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ABSTRACT

of the dissertation for the degree of Doctor of Philosophy

**THE HEROIC CODES IN “BEOWULF” AND
“THE BOOK OF DADA QORQUD”**

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GENERAL CHARACTERISTICS

Urgency of the theme and the degree of research. Hero is the main character in any considered literary work. Literature creates heroes and in turn they create literature. Therefore, to answer “Who is hero?” is to answer “What is literature?” From Plato until the contemporary scholars such as J.P.Sartre, M.Bakhtin, R.Seldan and many others’ studies have created literary theory. Then, the studies trying to define the semantics of “hero” or “heroism” could be crucial and useful in literary theory, criticism and other branches of humanitarian science.

Nearly all scholars have similar opinion about the semantics of “hero”. According to them, a hero, usually belonging to aristocratic level of a considered society, is a person with extraordinary physical power and wisdom who eventually sacrifices himself for the sake of his people or society. However, scholars like T.Carlyle, C.G.Jung, O.Rank, J.Campbell and M.Eliade have almost different opinion. While others confuse a hero’s act or function with the word’s semantics, later ones, especially J.Campbell offer a meaningful opinion about its semantics through their psychoanalytical approach. As “The Book of Dada Qorqud” itself clarifies its opinion about it by saying “cutting heads and pouring blood” could not be heroism; being a hero needs sufficiency and virtue.

Both “Beowulf” in Anglo-Saxon and “The Book of Dada Qorqud” in Turkic have prominent importance in the mentioned cultures, mythology and literature. Regarding this prominence, both of them have been under serious studies by many thinkers and scholars around the world. In spite of it, a comparative study of the two epics in one research has been done for the first time in 2004 in the researcher’s master degree thesis and the current study¹. On the other side, the topic of the research is “The Heroic Codes” in both epics, which is completely original and its novelty reveals its

¹ Ahmadoghlu, A. A Comparative Study of the Concepts of Mortality and Immortality in Beowulf and The Book of Dede Korkut (Thesis submitted to the Islamic Azad University of Tabriz for fulfillment of the requirements for the M.A. degree in English Literature) / – Tabriz, 2005. – 105 p.

necessity and importance.

This study is trying to find an answer to the question “Who is hero?” through the psychoanalytical approach of such scholars as J.Campbell. This approach considers a hero’s quest as a monomyth movement scheme. The researcher thinks that J.Campbell’s psychoanalytical approach to mythology is more practical and reliable than other scholars’ approaches in analyzing mythology and mythic literature.

At the same time, a comparative study of different mythic literary works helps create mutual understanding and sustainable friendships among various cultures and nations. Therefore, the study “Beowulf” as a representative of occidental mythology and “The Book of Dada Qorqud” as a representative of oriental mythology through one research project could open new horizons between English and Turkic literature and culture.

Heroic codes in the epics of “Beowulf” and “The Book of Dada Qorqud” have not been selected as the object of the special scientific research work up to now. Thus, several scholars in Western literary criticism, such as Campbell J., Carlyle T., Howe N., Lewis J., Rank O., Shippey T.A., Staver R.J. and others introduced the serious scientific hypotheses on above mentioned problem².

The object and subject of the research. The object and subject of the research. The object of this research is the study of heroic codes in the epics of “Beowulf” and “The Book of Dada

² Campbell, J. *Hero with a Thousand Faces* / J.Campbell. – New Jersey: Princeton University Press Distal Monticello, – 2004. – 377 p.; Carlyle, T. *On Heroes, Hero-Worship and the Heroic in History* / T.Carlyle. – London: Yale University Press, – 2013. – 359 p.; Howe, N. Ed. *Beowulf: a prose translation: contexts, criticism*. Translated by E.Talbot Donaldson; second ed., A Norton critical edition. W.W.Norton & Company, Inc. / N.Howe. – New York, – 2002. – 198 p.; Lewis, J. *The Book of Dede Korkut, Translated, with Introduction and Notes* / J. Lewis. – Middlesex: Penguin Books Ltd, – 1974. – 213 p.; Rank, O. *The myth of the birth of the hero : a psychological interpretation of mythology*, Authorized translation by: DRS. F. Robbins and Smith Jelliffe / O.Rank. – New York: The Journal of Nervous and Mental Disease Publishing Company, – 1914. – 116 p.; Shippey, T.A. *Beowulf: The Critical Heritage* / T. Shippey, A. Haarder. – London: Routledge, – 2005. – 620 p.; Staver, R.J. *A Companion to Beowulf* / R.A.Staver. – London: Greenwood Press, – 2005. – 246 p.

Qorqud”.

And the subject of the research contains systematizing those codes on the basis of the received results.

Aims and objectives of the research work. The main purpose of this study is to research and analyze the “heroic codes” in the epics of “Beowulf” and “The Book of Dada Qorqud”. Aiming to realize this objective, fulfillment of the following tasks has been determined in the research work:

- To determine the semantics of “hero” and “heroic codes” in mythology and literature by studying any available books and articles referring to the word “hero”;
- To analyze the heroic codes in “Beowulf”;
- To analyze the heroic codes in “The Book of Dada Qorqud”;
- To make a comparative study of the heroic codes in “Beowulf” and “The Book of Dada Qorqud”.

The researcher thinks that a comparative study of seemingly different mythic images in different mythologies could lead man to the final image and message of the puzzle.

The research methods. The thesis has been mainly written based on the psychoanalytical method of J.Campbell, C.G.Jung and M.Eliade. According to J.Campbell, this is the most appropriate method of analyzing mythology. However, other methods such as comparative history and literature, comparative typology of the myths have been touched, too.

