been transmitted generation after generation as a way of people's identity. On the other hand, monuments in their honor not only encompass the original ideas, but also have a tradition of documenting the course of this process. As a kind of history memory and thinking textbook, it is loaded with the function of being an example in all parameters comes

to the fore as a philosophy of life and thought of peoples bound by the notion of supernaturalism.

All this has been transferred to the future in different forms with the aim of understanding and assimilation in different periods of time with the slow flow of history. Therefore, the epic, as well as other examples of folklore (myths, legends, tales, proverbs, parables, songs, etc.), in addition to being the spiritual potential of the ethnos, also express of the power to reflect life's imaginations. Although, the preservation of archetypes and the notions of invariant manifest themselves at the level of the genre as a whole in the epic with more possibilities. In this sense, there is a need to analyze the essence of the world epic environment in several ways:

- a) Information on the content of motives and elements manifested in the epic at the level of mythical time.
- b) Methods of historical artistic perception and presentation of the epic as a genre event.
- c) The problem of the cultural hero in the imagination of the world epic and the picture of its specificity.
- d) The appearance of motivation at the level of myth and reality.
- d) Protection of archetypes and texture of sacredness in the general dynamics of the transition from myth to epic, from epic to saga.
- e) Polyphonic content of ritual and ritual symbols in epic examples.
- g) The sacred preservation of the moral and spiritual clichés of the ethnos in the social imagination.
- f) The image formed by the epic as a whole at the genre level and the nature of its possibility.
- g) World epic experience and contemporary epic tradition, etc.

Taking the above into consideration, the objective of this work is to analyze the importance of epics as a form of expression of the tradition and identity of different peoples as well as a cultural element that serves as a link between them. For this, several similarities of the epics are analyzed through examples, also highlighting how these reflect in the background the social environment of the peoples that originated them.

DEVELOPMENT

The richness at the level of motive, event and plot is connected with the intention to reflect and carry into the future the diversity of symbolism in the image of what happened as a matter of essence of the classical epic tradition, from

molding at the ritual level to expression codes. For example; “Cultural hero motif”, “genealogy motif”, “dragon (or upside down) encounter and battle motif”, “looting motif”, “dream motif”, “sword motif”, “admonition motif”, “wise old man motif”, “The motive of meeting the hero”, etc. as an example, it comes to the fore with a perfect view. *“The typological similarities of many motives, and yet their relatively complex plots, are ultimately based on the artistic generalization of similar social truths and the equal development of public consciousness”*. (Zhirmunsky, 1962, p. 138)

An example of this is “Beowulf”, “Great Edda”, “Song about the Nibelungs”, “Tristan and Isolde”, “Jangar”, “Koblandibagir” and “Edige” which magnificent monuments are connected with the development and diversity that will take place in the course of history by narrating at the level of myths, tales, legends, events, stories, narratives. There are elements of archaic memory, primitive imagination, so subtle and miraculously noticeable that with its solution we are confronted with the sacredness that can shed light on these processes. In general, some features of mythological thinking stem from the fact that “primitive” man cannot separate himself from the natural world around him and transfers his properties to natural objects. This was not the product of man’s instinctive sense of unity with nature, of his spontaneous understanding of nature, but of his inability to distinguish nature qualitatively from himself. Such a naive “humanization” was a “metaphorical” comparison of natural and cultural objects (Meletinsky, 1976).

All of this highlights the epic’s ability to reflect paradigmatic and syntagmatic levels as a cultural phenomenon, and its ability to be a companion to history with the people as the most important. For example, the image of Grendel and the image of the epic world to which he belongs is at the same level in Beowulf, in the Iliad, the Odyssey, the Jangar, the Kitabi-Dada Gorgud, the Maday Kara, the Oguz Kagan. Is it the same, except for some differences? In all parameters, both in the types of heroes, and standing on the opposite front with the hero, or rather in the ranks of the enemy, epic give a generalized picture of the past and the reality of the past, which has an existing historical memory and lived. *“They are objective relations between literary events determined by the conditions of kinship, or by the conditions of the similarity of social and ideological reality, are similarities”*. (Focht, 1974, p. 414)

A whole detail in the space and time plane comes to the fore by defining the figurative formula of historical memory. Spatial differences in themselves, perhaps, in essence, give grounds to think of the differences in time periods as one side, but what is happening is that in a complex way,

it is time to go to the old depths. Let’s see an example (Bayat, 1993, p. 124):

At that time there was a forest there.

