



THE PROBLEM OF HISTORICITY IN THE EPIC: ARCHETYPAL THINKING AND EPIC TRADITION

Destanda Tarihsellik Sorunu: Arketipsel Düşünce ve Epik Gelenek

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Abstract

In the article the attitude of folklore to historical reality is involved in the analysis in the context of epic thought. In the context of scientific-theoretical approaches about the problem the issue is brought to the center of the attention, it is mentioned that historicity in folklore is not at the level of simple description. It is determined that historicity in folklore is an integral part of archetypal thinking and should be understood in the context of the traditional attitude of collective activity. Therefore, the approach to the events or images described in folklore in the context of simple historicism does not justify itself. The importance of the approach to historicism in the context of more archetypal thoughts and meanings is put forward in order to reveal the essence of the issues. At the same time, it has been revealed that the approach to the concept of historicity in folklore has certain characteristics in terms of the poetic characteristics of different genres. In the research, examples of epics, which have a special capacity for time, were selected as data among the types of folklore narratives. In the article along with the heroic epics such as “The Book of Dede Gorgud”, “Koroglu”, love eposes are involved in the study and various aspects of folklore and history relations are identified. The investigation of folklore and history relations through heroic and love epics was carried out on the basis of the archetypes method in the context of comparative method.

Keywords: Epic, Historicity, Archetype, Epic time.

Öz

Makalede folklorun tarihsel gerçekliğe karşı tutumu destan düşüncesi bağlamında tartışılmıştır. Araştırmanın amacı, bilimsel-teorik yaklaşımlar bağlamında folklor tarih ilişkisi üzerine tartışmaları konu edinmektir. Bu bağlamda folklor ve tarih ilişkisinin basit anlatım düzeyinde olmadığı öne sürülmüştür. Folklor tarihselliğinin arketipsel düşüncenin ayrılmaz bir parçası olduğu ve kolektif yaratıcılığın gelenekselliği bağlamında anlaşılması gerektiği tespit edilmiştir. Dolayısıyla folklor anlatılan olay veya imgelere basit tarihsellik bağlamında yaklaşımın doğru olmadığı belirlenmiştir. Bu açıdan folklor ve tarih ilişkilerine arketipsel düşünce ve anlamlar bağlamında yaklaşımın önemi öne sürülmüştür. Aynı zamanda folklor tarihsellik kavramına yaklaşımın, farklı türlerin poetik hususiyetleri açısından belirli özelliklere sahip olduğu da ortaya çıkarılmıştır. Araştırmada halk bilgisi anlatım türleri arasında zamana karşı özel bir tutuma sahip olan destan örnekleri veri olarak seçilmiştir. Makalede “Dede Korkut Kitabı”, “Koroğlu” gibi kahramanlık destanlarının yanı sıra aşk destanları da araştırmaya dahil edilerek folklor ve tarih ilişkilerinin çeşitli yönleri tahlil edilmiştir. Folklor ve tarih ilişkilerinin kahramanlık ve aşk destanları üzerinden incelenmesi karşılaştırmalı yöntem kapsamında arketipler yöntemi esas alınarak gerçekleştirilmiştir.

Anahtar Kelimeler: Destan, Tarihsellik, Arketip, Destansı zaman.

Introduction

Speaking about historicity in folklore, one should not forget that there is also a historical school among the schools of folklore-study and as it is seen one of the main directions of ideas

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of this school is based on the issue of reflecting historical events of oral folk literature. Of course, no one doubts that oral folk literature reflects historical events. But the question “How, in what form does folk literature reflect historical events and are there any differences among folklore genres in reflecting historical events?” not everyone answers the same question. The representatives of the historical school are not very interested in the reflected levels and forms historical events, they also look for the expression of historical events in genres of lyrical types at the same level that they are looking for in genres of epic types, without knowing it important to take special account of the uniqueness of the genres. Failure to take into account the uniqueness of folklore genres in the issue of historicity is regarded as a mistake of the historical school in folklore studies. It is believed that historicity is associated with narration, epic, fairy tale, etc. it manifests itself more vividly in such genres, but this prominence is not able to change the poetic system of those genres, on the contrary, the description of historical events and historical figures obeys the poetics of the genre. If we want to talk about the genre of the epic, in which historicity is clearly felt, we should note that quite a lot of scientific ideas and considerations related to the consonance of both eposes “Dede Gorgud” and “Koroglu” with historical events and historical figures have been put forward.