The basic sources of the study include the American and European mythologists and scholars’ studies, such as, T.Carlyle, J.Campbell, J.F.Bierlin, C.G.Jung, M.Eliade, S.Freud, H.Boeschoten, H.A.Schmiede, S.N.Cramer, Turkish scholars such as M.Ergin, F.Semer, S.Tezcan, A.Koçak, M.Kaplan, M.Uraz, Azerbaijani scholars such as K.Abdulla, T.Hajiev, B.Abdulla, J.Baydili, R.Qafarli, F.Bayat, K.Aliyev, S.Rzasoy, N.Mehdi, etc. The studies of these scholars provide a comprehensive base of study to analyze the heroic codes in “Beowulf” and “The Book of Dada Qorqud”.

The main provisions for defense:

1. The concept of “hero” as well as the epic movement of the hero based on “monomyth” movement scheme has not been studied

through psychoanalytical approach in Azerbaijani literature and philology, before.

2. The quest of the hero in “Beowulf” and “The Book of Dada Qorqud” reflects the hero’s death in his cosmos and his reborn in chaos.

3. The messages coming to the hero from chaos, acceptance or refusal of the call, supernatural aid, the crossing of the first threshold and the belly of the whale conforms the heroic codes of the departure process in both epics.

4. The hero’s acts in the realm of enemy reflects the initiation process of the monomyth movement in both epics. This period of the movement includes such heroic codes as the road of trials, the meeting with the goddess, women as the temptress, atonement with the father, and the ultimate boon.

5. The experienced attractions of life in chaos by the hero through the initiation process may sometimes cause his refusal of the return to his cosmos. Then he will need some help from cosmos to pass the return threshold and come back to his cosmos to experience the freedom life as the master of the two worlds. These mentioned periods conform the return process of the movement scheme of monomyth and the heroic codes of this period.

Scientific novelty of the research. For the first time, the heroic codes in “Beowulf” and “The Book of Dada Qorqud” have been approached thoroughly and comprehensively regarding its modern literary theory and psychoanalytical approach. Therefore, the novelty of this research in its first place includes a comprehensive study of the world literature regarding the epic and psychoanalytical concepts of heroism in world mythology and literature.

Secondly, the concepts of “hero” and “heroism” have been given a comparative and different explanation. Then, the epics of “Beowulf” and “The Book of Dada Qorqud” have been studied through a psychoanalytical approach for the first time. On the other side, the study includes a functional comparison of the epics with holy books and classical literature. So, the study tries to illustrate the mystical messages of the mythical images in both epics. The researcher thinks that these new findings could help man to study his

“self” thoroughly.

Thirdly, a comparative study of the epics of “Beowulf” and “The Book of Dada Qorqud” through a psychoanalytical approach at the level the world literature has been studied for the first time regarding the concepts of “heroic codes” in literature.

Finally, working on this thesis and studying the original texts of “The Book of Dada Qorqud” lead to discovering some misreadings of the original text and new readings of it.

Theoretical and practical significance of the research. The thesis is devoted to the study of the Heroic Codes in the epic of “Beowulf” and “The Book of Dada Qorqud”. The study has been done on different scholars’ works in different languages trying to investigate the concept of heroism in mythology and cited epics of the oriental and occidental literature. However, the major methodology has been carried out based on the mythological study of J.Campbell and C.G.Jung’s psychoanalytical approach. Certain theoretical points, forwarded in connection with the topic as well as analysis and comments might play a source role at new researches within the context of Western-Eastern relationship and mutual understanding of both societies, especially at more comprehensive study of “Self” in literature. One may also benefit from thesis work materials for study, as selected courses of both the Oriental and Occidental mythology, anthropology, self-improvement, as well as different other social and humanitarian studies. We presume that the publication of the research work, as a teaching aid, might be useful at covering comprehensive imagination of teachers and students about mythology, culture and literature, as a teaching aid for teachers and students.

Approbation and application. The main thesis and results of the research work were reflected in reports at the conferences of International and Republic level and were published in collections, consisting of conference materials and also in scientific journals and magazines, printed within the Republic and abroad.

Name of the organization where the dissertation is performed. The work was performed at the Department of Literature of Foreign Countries of the Azerbaijan University of Languages.

The total volume of the dissertation with a sign including a separate volume of the structural units of the dissertation. The research work consists of the introduction, four chapters, the summary and the list of applied literature. The thesis Introduction 9 pages, 15755 characters, I Chapter – 26 pages, 47904 characters, II Chapter – 30 pages, 50074 characters, III Chapter – 49 pages, 81629, IV Chapter – 29 pages, 50780 characters, the conclusion is – 3 pages, 4434 characters, and the total volume of the characters is 250582.

BASIC CONTENTS OF THE RESEARCH

The significance of the topic is substantiated in the *Introduction* of the thesis, the object and the subject of the research, the purpose and the objectives are identified, the scientific novelty of the research, methodology, theoretical and practical significance, main provisions, raised for defense, scientific data on assessment and structure of the research are postulated in the introduction.