Many large and small rivers flowed from it.

There were a lot of wild animals and flying birds.

In the forest lived a giant Kiat,

He ate horses and men.

It was a very large predator.

The landscape revealed by the historical and cultural current inevitably adds to the additions of the narrator’s thoughts from the earliest to the written time in the textual information. In general, this has always been considered as a characteristic feature of folklore.

On the other hand, the analysis based on the historical course of artistic thought reveals a model of similarity of perception and expression of the world. Because the most perfect source that the general flow of initial imaginations can carry to the present day is connected with those in the epic environment and is the basis for determining the essence of its expressiveness. The image he identifies in the body of the saga reveals in its marked model and content the power of being able to shed light on great times with a single word and expression, and sometimes with a small stroke or episode.

Ditz’s observations on the Kitabi-Dada Gorgud and the Odyssey, and his subsequent extensive analysis of various aspects, are an expression of the growing interest and sensitivity to the rich layers of history itself. From the birth of heroes to their upbringing, from their extraordinary strength and ability to their contribution to the order of society, and even their survival from various calamities, a variety of events and episodes are typical models of the philosophy of life and understanding from the deepest layers to the Middle Age.

For example, in the image of the hero and his weapons, the main weapons of the heroes of “Dada Gorgud” are the weapons needed to attack. In the same way that no one can shoot the bow of the hero Odyssey in the Odyssey epic, no one can shoot an arrow except himself from the bow of Bamsi Beyray. With the pull of the bow, both the strength of the hero and the quality of the production of the bow were given. The arrows are “raven-tongued arrows”, of which there are eighty in the bow of the great heroes. Although it is not clear why they turned, it is known that most of the ends are made of iron wood. The work also talks about the “six-pointed star”. This is one of the gifts they brought to Bamsi Beyra from the Roman land

(Sultanli, 1971). In all parameters, the ability to assess the different abilities, skills and conditions of the protagonist, the inner harmony in itself is complementary to each other, but also in the current situation as a matter of social order. The information provided by the saga in the example of Beyray's way of life, who was born with great difficulties and with the applause (blessing) of the grooms, draws attention to his future life, upbringing and formation goal.

In epic thinking, when we pay attention to the heroic period from the birth of the hero to his heroic period and the general picture of the events that took place in this period, we can see the whole picture of the solution of the fateful problems of a certain ethnos. The seahorse, the white dusty bow, and the six-pointed star brought to the kidneys are in themselves certain labels of the hero's future activity. Based on this, it is important to note that the brain is responsible for all behaviors.

In the world-famous "Koroglu" epic, we encounter the concept of heroism, which sits in the same archaic model of memory, regardless of place and time. As the event of the pre-heroic stage, the "Supreme Man's Arm" prepares in its womb all the contours of the path to heroism. Thus, the first goal plays a key, leading role for the subsequent heroism. In a way, it is a preparatory stage for Koroglu's subsequent activity, but also a starting point for the bravery to be shown. Koroglu's Kirati, Durati, the Egyptian sword, and the mad sturgeon are brought to attention as an example of integrity and inaccessibility that will complete his heroism. Koroglu's sword symbolism is expressed when:

"For seven days the master made a sword out of stone. As soon as the sword was ready, the master looked at the sword, what a sword. The master's sword caught his eye. So when the promise was fulfilled, Ali came for the man's sword, and the master did not give him his sword, but gave him a separate one. But Ali had taken the man's case firmly in advance. Without saying a word, he took out the hand of his pocket and pressed the edge of the sword. The master saw that Ali would not be able to be deceive it, so he gave him his own sword. Ali took the sword and came home. But he did not say anything about it to his son Rovshan. So, Rovshan saddled Girati and Durati and dragged him to his father. When the man saw everything ready, he entered the house, took the sword from where he was hiding and gave it to his son Rovshan and said: ***"Rovshan, take this sword and tie it around your waist. This sword is not like the swords you see. This sword is called a lightning sword"***. (Tahmasib, 1956, p. 29)

"Koroglu" is a classic example of the richness of culture, spirituality and history of the people. Basat's seahorse

and Koroglu's Girati and Durati, as well as the memory and imaginary connections between Koroglu's sword, Egyptian sword, Basat's six-pointed bat and Koroglu's mad sturgeon, act as symbols of the heroic flow of history.