Folklore and History: Approaches and Problems

One of the authors is Kh. Koroğlu, who put forward interesting considerations on the issue of the epic “Dede Gorgud” and historicity. According to his opinion, the historical stage reflected in many parts of the epos “Dede Gorgud” has in common with the period of the Seljuks’ march (the 11th century) (1999: 161). Kh.Koroglu considered Dede Gorgud and Salur Gazan the historical persons according to the work “Shejereyi-terakime” by Abulgazi. If most of the events reflected in the epic “Dede Gorgud” surrounding the period of the Seljuk campaigns, it is assumed that Dede Gorgud and Salur Ghazan lived three hundred years after the Prophet Muhammad, then it turns out that we should limit the activities of those historical figures described in the epic with the 10th-11th centuries. But can we limit it? How can we limit the activities of Dede Gorgud with the events of the 10th-11th centuries, when in the first sentence of the epos the “ozan” tells about the life of the “hero” named Gorgud Ata at a time close to the time of the Prophet Muhammad? The information told about Salur Qazan in the epic does not allow to attribute his activity to a specific period yet, just like the activity of Dede Gorgud. For example, in the epic one of the epithets of Gazan Khan – the epithet “Lion of the Amit lineage” - points to such a historical event as the capture of Amid (Diyarbakir) by the Aghgoyunlu, which took place not at all in the 10th-11th centuries, but in the 15th century. Sometimes one can meet the moments when Gazan Khan was resurrected, associated with events much earlier than the 10th-11th centuries in the epic. For example, talking about “seeing the face of the Prophet” by Bukduz Amani, who was one of Gazan Khan’s comrades-in-arms, means talking about the fact that Gazan Khan like Dede Gorgud lived in the time of the Prophet. As we mentioned, such facts show that it is not possible to limit Gazan Khan in the epic with Gazan Khan, who was the seventh ruler of the Hulagus (the 13th-14th centuries). There is a very simple reason for the contradiction between the hero of the epic and the historical personality, or rather, the fact that, unlike the historical personality, the hero of the epic is associated with historical events spanning several centuries. The reason is that the epic is not a history book, but an epic. The epic, folklore as a whole, has its own rules and neither a single history nor a

history book is able to change these rules. Even the most magnificent and impressive historical event is reflected in folklore precisely in accordance with the requirements of folklore itself. In the epic, one of the leading genres of folklore, the main requirement and condition due to the historicity is the adaptation of historical reality to epic reality. If the historical reality consists of events occurring within the specific time and space, it is very difficult or impossible to look for such concreteness in the epic reality. According to B.N.Putilov's opinion, the epic world doesn't model the specific historical epoch from the life of society, covering real events and people, social relations and everyday landscapes, but a complex of general ideas of the people about their past (1988: 8). The epic narrator recognizes two times: his own time and the time of the epic heroes. The mention of real identity and real place names is not able to concretize the time in which the heroes of the epic live. The performing artist presents the time of the heroes of the epic as the completely different time from the one in which he himself lived. No doubt, this period is a time full of conditions and such conditions that the heroes of the epic are associated with events spanning several centuries.

Manifestation of History in Folklore: Archetypal Thinking and Epic Tradition

In order to distinguish the time of the heroes of the epos the "ozan", who told the stories in the epic "Dede Gorgud" uses the known expressions such as "ol zamanda" ("that time"), "Oghuz zamanında" ("Oghuz period"): "*Ol zamanda bəglərin alqışı alqış, qarğıışı qarğıış idi. Duaları müstəcəb olurdu*" ("That time the gentlemen's applause was applause and their curses were curses") (The Book Of Dede Gorgud, 2000: 54). The difference between the times when Ozan said "in that time" and "today" is shown in the fact that Allah, through the prayers of the gentlemen, gave a son to Baybor bey and a daughter to Baybejan bey, in other words, in the unusualness of the heroes of the epic, in their connection with the divine world. The most important sign of connection with the divine world the "ozan" sees in the invincible courage and speaks of such courage as the most important event of "ol zaman" ("that time"): "*Oğuz zamanında bir yigit ki evlənsə, ox atardı. Oxu nə yerdə düşsə, anda gərdək dikərdi*" ("If a brave man got married during the Oghuz period, he would shoot an arrow. Wherever the arrow landed, he would build a house") (The Book Of Dede Gorgud, 2000: 57). Even the most ordinary details of the wedding-ceremony, which Ozan called "Oghuz time", are aimed at expressing bravery and heroic deeds. Not anywhere, but exactly where the arrow fell, the construction of the house of the new groom was presented among the distinctive signs of the time. Among the distinctive signs of "that time" the ozan sometimes touches on issues that, at first glance, do not concern bravery-heroism: "*Ol zamanda oğul ata sözün iki eləməzdi. İki eyləsə, ol oğlanı qəbul eləməzlərdi*" ("At that time, the son would not object to the word of the father. But if he did, then he was not accepted as a son") (The Book of Dede Gorgud, 2000: 68). As it is seen, the ozan is talking here about the relationship between father and son in "that time". But paying attention to the text, it becomes clear that speaking about the father-son relationship is indirectly aimed at beginning the conversation about heroism: "Kazan Khan advises his son Uruz, who has no experience in drawing a sword and shedding blood, to go to the top of the mountain with forty brave men and watch and learn how his father fought with the enemy. Although he listened to the advice and went to the top of the mountain with forty companions, soon Uruz could not hold back and had to go into battle. The fact that the son who