The first chapter of the thesis, presented under the name “**The Semantics Limits of Hero and the Epic Movement Scheme of Monomyth**” consists of two subchapters. The first subchapter presented under the title “*The Mythic Thought System and Semantics of Hero*” studies various opinions of different scholars and mythologists trying to define the semantics of the word “hero” and explain the importance of mythology and heroism in mythic studies. Illustrating the importance of parallel myths, J.F.Bierlin, the American mythologist writes: “*Myth is acting like a glue in attaching the members of a society into each other and unifying them.*”³ Considering every nation’s myth as the nation’s sacred history Mircea Eliade writes: “*Without learning a nation’s sacred history it is impossible to learn anything about the nation.*”⁴ While, Lord Raglan writes: “*People who lived in ages more or less remote from our own felt an urge to transmit to their descendants the facts of their tribal or local history; for some obscure reason, however, they*

³ Bierlin J. F., Parallel Myths. Farsi Translation: Abbas Mokhber / Bierlin J.F. – Tehran: Markaz Publications, – 2015. – p. 411

⁴ Ibid, p. 402

were unable to do this in straightforward language, and therefore had recourse to allegory. These old peoples, it is supposed, carefully transmitted the allegories, or myths, to their descendants, who have continued to repeat them ever since.”⁵

There are many other scholars who have totally different views about myth. The French social-critic, Roland Barthes writes: “*What is myth today? First of all, my most simple answer to it based on etymology is this: Myth is a speech. This is human history that changes the truth to speech. This is only human history that determines life’s legality and death of mythic language. There is no base for mythology, either in archaic periods or in the present period; since myth is the language that history has selected.*”⁶

The writer of this study sees myth much more as Eliade, Raglan and Bierlin do. Myths are the various ways of conveying and symbolizing man’s adventures in search of that big quest in a mythopoetic language. Even though the symbols may look different among various nations, they basically are the hero man’s adventure in his quest. At the end of the path of this quest he will find his own self or ego. Therefore, the study of myths could be an outstanding philosophical field.

In this subchapter by bringing together the thoughts of such scholars as T.Carlyle, T.Mann, L.Raglan, H.N.Atsiz, N.Sançar, E.Alizada, G.H.Sabine, D.Rosenburg, A.Sanders, we could see that like lots of others they consider the function and acts of a hero as the concept of heroism. Only T.Carlyle’s opinions are different from them. In “The Book of Dada Qorqud” by asking “Is cutting heads and bloodshed art?” man’s ordinary view of heroism goes under question. However, in this outstanding myth some wonderful clues are being offered to human being. To indulge in the deeper layers of this treasure and interpret the message of the mythical images there is the duty of mythology.

⁵ Raglan, L. The Hero. A Study in Creation, Myth and Drama / L.Raglan. – New York: Dover Publications, – 2011, p. 120

⁶ Barthes R., Mythologies. Farsi Translation by Daqiqian Sh., / Barthes R. – Tehran: Markaz Publication, – 2007, pp. 30-33

There are Germanic heroic codes of honor in the epic of “Beowulf”. They include “Wergild” or payment and “Wyrð” or destiny. In order to be a powerful king a very loyal team of warriors is needed. The king needs to be generous to his warriors by regularly giving them wealth, eating and drinking, and property. For this reason, in the epic of “Beowulf” a good king or hero is called “the ring giver lord”. In the meantime, the physical appearance of the hero is extremely important.

German philosopher, Martin Heidegger considers different branches of science and variety of their methodological approaches to a specific problem of equal value.⁷ C.G.Jung has similar opinion. According to him, for example a critic who criticizes a physiological novel might have different view of the novel as a psychiatrist has.⁸

All the scholars nearly have similar thoughts regarding the concept of heroism in literature. According to them, a hero is an extraordinary person, usually belonging to the aristocratic level of each society, with extreme wisdom and physical power who sacrifices himself for the sake of his society.

However, J.Campbell, the American mythologist, has completely different idea about the semantics and concepts of hero and heroism. Considering psychoanalysis as the most appropriate method of studying mythic imagery, the American famous mythologist, J.Campbell writes: “*First of all, we have to learn the grammatical language of symbols and in order to find the key of the puzzle in contemporary world I can’t see a better methodology than psychoanalytical interpretations.*”⁹

Regarding this methodology as the basic approach the researcher in this study is trying to do a comparative study of the inner layers of meanings in the symbolic language of both the epic of “Beowulf” and “The Book of Dada Qorqud”.

⁷ Heidegger, M. What Is Metaphysics? Farsi Translation by S.Jamadi / Heidegger M. – Tehran: Qoqnus Publications, – 2004. – p. 162

⁸ Jung, C.G. Soul, Man, Art, Literature. Turkish Translation by I.H.Yilmaz / C.G.Jung. – Istanbul: Pinhan Publications, – 2017. – p. 118

⁹ Campbell, J. The Hero with a Thousand faces. Turkish Translation by: Sabri Gürses / J.Campbell. – İstanbul: Kabalıcı Yayıncılık, – 2017. – s. 10

Through the second sub-chapter of the study, that is called “*Monomyth – the key to understand the semantics of heroism*”, is trying to find a reasonable definition to the question of “Who is a her?” by researching various conceptual layers of the concept. After a serious study of various references on mythology the researcher carried out the study by choosing as the most appropriate method and approach. In other words, the researcher carried out a very comprehensive study on the concept of “hero” by studying different encyclopedias, books, journals and websites. Ultimately, he found the concepts in the works of J.Campbell as the most appropriate ones in answering the question “Who is hero?”. Hero, which in literary terms is considered as “*the main character of a literary work*”, is explained by J.Campbell as: “*the man of self-achieved submission. But submission To what?*”¹⁰ He finds the answer to this question in Professor Toynbee’s six-volume study of the laws of the rise and disintegration of civilization, “*schism in the soul, schism in the body social, will not be resolved by any scheme of return to the good old days (archaism), or by programs guaranteed to render an ideal projected future (futurism), or even by the most realistic, hardheaded work to weld together again the deteriorating elements. Only birth can conquer death – the birth, not of the old thing again, but of something new. Within the soul, within the body social, there must be – if we are to experience long survival – a continuous “recurrence of birth” (palingenesia) to nullify the unremitting recurrences of death.*”¹¹ The hero that J.Campbell emphasizes is the man who surrenders death and is reborn again. According to both of them, the hero experiences a “detachment” and “transfiguration” to attain the higher spiritual dimension to be reborn as a completely new one. This process is called *viveka* or “discrimination” in Hindu or Buddhist philosophy. In Islamic philosophy and specially mysticism it is known as “Fana” or to be resolved in the creator’s existence.