Manas' epic, as an example of the world epic tradition, is marked by the same system in terms of the presentation of heroism, but also by the ability to keep the ethnos on its feet at the level of different motives and events. The myth in the saga, the legendary plot and motifs, and its functional role within the text, reveals the intention to include it, while focusing on the processes of the mythical-historical flow.

For example, Manas's encounter with forty chilts, a horse, a sword, etc., which is considered unusual and stands behind the hero. All are lines that manifest themselves in epic thinking. His attack on the Kalmyk people, his march to China and his heroism on various trips were aimed at restoring the broken order and justice. The arrival of the Kyrgyz people from Altai, their longing for their homeland, Manas's separation from his father and coming to Fergana, and so on, all of which clarify the essence of the hero's struggle for great ideals.

The social formula listed in the examples reveal the irreplaceability of the epic as a form. From the birth of a hero to a different world, to the first steps in life, as well as to the recognition of his bravery as an outstanding warrior, the courage of the people as a whole carries the image of life and struggle into the future.

In all its essence epics like "The Celtic Epic", "The Epic of Kukhullin", "Beowulf", "Songs about the Niberlungs", "The Epic of Roland", "The Epic of Sid" and others forms a perfect picture, focusing on the European epic environment and at the same time those who stand in its genealogical system. King Nuadi, the struggle of King Bress, according to the fortune teller George, the Celts in the IV-III centuries, the geography of distribution (present-day Spain, Northern Italy, South Germany, Britain, Hungary, etc.), the Irish epic environment, fairy-tale singers (flids and bards), etc. is a reasonable source about.

This idea of the Celtic saga, repeated in various forms in the saga of Kukhulin, in Beowulf, and in the Songs of the Niberlungs, also reveals the imaginary formula of the historical and cultural process. For example, Kukhuli (son of Dextin, sister of King Konobar of Ulad and son of Sualtm, god of light) was distinguished from childhood by his extraordinary abilities (overcoming 50 at the age of 5, killing attacking dogs at the age of 7), learning martial arts from a woman named Schatakh, with his friend Ferdiad and so on. This highlights the historical landscape of the Irish epic environment. The series of "Epics of Finn" is another

example of the essence of epic thinking and is connected with the purpose and goal of the struggle in various aspects.

On the other hand, the miraculous journey and miraculous birth, as well as the notions of a “paradise country” manifested in the sagas, are in all their formulations linked to the desires and aspirations formed in the memory of the struggles that took place in the primitive imagination. The epic, with its kind of potential, is always rooted not only in the struggles, but also in its imagination, in the struggle of the ethnos. For example, the appearance of thirty years as three days in the saga “Bran’s voyage” is connected with the idea of “paradise country”. The idea of a “paradise country” is entirely loaded with the possibility of an order that can manifest itself in epic examples, and the role of the protagonist as the founder of this order.

“The first ancestors are considered to be the first parents of tribes and clans, they model the tribal community as a social group, are mythological characters who teach craftsmanship and art. They follow social and religious rules, ceremonies and holidays, marriage rules, and so on” (Meletinsky, 1990, p. 638). In the essence of the epic, everything that exists in the layers of content as a whole takes place by loading the ethnic memory and its cultural imagination, but also by bringing to the fore the problem of the cultural hero as can be seen in “Edige” (Sidakhmetova, 1991; Reichl, 2007; Shehriyar, 2020;), “Manas” (Orozbakov & May, 2004), “Kitabi-Dada Gorgud” (Arasli, 1978), “Koroglu” (Tahmasib, 1956), Koblandibatur (Anonymous, 2017), Beowulf” (Talbot Donaldson, 1975) and so on.