does not care about his father's word is suddenly taken away from his thoughts is to express his fearlessness more prominently. With the mentioned episode, the ozan wants to say that "at that time" the son could leave his father's word only for the sake of protecting the honor of his parents (the word country in a broad sense). Ozan shows a special interest in conveying the fact that "that time" is the time of true courage through contrasts. To listen or not to his father's advice is, in fact, Uruz's unique contrast example and one can find such examples in many other episodes of the epos: "*Ol zamanda Oğuz yigitlərinə nə qəza gəlsə, uyxudan gəlirdi. Qanturalının uyxusu gəldi, uyudu*" (At that time, every trouble happened to Oghuz heroes because of their sleep. Ganturali wanted to sleep, he felt asleep") (The Book of Dede Gorgud, 2000: 84). When the ozan says "to have trouble because of the sleep", he mentions the fact undoubtedly that the Oghuz hero men were in the hands of the enemy because of their sleep. In the part of "Being prisoner Salur Gazan removes his son Uruz from the jail" Salur Gazan was arrested by the enemies by falling asleep. To sleep like a stone and not being able to wake up is, of course, an expression of inactivity. It is no coincidence that the Oghuz people call too much sleep "little death". Inaction – "little death" contrasts with bravery. But in the lower layer of this contrast, in fact, Ozan glorified the braveness. The description of sleeping like a stone and not waking up for hours or even days is that Ozan talks not about the Oghuz brave man sleeping at his home, but about sleeping in that form near the enemy. As we mentioned, sleeping deeply within two steps of the enemy means not being afraid of the enemy at all (Kazimoglu, 2006: 188). Just as in the story of Uruz not being loyal to his father's word and joining the battle, Ganturali's falling asleep near the enemy border and waking up with difficulty after Seljan khatun's call is a unique sign of braveness. Such episodes play a great role in showing that the Uruzs and the Ganturalis lived in a time of extraordinary braveness.

Unusual epic time is typical for the epos "Koroglu" as well as other epics. In order to show that Koroglu and his heroes live in an unusual time, the ashiqs use the part of "Koroglu's old age" skillfully. Talking about the old age becomes a way of remembering the days of youth. In fact, this tradition also comes from the epos "Dede Gorgud". In that epic the introduction of Gorgud Ata as an old man provides an opportunity to look at the great past - a rather long time - through the eyes of an eyewitness, when the Oghuz heroes galloped on horses and played with swords: "*Dədəm Qorqut boy boyladı, soy soyladı, bu oğuznaməyi düzdü-qoşdu, böylə dedi:*

*Anlar dəxi bu dünyaya gəldi, keçdi,
Karvan kibi qondu, köçdü"*

(Translation: "Dede Gorgud created this epos and said: There are many moments in this world, Those moments passed as a caravan") (The Book Of Dede Gorgud, 2000: 44).

This passage taken from the end of the first part shows that Dede Gorgud speaks about both Bayindir Khan and Dirsas Khan, as well as Bugaj, whom he named, as the heroes of the past:

*"İmdi qanı dedügim bəg ərənlər!?
Dünya mənim deyənlər!
Əcəl aldı, yer gizlədi,
Fani dünya kimə qaldı?"*

(Translation: “Hey, Lords, who told that the world is theirs, the fate got and the ground hide, whose is the mortal world) (The Book of Dede Gorgud, 2000: 74).