¹⁰ Campbell, J. *Hero with a Thousand Faces* / J.Campbell. – New Jersey: Princeton University Press Distal Monticello, – 2004. – p. 15

¹¹ Toynbee, A.J. *The Study of History* / A.J.Toynbee. – London: Oxford University Press, – 1934, – Vol.VI, p. 169-175

J.Campbell redefines hero in this way: *“The hero, therefore, is the man or woman who has been able to battle past his personal and local historical limitations to the generally valid, normally human forms. Such a one’s visions, ideas, and inspirations come pristine from the primary springs of human life and psyche, but of unquenched source through society is reborn. The hero has died as a modern man; but as eternal man – perfected, unspecific, universal man – he has been reborn. His second solemn task and deed therefore is to return then to us, transfigured, and teach the lesson he has learned of life renewed.”*¹²

According to J.Campbell’s theory, *“the standard path of the mythological adventure of the hero is the magnification of the formula represented in the rites of the passage: detachment, initiation, return; that might be named the nuclear unit of the monomyth. A hero ventures forth from the world of common day into a region of supernatural wonder: fabulous forces are there encountered and a decisive victory is won: the hero comes back from this mysterious adventure with the power to bestow boons on his fellow man.”*¹³

Through the following three chapters of this study we will discover the heroic codes in the adventures of the heroes of “The Book of Dada Qorqud” by the same psychoanalytical approach. While some of the same heroic codes are not available in the epic of “Beowulf”. Therefore, even though Beowulf might be considered as a sufficient diplomat or warrior, he could not be considered as a hero.

The second chapter of the research work, called **“The Death of the Hero in His Cosmos and His Reborn in Chaos: Departure Codes of the Big Quest”** consists of five subchapters. The first subchapter, presented under title *“The departure of the hero from his cosmos following some signs from chaos or the call to adventure code”* indicates the code of “the call to adventure” of monomyth. According to this code, a messenger from chaos comes to hero and by moving his “self” or “ego” the adventure begins. This

¹² Campbell, J. Hero with a Thousand Faces / J.Campbell. – New Jersey: Princeton University Press Distal Monticello, – 2004. – p. 16

¹³ Ibid, p. 28

messenger could be a bird, other animals or even other men. For instance, in the epic of “How Salur Qazan was Taken Prisoner and How His Son Uruz Freed Him” the falcon that the infidel king of Trebizond had given to Salur Qazan takes him to chaos. The hunt ritual, the sacrifice of the 25 warriors, the seven-day-sleep, known to the Oghuzes as “the small death”, vividly illustrates the code of “the call to adventure”. This code is obviously depicted in all twelve epics of “The Book of Dada Qorqud”. However, it is not seen in the epic of Beowulf.

The second subchapter of chapter II titled as ***“Refusal of the Call by the Hero Could Be a Catastrophe for Him and His People”*** explains that if the called one could not put away his ideals, interests and wishes, this could end up with his or even his people’s calamity. In Greek mythology king Minos refuses the gods call by refusing to sacrifice the cow that they had sent down to him and this causes an overwhelming calamity upon him and his people. The prophets such as Noah, Moses and others make a call to their people, but they refuse and their refusal creates all those myths.

The third sub-chapter of chapter II titled as ***“The Supernatural Aid for the Hero that Accepts the Call and Begins the Quest”*** illustrates the supernatural protective aid at the first encounter for the hero who has not refused the call often as little old crone or old man. These supernatural protective figures provide the adventurer with amulets against the dragon forces he is about to pass. For instance, an East African tribe, Wachaga of Tanganyika’s myth depicts a decrepit old woman who helps Kiyazimba, the hero of the story, to follow his adventure. Among the American Indians of Southwest the favorite personage in this benignant is Spider Woman – a grandmotherly little dame who lives underground. She provides the Twin War Gods of the Navaho on the way to their father, the Sun, protective supernatural aid to subdue their enemies and preserve their lives.

The wife of Pharaoh provides protective aid for Moses. And in “The Book of Dada Qorqud” the two old chefs who Dada Qorqud had already sent them to cook Tapagoz’s (Goggle-eye) meals help Basat to fight against him. The aid to Salur Qazan in the underworld is even more interesting. He has been surrendered to death and the

infidels who have tied his arms and legs are carrying him on a cart to chaos. But he breaks the ropes and starts laughing at them. He considers the cart as his cradle and the armored enemy soldiers as his own guardian.

Salur Qazan's adventure is one the most beautiful examples of the hero's surrender to death and his reborn in the world mythology. The enemy warriors put him down in a pit and put a millstone on the mouth of the pit and give him food and water through a hole in the millstone. The pit symbolizes the underworld. The infidel queen asks Qazan about her died relatives there and his answer to her becomes Qazan's supernatural aid by the goddess in chaos.

While studying the epic of "Beowulf", we see him completely devastated and helpless. The readers of "Beowulf" will encounter with a wonderful description of his retainers' appearance in several places of the story. However, in spite of their fabulous look, when it is high time for the battle, they escape and hide. Even the extraordinary sword that Unferth had offered him is completely useless in the battle between him and Grendel's mother. The only supernatural aid for Beowulf is the sword, Hrunting that he finds in the underwater cave. He cuts off Grendel and his mother's heads with the same sword. As it appears, there is not the second heroic code for Beowulf, either.