In general, the epic is a chronicle of the history of honor and heroism of the people and stands out for its ability to shed light on all periods. In Beowulf, too, Beowulf’s character and his generosity, his struggle against Grendale, are characterized by the desire to embrace the heroic imaginations of the ethnos. Grendal (monster, dragon) is a generalized image of the enemy that the people face at some point. Regardless of the level at which it manifests itself in different nations, it contains essentially the same image. For example, the “Basat // Tepegoz confrontation” in “Kitabi-Dada Gorgud” and “The Boy Who Killed Basat Tepegoz” are a classic example of this.

In Beowulf, for example, Beowulf saves the Basat tribe from trouble while in the epic Kitabi-Dada Gorgud something similar happens. Tursunov (1975), tried to identify similar plot similarities in the folklore texts of the Turkic peoples and noted that there were eighteen examples of this in the Kazakhs. The existing examples, in essence, factualize the connections in human civilization and the stereotypes

in its dynamic landscape. For example, *“Odysseus’s escape from the cave concludes his salvation. However, after being saved, new events begin between Tepegoz and him. These events are given in the last three qualities. Each quality is in itself adorned with Eastern fiction and miracles”*. (Sultanli, 1971, p. 70)

As can be seen, the image defined by the upside-down eye in various forms is entirely linked to the idea that historical events contain the enemy. Examples of epics, as well as myths and stories carried in memory, are based on a remarkable texture. In general, the philosophy of existence and life of the ethnos as a whole is transferred to the future as a tradition in the epic environment. Peoples learn about history, memory, thought, spirituality and culture, and so on. They look for everything in it in the sense and bring it to the forefront as the main thing. “Bilgamis”, “Manas”, “Tristan and Izolda”, “Beowulf”, “Jangar”, “Kitabi-Dada Gorgud”, “Koroglu”, “Jorabatir”, “Alpamish” are classic examples of this, which have gained immortality.

Also, the paradigmatic level of the epic, is like a textbook of ethics, morality and history of the ethnos. The texts of the sagas has been transmitted as an invaluable object for centuries, gaining a kind of grandeur. They have become a source that reveals the philosophy of existence and life of the people as a whole. *“Historical facts, artistic materials, linguistic facts, the development of archeological finds, are the main directions in the study of general genesis”* (Allahmanli, 1998, pp. 20–21). For example, Edige-based researchers consider it to be *“one of the most valuable sources of direct information about the history of the Juji people”* (Seleznev, 2009, p. 7). The story of Edige’s grandfather, father and himself in the saga draws attention to the miraculous birth that exists in the popular imagination which act as the basis for the beginning of different qualities of the hero as for example justice and honor. For example (Shehriyar, 2020):

If I don’t do what I say,

If I don’t get revenge,

Grandpa Tokles giving my grandfather

Let Edige step dry!

Apparently, what Edigen says as a hero, and the steps he takes to be loyal to his word and seek revenge on the enemy, are far from accidental, expressing any ulterior motive. In general, there are enough typical moments in the heroic and epic environment that reveal the purpose and goal of the warrior, and the people are inclined to live it as a value in all its details. The oath of the hero is performed at the ritual level in front of the people (or in

front of comrades-in-arms). Edige also curses himself if he doesn't do what he says, and says, "Let Edige's name dry up."

"Chorabatir" is one of the great examples of the saga, with the opportunity to show the same content and imagination. Chora's father, Narik, lost his parents at an early age and his two brothers lived in slavery. Issues such as the Khan's grazing until the age of twenty-five depend on the content of the saga at the level of individual episodes. For example, Narik's words: "Mr. Khan, I do not need to talk about the price. I'll treat you until I'm 25. But when I turn 25 years old, I'll choose a horse from the herd. You will sew a set of new clothes for me. You can buy me a girl wherever I want". And when Narik is up to 25 years old Mr. Khan says: "Narik, you worked until you were 25 years old, now take what you want from me".

The images, which are reflected in the level of Narik's abilities and skills, diligence, intelligence and ability, in one way or another appear in all aspects of his son Corabatir. The closeness between Narik (in "Chorabatir") and Ali Kishi (in "Koroglu") with certain moments comes to the fore in terms of the saga tradition as a continuation of each other in the example of living conditions. We read in the saga that "when he reached the edge of the village, he met an elder on a white horse. Narik greets and the elder greets him. Narik also kisses her hand and they talk.