This idea, which is repeated at the end of the parts, is on the one hand to show that everything is temporary, that no one will hold the world and on the other hand, it is to regretfully report that now - in a time when everything has become common and cheap, there are no “brave men”. In our opinion, Koroglu’s old age also has a similar function like to Dede Gorgud’s old age. Combining heroism and love Koroglu turns around in old time as if he were the poet of the ozans Dede Gorgud:

*“...Axır əcəl gəldi, yetdi hay-haray!
Çəkdiyim qovğalar bitdi hay-haray!
Tüfəng çıxdı, mərdlik getdi hay-haray!
Mənmi qocalmışam, ya zəmanəmi?
Koroğluyam, Qirat üstə gəzərdim,
Müxənnətlər başın vurub əzərdim,
Nərələr çəkərdim, səflər pozardım,
Mənmi qocalmışam, ya zəmanəmi? ”*

(Translation: “... The end has come, there is much hue and cry, my fights are over! The gun is out and the courage has gone, am I old or the life? I am Koroglu, I always rode a horse, I killed the enemies, I defeated the enemy army, am I old or the life?) (Koroglu, 1982: 314).

At the time when the gun appeared and the worst period came, looking at yesterday from today and longing for it Koroglu brought to attention the greatness of the times when brave men played swords and rode horses.

As it is impossible to limit the heroes of the epic to specific historical figures, it is also impossible to enter “that time” in the epic into the specific time. As epic heroes are ideal heroes, the “that time” in the epic is also an ideal time. The epic performer introduces the stories in the form of stories about the ideal heroes and time. Either they have more or less connection with history, all heroes and stories serve to express the epic world model in the heroic epic. The epic world model is defined by three main factors: the native land, the enemy and the hero fighting for his native land. In the epic “Dede Gorgud” the native land is the region Oghuz clan, the enemies are infidels and the heroes fighting for their homeland are the Gazan Khans, Beyraks and Ganturalis, who cannot be limited to any historical figure. Based on the mention of the name of Gipchak Malik among the infidels, researchers conclude that there are historical traces of the Oghuz-Pecheneg wars in the epic “Dede Gorgud” (Tahmasib, 1972: 34, 154; Jafarov, 2007: 54). However, the connection with the Oghuz-Pecheneg wars or the Oghuz-Georgian conflicts cannot change the epic world model that is typical for heroic epics in the epos “Dede Gorgud”. It means that the epic world model does not follow history, but history follows the epic world model and finds its possible expression in this model.

The model of the epic world, which we can observe in the epic “Dede Gorgud”, is similarly manifested in the epic “Koroglu”. In the epic “Koroglu” the function of the Oghuz region is carried by Chanlibel, but the function of infidels is carried out by the betrayers, while the functions of Gazan Khans, Beyrak and Ganturali are carried out by Koroglu and his heroes.

Compared with the epos “Dede Gorgud” the epos “Koroglu” was created later, so it should be easier to look for the historicity in this epos (“Koroglu”). Indeed, in the epic “Koroglu” the researchers identify many episodes and images that resonate with historical events.

The outstanding compiler and researcher of the epos “Koroglu” M.H.Tahmasib not only called Koroglu, but also Eyvaz, Demirchioglu, Deli Hasan, Kosa Safar, Belli Ahmad, Tanritanimaz and others, the images such as Hasan Khan, Hasan Pasha, Alamgulu Khan, Bolu Bey and others connected with the historical events and historical figures. M.H.Tahmasib even tries to identify specific prototypes of some images. Based on the conclusion “the epic is created by the folk artist” M.H.Tahmasib connects Koroglu with a folk master named Koroglu: “We think that the foundation of the epos “Koroglu” was laid during the glorious peasant movement of the end of the 16th century and the beginning of the 17th century. When it was first created, it was undoubtedly a much smaller epic than it is today. Though we don’t have a document to prove it, we think that the name of the first “author” - poet - ashik - storyteller was Rovshan, his nickname was Koroglu, related to the tribe he belonged to. Adhering to our common epic tradition, like hundreds of others he made himself the hero of his epic. It is very likely that he was one of the participants of the movement of 1610-1630 and perhaps even one of its leaders... In our opinion, this rare talent, who combined heroism, courage, poetry and love in his face, also created his own epic image using his knowledge, painted legendary colors and mythological patterns on real historical events and closed an epic in his name” (Tahmasib, 1972: 151).