The fourth subchapter of chapter II titled as *"The First Threshold, the Door that the Hero Enters from Cosmos to Chaos"* depicts how with the personifications of his destiny to guide and aid him, the hero goes forward in his adventure until he comes to the "threshold guardian" at the entrance to the zone of magnified power. Such custodians bound the world in the four directions – also up and down – standing for the limits of the hero's present sphere, or life horizon. Beyond them is darkness, the unknown, and danger; just as beyond the parental watch is danger to the infant and beyond the protection of his society danger to the member of the tribe. The ordinary person is content, even proud of remaining within the bounds and the popular belief gives him every reason to be avoid entering into the unexplored. Only the bold adventurer dares to go beyond those limitations and the first step to pass to the unexplored

is his first threshold.

As a very outstanding instance the adventure of Qanturali in “The Book of Dada Qorqud” beautifully illustrates the hero’s valor to pass the threshold of his quest to get finally married to the goddess. His choice of a girl to get married, his criteria, his extraordinary pass toward chaos and finally the three extraordinary giants that he has to overcome to meet the goddess are extremely obvious examples of mythic symbols for the first threshold in Turkic mythology. Only the hero who armored with the weapon known to Buddhists as “Vajra” or “thunderbolt” can pass this threshold. Vajra is one of the major symbols in Buddhist iconography signifying the spiritual power of Buddhahood (indestructible enlightenment) which shatters the illusory realities of the world. The Absolute or Adi Buddha is represented in the images of Tibet as Varjra-Darta (Holder of the Adamantine Bolt). The hero who has this power within does not need any physical weapon because the magic of his words are powerful enough. Since Qanturali is carrying the same power within, he does not need any physical power until his returning back to cosmos.

Beowulf’s first conflict in the epic is his encountering with Unferth. He points to Beowulf’s failure in a marine contest. In spite of his young age, Beowulf manipulates the encounter like an experienced diplomat for his own interest approves Unferth as a liar. As there was no call code for Beowulf, there is not the passing of the first threshold for him either.

The 5th subchapter of chapter II titled as “*The Belly of the Whale Process of the Hero’s Quest*” discusses the hero’s death in cosmos and his reborn in chaos. “*The idea that the passage of the mythological threshold is a transit into a sphere of rebirth is symbolized in the worldwide womb image of the belly of the whale. The hero, instead of conquering or conciliating the power of the threshold, is swallowed into the unknown, and would appear to have died.*”¹⁴ Mircea Eliade has nearly the same opinion as he considers this mystery a symbolic death and reborn again which is a very

¹⁴ Campbell, J. Hero with a Thousand Faces / J.Campbell. – New Jersey: Princeton University Press Distal Monticello, – 2004. – p. 83

widespread archetype in the world mythology¹⁵. From Jonah's adventure to the fairytales of Azerbaijan such as the story of Shangul, Mangul, Shungul and Samad Behrangi's "The Black Small Fish" the archetype of the belly of the whale is repeated in all mentioned myths depicting the symbolic death of the hero in cosmos and his reborn in chaos. In "The Book of Dada Qorqud" this heroic code is beautifully symbolized in the epic of "How Salur Qazan was Taken Prisoner" by putting him into the pit and his encounter with the dead.

The third chapter of the dissertation titled as "**The Hero's Initiation and Its Ritual, Mythological Codes**" is including five subchapters. The second process of the adventure of monomyth discusses the heroic codes of the hero's initiation. Initiation, generally, refers to the all those rituals and trainings that cause dramatic changes in the social and religious status of the person who is going to initiate.¹⁶

The first subchapter of chapter III entitled as "*The Heroic Codes of the Hero's Initiation Process*" discusses a very popular mythic adventure of the hero through a miraculous road of extraordinary trials. One of the most esthetic and epic adventures of this period is taking place in the Story Basat killing Goggle-eye in "The Book of Dada Qorqud". After Basat overcomes his ego and surrenders to death, he enters into a cave that symbolizes the belly of whale for the hero. He kills a sheep and covers himself with its skin to escape out of the cave of the monster. Then the Goggle-eye takes the hero into the trail by offering him his own ring, his treasure in the cave and finally his magic sword. However, every time he passes the trial, he declares the reason for his success saying: "God rescued me!"

One of the most ancient roads of trials is the adventure of Ereshkigal and her sister Inanna. By accepting to put away all her accessories, clothing, beauty, honor and what she has, she finally

¹⁵ Eliade, M. Mitler, Rüyalar ve Gizemler. Çeviren: Cem Soydemir / M.Eliade. – Ankara: Doğubati, – 2017. – p. 249

¹⁶ Eliade M. Doğuş ve Yeniden Doğuş, İnsan Kültüründe Erginlemenin Dini Anlamları. Çevirmen: Fuat Aydın, İstanbul: Kabcacı, – 2015. – p. 12

discovers that both of them are the two different faces of the same goddess.

Beowulf also could enter the underwater cave of Grendel and his mother. The condition of the surrender to death exists here, but for what reason or goal? King Hrothgar promises to give Beowulf twice as much wealth, treasure and gold if he could kill Grendel's mother. In order to pass the road of these extraordinary trials one has to cut the heads of the several-headed dragon of ego. But Beowulf is not capable of passing this period and granted this heroic code.

The second subchapter of the third chapter entitled as ***“The Hero's Trial with the Woman Figure in Chaos or the Heroic Codes of Dealing with the Goddess”*** depicts how the ultimate adventure, when all the barriers and ogres have been overcome, is commonly represented a mystic marriage of the triumphant hero-soul with the Queen Goddess of the World. The meeting with the goddess who is standing in the timeless and central point of the cosmos with all her beauty and symbolizes completeness is the zenith of the hero's adventure. In order to illustrate this heroic code, we had to bring an example from Irish mythology, the story of the Prince of Solitude Island and Lady Tubber Tintye. In the Oghuz epic the marriage of Bamsi Birak with Banichichak and Qanturali with Lady Seljan are the most outstanding instances of this heroic code.