Elder: -Where are you going, Choram? He says.

"I'm looking for a wife," he says.

Elder: -"Look, your friend is the daughter of the cook Menli-Sulu." (Gasimov & Allahmanli, 2003, p. 51)

Those in the example of Narik // Chora are connected in one direction to the historical tradition in the example of Kazan khan // Uruz bey, Ali kishi // Rovshan. Because historical memory comes to the fore with the mobility of invariants and its transmission mission. In general, there is no second form that would reflect the existence of the peoples of the world, as well as part of it, *"the Turkic peoples as much as the epics." This was not only a matter for the Turkic world, but also for the form itself. Unlike other forms, in the sagas, history is marked by a strong leadership. Historical events, the traditions and life of the people, appear within the framework of an epoch and, in general, beyond it. Chronicle writing, historical events in nations with the feature of preserving official documents, the saga stands out as a direction. However, for the older periods of the Turkic peoples, the issue of chronicles, writing, and the issue of documenting all that happened was very small, perhaps invisible". (Allahmanli, 1998, pp. 22-23)*

On the one hand, they are the basis for the emergence of these conclusions at the level of the existing ones, on the other hand, they are related to the people's artistic thinking and the desire to realize the idea of life (existence) and carry it into the future. Another issue is related to the spirit of the ethnos and the instinct of self-preservation, which is a tradition in the world experience in the form of an epic. As it is known, creating an epic is not a matter for every nation.

All this draws attention to the richness of the epic and the purpose of transporting what is in its text as a matter of substance. The imagination formed in typological approaches reveals that everyone from Bilgamis to Beowulf, from Tristan and Izolda to Koroglu, from Kitabi-Dada Gorgud to Edige are bound to the same idea, despite some small differences. . Examples in the European epic environment include, for example, the Celtic saga, the saga of Kukhulin, the Beowulf, the songs of the Nibelungs, the Edda, the saga of Roland, and so on, where each is defined by its content and its ability to encompass the historical flow. For example, European epics depicting pre-Christian events are derived from the sources of the Rhine, Seine, and Danube rivers in present-day Spain, northern Italy, and Britain. It is aimed at covering the events and processes taking place in the territory of Hungary. Even the III-VIII centuries are characterized in research as the period of the emergence of Irish epics.

The mythological current brings to the fore the processes taking place in the European environment in different ways in the epic as a memory event. A typical example of this is the image of the tribe of the goddess Danu in the Celtic Epic. These examples, which are based on the expression of the war waged by the Danu tribe with other tribes, draw attention to the process of settlement of the Celtic tribes. During the battle, the chief of the tribe lost his arm, and this deprived him of the right to be king. Bress, who came to power, came to the fore with her cruelty to the Danu tribe, and the people were in agony. Wearing the silver arm of the blacksmith, Nuadi returned to power and became the guarantor of the people's well-being.

The content of the epic as a cultural event aims to reflect what is happening at all levels in all its aspects. It is connected with the idea in "Kitabi-Dada Gorgud" that "the government should not take it away from anyone else on the Rock, and will continue until the end of time". As can be seen, in all the examples of the epic, *"just as the heroes of the tribe fought against the enemies of the tribe, so they fought to the death against these supernatural beings; for example: Hercules (Greek hero), Beowulf (English hero), Siegfried (hero of the Nibelung epics), Basat, Malik Mammad and others. These epics inspired*

people to struggle and heroism, and gave them confidence in a just victory” (Sultanli, 1971, pp. 61–62). All this in itself draws attention to the general dynamics of the historical and cultural flow, the desire to show that the process is tuned to high ideals.

CONCLUSIONS

The epic, which is a marked word model of ethnic memory. As the most magnificent source, is connected with a magnificent function in terms of clarifying the processes that have taken place since the first imagination as well as the general picture of the historical and cultural flow. Observations and analyzes are an invaluable source for clarifying, in all their function and essence, what characterizes human civilization from ancient times to the present day. All this necessitates the need for work to be done by focusing on a broader aspect of analysis in synchronous and diachronic approaches, and puts their clarification as a goal of literary-theoretical thought.

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