M.H.Tahmasib connects the image of Eyvaz in the epos not with the movement of 1610-1630, but with the Tabriz rebellion of 1571-1573. It is known that this revolution started as a revolt of the masters and the urban poor. One of the two leaders of the revolution was Pahlavan Yari and the other was Eyvaz. According to M.H. Tahmasib’s conclusion the historical prototype of Eyvaz in the epic is that rebel named Eyvaz. M.H.Tahmasib, who believes that meat shortage became a reason for the outbreak of the Tabriz revolution and that butchers played an important role in the uprising, should insist more on the mentioned “prototype” of the butcher’s son Eyvaz (1972: 131). Of course, it cannot be denied that many historical events mentioned and not mentioned by M.H.Tahmasib left a certain sign on the epos “Koroglu”. However, it is difficult to consider any historical personality as a prototype of any image in “Koroglu” (as well as in our other eposes). The difficulty is in the fact that the term “prototype” used in relation to written literature does not fit very well in the level of oral literature and does not fully justify itself. In any work written by a writer (we are talking about a real writer), the heroes are filtered through individualization and even individual characters based on the same prototype differ greatly from one another. For example, it is impossible to equate the characters such as the character Gajar in A.Hagverdiyev’s work with the character Gajar in the work by S.Vurgun, the image Vagif in the work by S.Vurgun with the character Vagif in the work by Y.V.Chamanzaminli. Even though the different images created on the basis of the same historical personality bear the same name (for example, the name Gajar), they are accepted as different images. Applying individualization to oral literature, which is typical for written literature, especially realist written literature, leads to false conclusions. It would be one of the wrong conclusions to consider the brave heroes of Koroglu such as Deli Hasan, Eyvaz, Demirchioglu, Kosa Safar, Belli Ahmed, Tanritanimaz as different characters. Of course, the

events that the heroes of Koroglu encountered and participated in are not a repetition of one another. Koroglu's first acquaintance with Deli Hasan is different from his first acquaintance with Eyvaz and Demircioglu's arrival in Chanlibel is different from the arrival of other heroes in Chanlibel. Koroglu meets Deli Hasan as the owner of the sword, who has gained a name due to his bravery, Eyvaz as a simple butcher's son with the qualities of intelligence, enlightenment and fearlessness, Demircioglu as a son of villager. In other words, in the biography of Koroglu's heroes one can meet with different moments, episodes that are not similar to each other and we consider it as a completely natural phenomenon. At the same time, we believe that different autobiographical episodes can't lead to the emergence of different images of heroes in the epic. One can witness the introduction of a single type of hero under the various names and based on different various biographical episodes such as Deli Hasan, Eyvaz, Demircioglu, Belli Ahmed, Kosa Safar and others. Of course, those whom we know as Koroglu's heroes, not depending on their number and biography, become an expression of a single image. Becoming an expression of a single image prevents the paths that would lead Koroglu's heroes from leading to individual historical figures. If we return to the question "Does Eyvaz have a prototype?", we should note that a rebel named Eyvaz is the source of Koroglu's heroes as a whole, as well as the source of the character with that name. The same can be said about other heroes and their "prototypes". For example, it can be said that if a rebel named Hasan mentioned by the chroniclers of the 17th century is the source of the image of Deli Hasan, then he is one of the sources that gave impetus to the type of hero we know as Koroglu's hero. The expression of a single type of hero of Koroglu finds its counterpart in world epics, including the epic "Dede Gorgud". It is no coincidence that Y. Lotman considers the hero a typical character in the Scandinavian epic (2001: 41) and the researchers talking about the heroes of "Dede Gorgud" have to pay special attention to the image of the hero in that epic (Baydili, 2000: 84; Hajili, 2002: 87; Kazimoglu, 2005:170). It is clear that Koroglu's hero is an image that comes from the world epic tradition, but first of all from the epic "Dede Gorgud". The heroic images in the epic "Dede Gorgud" such as Deli Domrul, Deli Gajar, Deli Dondar, Deli Budag, Deli Uran are the same as the images Deli Hasan, Eyvaz, Demircioglu, Belli Ahmed, Kosa Safar, Tanritanimaz in the epic "Koroglu". In other words, the type of hero named "Deli" in the epic "Koroglu" is a continuation of the type of hero of the same name in the epic "Dede Gorgud". Just as the main function of the heroes (even Deli Domrul and Deli Garjar) who stand out from others with their unusual actions, who do not know how to measure and do not fit into the norms, in the epic "Dede Gorgud" is to protect the Oghuz area, in the epic "Koroglu" their main function is to protect Chanlibel, which is a symbol of the country. Though such a function brings the image of the hero in the epic closer to the historical figures who left a certain mark in the memories with their rebelliousness and fanaticism, the hero of the epic remains the hero of the epic and makes him a concrete "prototype" and it is impossible to fit into the frame. We also see a similar picture of the relationship of the hero and the "prototype" in love epics. A similar picture shows itself primarily in the plane of the main character and historical figure. Approaching at this level, the image of an ashik-lover among the protagonists of love epics, which resonates with the historical personality, attracts our attention more.