The third subchapter of chapter III entitled as ***“The Trial of the Hero Who is not Ready to Meet the Goddess by a Woman as the Temptress in Chaos”*** tries to illustrate that the woman figure as a temptress could be an extraordinary trail for the hero. One the most wonderful examples of this heroic code has been illustrated in the story of Segrek, the son of Ushun Qoja in “The Book of Dada Qorqud”. His quest is to rescue his brother from chaos. Nevertheless, both his parents disagree him. In order to stop the hero from his adventure they seek for the council of Qazan Khan. He suggests: *“Hobble him!”*¹⁷ In the original text the exact expression should be translated as: *“Hobble him with meat chain!”* Then, Qazan Khan means if you want to confine the hero, you should force him to

¹⁷ Lewis, J. The Book of Dede Korkut, Translated, with Introduction and Notes / J.Lewis. – Middlesex: Penguin Books Ltd, – 1974. – p. 164

marry. Through this mythic image the temptress goddess figure is being depicted obviously and masterfully. The hero passes this trial successfully and improves that he is a real hero.

Beowulf encounters Grendel's mother, too. However, the warrior, who has come to the mire for the sake of worldly wealth, cannot perceive the presence of the goddess and his ego's reliance on his hand grip leads him to kill the goddess. Even though he sees the treasure in the underwater cave of the goddess, he could not take it out with Grendel's head. In spite of the excitement of Beowulf's adventure, since he is not capable of overcoming his ego, he cannot obtain this heroic code, either. Only the heroes with extraordinary sufficiency can perceive the presence of the real goddess.

The fourth subchapter of chapter III entitled as ***“The Code of Obtaining the Father's Satisfaction by Passing Extraordinary Trials or Atonement with the Father”*** is illustrating both mercy and wrath or justice of God. In most mythologies, the images of mercy and grace are rendered as vividly as those of justice and wrath, so that a balance is maintained and the heart is buoyed rather than scourged along its way. In Quran wherever there is a reference to hell there is another reference to paradise and therefore it refers to the fact that as much as God is merciful, He is determined to fulfill justice, too.

In order to illustrate this situation, the explanation of the dance of Lord Shiva would be very useful in understanding the fact that how His opposite and contrastive adjectives could exist in the mean time in the same existence. A.K.Coomaraswamy in *The Dance of Siva* writes: *“The extended right hand holds the drum, the beat of time, time being the first principle of creation; the extended left holds the flame, which is the flame of destruction of the created world; the second right hand is held in the gesture of “Fear not,” while the second left, pointing to the lifted left foot, is held in a position symbolizing “elephant” (the elephant is the “breaker of the way through the jungle of the world,” i.e., the divine guide); the right foot is planted on the back of a dwarf, the demon “Non-knowing,” which signifies the passage of souls from God into matter, but the left is lifted, showing the release of the soul: the left is the foot to which the*

“elephant-hand” is pointing and supplies the reason for the assurance, “Fear not”. The God’s head is balanced, serene and still, in the midst of the dynamism of creation and destruction which is symbolized by the rocking arms and the rhythm of the slowly stamping right heel. This means that at the center all is still. Shiva’s right earring is a man’s, his left, a woman’s; for the God includes and is beyond the pair of opposites. Shiva’s facial expression is neither sorrowful nor joyous, but is the visage of the Unmoved Mover, beyond, yet present within, the world’s bliss and pain. The wildly streaming locks represent the long-untended hair of the Indian Yogi, now flying in the dance of life; for the presence known in the joys and sorrows of life, and that found through withdrawn meditation, are but two aspects of the same, universal, non-dual, Being-Consciousness-Bliss.”¹⁸

According to the idea of the existence of the opposite adjectives as creation and destruction, mercy and punishment, masculinity and femininity, and etc., J.Campbell thinks that both the goddess and the father figures of God are the within the same God which the hero should be able to unify them as his final goal in his quest. As an instance he refers to the Navaho story of the Twin Brothers. Following their goddess mother’s advice, they set out to look for their father’s, the Sun God’s home. On their extraordinary challenging way, the supernatural aid that guides and helps them to overcome their father’s harsh trials is the Spider Mother’s spell. Their atonement with their father becomes possible only after all those harsh trials.

We could observe the same heroic code in several places in “The Book of Dada Qorqud”. One of them is when Bamsi Birak has to cut his finger to rob the blood on his father’s blinded eyes. The second one is one of the most esthetic and romantic images of mythology. Dirsa Khan could not have a child. According to their traditions they take him to a black tent, spread black felt beneath him and give him mutton-stew made from the black sheep. This behavior makes him contemplate and criticize himself: *“What was my sin that*

¹⁸ Coomaraswamy, A.K. The Dance of Shiva. Essay on Indian Art & Culture / A.K.Coomaraswamy. – New York: Dover Publications INC., – 2003. – p. 55-66

they put me in a black tent?" His wife explains the answer to him. If he wants a son, he has to invite all nobles of the Oghuz, sacrifice horses, camels, sheep to feed the hungry, to dress those who cannot afford buying clothes for themselves, to rescue those in debts from their debts and to take a ceremony to pray for God! These mythic images are fine examples of the ritual. If Dirsa Khan wants to be accepted at His presence, he has to pass the rite. It is considered as the atonement with father in movement scheme of monomyth.