It is no coincidence that the main characters of one of our most famous love epics “Gurbani” and “Abbas and Gulgez” are related to the names of two giant figures of ashik poetry. According to one possibility, the first versions of those eposes were created by Gurbani and Ashiq Abbas Tufarganli. According to another possibility, the mentioned epics were created by other ashiks based on the poems by Gurbani and Ashiq Abbas Tufarganli. Without needing to clarify which of the possibilities is more reasonable, we want to focus on one issue: regardless of how and who created it, the connection between the epics “Gurbani” and “Abbas-Gulgez” with the works of Gurbani and Ashiq Abbas Tufarganli is undeniable. If many parts of the poems seen in those epics are by Gurbani and Ashiq Abbas Tufarganli, then there is no doubt about the connection between epic poems and real historical figures. In addition, there is a need to clarify the type of relationship between the characters of Gurbani and Abbas (the main characters in the mentioned epics) and the personalities of Ashiq Gurbani and Ashiq Abbas Tufarganli. It needs to be noted that this relationship is indirect. As the connection between the real person named Dede Gorgud and the image of Dede Gorgud in the epic and between the real person named Koroglu and the image of Koroglu in the epic is not direct, but indirect. We want to clarify this indirect connection with the words by B.N.Putilov: the epic image exists even before the historical figure, the historical figure gives this figure a name and a little “biographical” material (1975: 178). It means that there is an archetype of a wise old man in the public imagination and a historical figure named Dede Gorgud gives impetus to the expression of this archetype in the epic. Or there is an archetype of an invincible hero in the popular imagination and a historical figure named Koroglu gives impetus to the expression of this archetype in the epic. Holding a sword in one hand and the instrument “saz” in the other hand does not create a contradiction between the image of Koroglu and the invincible hero archetype. As it can be seen from the combination of sword in the heroes of the epos “Dede Gorgud”, the cult of word and the cult of sword can be transformed into a component of the same archetype. And the image of Koroglu appears as an expression of both cults.

If we talk about the main characters of love epics, we should note that these epics are closely connected with the idea of a true lover (“haqq ashiki”). Of course, it would not be right to connect the history of this imagination, which was came from the belief of truth, with the personality and life of Gurbani or Ashiq Abbas Tufarganli. The personality and life of Gurbani or Ashiq Abbas Tufarganli is a means of expressing the idea that comes from folk Sufism. The “biography” of the masters such as Gurbani and Ashiq Abbas Tufarganli, who gained great fame among the people with their brilliant talent, is an appropriate occasion for the image of the ashik in the epics “Gurbani” and “Abbas and Gulgaz”.

However, the “biographical” moments related to the period in which these masters lived, where they were born, grew up, visited, as well as historical figures with whom they communicated do not give reason to name Gurbani and Ashiq Abbas Tufarganli the absolute prototype of the main characters in the epics “Gurbani” and “Abbas and Gulgaz”.

Conclusion

The studies show that the attitude to the concept of historicism in folklore cannot be understood unambiguously. Both the historicity existing in folklore thought and the reflection of real history in folklore are in all cases a part of the creative event. Reflecting archetypes in

the folk imagination rather than reflecting historical events and historical figures manifests itself as one of the characteristic features of folklore as a whole.

The analysis suggests that the epic, folklore as a whole, has its own rules and neither a single history nor a history book is able to change these rules. Even the most magnificent and impressive historical event is reflected in folklore precisely in accordance with the requirements of folklore itself. In the epic, one of the leading genres of folklore, the main requirement and condition due to the historicity is the adaptation of historical reality to epic reality. If the historical reality consists of events occurring within the specific time and space, it is very difficult or impossible to look for such concreteness in the epic reality.

The approach to the concept of historicism in folklore also has a certain specificity from the point of view of the poetic features of individual genres. In this sense, historicism appears not as a simple biographical description and a simple description of real events, but within the framework of the inner poetic system of the epic.

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