In the same story, the retainers of the son of Dirsa Khan, Bughaj feel jealousy toward him and by arousing the Oedipus complex in his father's heart try to make a big gap between the father and his son. This leads to the son's death. Although his mother goddess and the Turkic Guru, Khizir find the hero in chaos and return him to the cosmos. Bughaj has to obtain the atonement with his father if he wants to fulfill his quest. In other words, he has to gain God's mercy. One again, in this myth the mother goddess meddles and brings in the father and his son in peace with each other. Through this mythic imagery the hero discovers that the father with his harshness and his mother with her mercy are the two opposite aspects of the same God. He accomplishes his quest successfully.

There are no evidences of the same heroic code in the epic of "Beowulf". His final destination and goal is to collect more wealth and become a king. He becomes a king, but not a hero.

The fifth subchapter of chapter III entitled as "***The Ultimate Boon or the Final Triumph of the Initiated Hero after His Trials***" depicts the ultimate bliss offered to the hero who has accepted the call, departed to chaos and after his trials and initiation in chaos. This bliss is called the ultimate boon.

Basat kills the Goggle-eyed and brings it to the Oghuz. Before that they had to pay the Goggle-eyed five hundred sheep and two young men. By returning this bliss to the Oghuz, Basat removes the curse by the Goggle-eyed's fairy mother and relieves them from the disaster.

Qanturali departure from his cosmos to chaos, passes extraordinary trials and is offered to marry Princess Seljan as his

bliss in chaos. Dada Qorqud depicts the three phases of the monomyth in his story in only two lines of his song:

*“My forty friends, my forty comrades,
Let my head be a sacrifice for you.
**God Most High gave me a road,
I went and killed those three beasts,
I won the yellow-robed Princess Seljan**
And now I have come home,
Tell my father and let him come and meet me.”*¹⁹

The characteristics of the yellow-robed Princess Seljan shows that she is the “Sun goddess”. Their marriage is the unification of the hero with God. This unification is the ultimate boon for the hero who has killed his ego, passed beyond the borders of his cosmos, relieved himself of all his belongings and entered chaos to pass the extraordinary trials and obtained his initiation and as a result the ultimate boon.

What Beowulf obtains while in chaos is Grendel’s head. As he was there, he could not ignore the treasure in Grendel’s mother’s cave. After returning back from chaos, he obtains a lot of gold and treasure offered to him by king Hrothgar. His mission obviously conveys his diplomatic and economical triumph. Since there are no evidences of these heroic codes in his quest, he could not be considered as a real hero.

The fourth chapter of this study entitled as “**The Ritual Mythological Codes of the Return of the Initiated Hero from Chaos**” includes six subchapters. The first entitled as “*The Avoidance the Hero from Returning or the Refusal of the Return Code*” depicts how sometimes the hero who has penetrated into the source of his adventure and achieved his initiation after some extraordinary trials, deliberately refuses to return to cosmos. For instance, Basat is several times returned back to his cosmos, but he deliberately escapes from cosmos and returns back to chaos. In the story Qazan Kahn imprisoned, he passes all those harsh trials. While returning back to cosmos, he has to battle with his own comrades and

¹⁹ Lewis, J. The Book of Dede Korkut, Translated, with Introduction and Notes / J.Lewis. – Middlesex: Penguin Books Ltd, – 1974. – p. 126-127

even his own son. The deliberate refusal of the return by the hero illustrates the extraordinary difficulty of the return. Because the hero who has observed and perceived the ultimate boon and bliss in chaos prefers the life there to the life in ordinary world or cosmos.

The second subchapter of chapter four entitled as ***“The Code of Magic Flight or the Tricks that the Hero Uses to Escape from the God Figure in Chaos”*** illustrates if the trophy has been attained against the opposition its guardian, or if the hero’s wish to return to the world has been resented by the gods or demons, then the last stage of his mythological round becomes a lively, often comical, pursuit. This flight may be complicated by marvels of magical obstruction and evasion.

For instance, in the epic of “Beowulf” in the underwater cave of Grendel and his mother, in chaos, the warrior who is relying on his own sword and hand grip could not win the battle with Grendel’s mother. The magic sword that he finds in the cave could rescue him.

While Bamsi Birak was imprisoned in Barasar castle, after promising to marry one of the princesses in chaos and wining her heart to help him could escape from chaos. However, his adventure ends up with the tragedy of his death in the battle between the Inner Oghuz and Outer Oghuz. Basat gets into the skin of a sheep to escape from the cave of the Goggle-eyed. However, he could release himself from the four plots of the monster only by his faith and reliance on God. He insists on this fact four times in his adventure by repeating it each time to the monster. After Qanturali passes all those hard trials, he could attain Princess Seljan’s father’s satisfaction to marry her. Nevertheless, her relatives convince her father to chase Princess Seljan and Qanturali on the way back home or cosmos to bring them back. The regret of the king father and his battle against the hero could be evaluated as the code of the magic flight in mythology. This code is very popular in the world mythology.

The third subchapter of chapter four entitled as ***“The Aid from Cosmos to Help to Return back from Chaos or the Code of Rescue from Without”*** explains how the hero might be brought back from his supernatural adventure by assistance from without. That is

because the world outside themselves need the bliss that the hero has obtained in chaos to be reborn.

We could observe one of the most outstanding instances of this heroic code in the story Qazan Khan imprisoned in the book of Dada Qorqud. After Qazan passes all trials in the underworld by the dead of chaos, they put him in a pigsty. Not only all the warriors in chaos, but also Qazan himself know that there is no match in chaos to battle Qazan both in wisdom and power. He does not want to go out of chaos, though. Why? This situation could only be explained by the hero's own satisfaction from his new life in chaos. He prefers it to his life in cosmos. In order to stay in chaos, he has to disguise himself and battle with the heroes who have come to return him back home.

The same situation could be seen in the stories of Agrak, the son of Ushun Qoja, Basat, and Qazan Khan's house being robbed. The code that is the characteristic of the heroes of monomyth could not be observed in the epic Beowulf.

The fourth subchapter of chapter IV entitled as *“The Last Process of the Return from Chaos or Crossing the Return Threshold”* is explaining that seemingly different worlds of chaos and cosmos are, in fact, one world and the hero who is trying to cross the last threshold is exactly returning from the world of subconscious back to the world of conscious.

The divine and human worlds could be pictured as distinct from each other only as life and death or day and night. The hero, like Bilgamish or Oghuz Kaghan, adventures out of the land we know into darkness; there he accomplishes his adventure, or again is simply lost to us, imprisoned, or in danger; and his return is described as a coming back out of that yonder zone. Nevertheless – and here is a great key to the understanding of myth and symbol – the two worlds are actually one. The realm of the gods is a forgotten dimension of the world we know. And the exploration of that dimension is the whole sense of the deed of the hero.

After the return, he has to teach his exploration from the unknown to the world that they have no experience of it. Then, this the hero's ultimate difficult task. Many difficulties attest to the

difficulties of this life-affirmative threshold. The first problem of the returning hero is to accept as real, after an experience of the soul-satisfying vision of fulfillment, the passing joys and sorrows, banalities and noisy obscenities of life. Why re-enter such a world?

One of the greatest mythic images that explains this difficulty is the adventure of Dali Domrul. According to the encyclopedia of dreams and symbols, bridge as the symbol of passage separates the divine and human, material and spiritual, seen and unseen worlds and at the same connecting them together.²⁰ Dali Domrul is addressed as “dali” or “crazy” because he has built the bridge on a dried river and is looking for a warrior stronger than himself. He confronts the angel of death. He asks God if He must take his life, He has to do it Himself. The hero’s return and his explanations are not understood by his old parents. The only person who understands the blessing is ready to give away her life instead of her husband. The result is the death of his parents and one hundred forty years of life blessing to the real lovers. Through this epic “The Book of Dada Qorqud” properly illustrates the normal human psychology and the process of becoming a real hero.

Through the last battle Beowulf is killed by the dragon. However, his motivation was to revenge and take the dragon’s treasure to rescue his people from it. Some scholars have evaluated his sacrifice as a pagan virtue of heroism to attain fame and remembrance by his death, and some as his most terrible political mistake.

The fifth subchapter of chapter IV entitled as “*The Hero as the Master of the Two Worlds*” explains freedom to pass back and forth across the world division, from cosmos to chaos, vice versa, as the talent of a real hero who has become the master of the two seemingly different worlds. He never confuses the virtues of the two worlds as both of them are the same for him. He only tries to share the clues of this passage and teach the blessing to all humanity through the symbolical imagery of his adventure.

²⁰ O’connel, M. The Complete Illustrated Encyclopedia of Symbols, Signs & Dream Interpretation / M.O’connel, R.Airey, R.Craze. – London: Lorenz Books, – 2007. – p.164

One of those real masters is Qazan khan in “The Book of Dada Qorqud”. In the story that he becomes imprisoned, he accepts the call to his adventure by following the falcon to chaos. He lives in the world of the dead, he becomes a shaman and finally by disguising himself as an armored heathen he tries to teach his comrades how to become the master of the two worlds and become a real hero. This heroic code is not observed in the epic of “Beowulf”.

The sixth subchapter of chapter IV entitled as “*The Code of Freedom to Live*” is explaining the outcome of the hero’s departure from his cosmos to chaos, his extraordinary trials and initiation in chaos, and the bliss of the ultimate boon he has achieved there and his miraculous return. The battlefield is symbolic of the field of life, where every creature lives on the death of another. The aim of myth is to make this concept in a more understandable way. Through this world view human conscious and the cosmic will get unified. Therefore, there remains no need to deny life. The more we understand the relationship between the passing phenomenon of time and the immortal life within ourselves the closer we get to achieve the freedom to live.

Bhagavad-gita depicts the immortality of human life and his freedom to live as: “*As a person puts on new garments, giving up old ones, the soul similarly accepts new material bodies, giving up the old and useless ones. The soul can never cut to pieces by any weapon, nor burned by fire, nor moistened by water, nor withered by wind. This individual soul is unbreakable and insoluble, and can be neither burned nor dried. He is everlasting, present everywhere, unchangeable, immovable and eternally the same.*”²¹ The same opinion is conveyed in another way in Islamic thought. The God who has created man from soil has blown from His own soul into his body. If God is immortal, then the man’s soul which He has created must be as immortal.

J.Campbell explains the same thought: “*Man in the world of action loses his centering in the principle of eternity if he is anxious for the outcome of his deeds, but resting them and their fruits on the*

²¹ Bhaktivedanta, S.P. “Bhagavad-gita AsIt Is” (e-book) / S.P.Bhaktivedanta. – Los Angeles: Bhaktivedanta Book Trust International, www.krishna.com, – p. 128-131

knees of the Living God he is released by them, as by a sacrifice, from the bondages of the sea of death. Those listening are oriented to the Imperishable in themselves, and then supplied identically with an item of information."²² To be unified with the Imperishable cosmic will is the symbol of his freedom to live and the outcome of his action in his adventure. We precisely observed this code in the acts of Qazan khan, Basat, Qanturali and other heroes of the Oghuz. They always rest the result of their acts to God. Therefore, they could be unified with the center of Immortality. But Beowulf rests his acts' results on his hand grip. So he cannot unify with that center. Beowulf's fear of the result of his action on the last scene of his fight is obviously observed. While a real hero who has overcome his ego and not afraid of the results of his acts could be unified with that Imperishable power.

The main scientific provisions and conclusions of the research conducted in the *Conclusion* of the dissertation work are as follows:

– The main character of any literary or mythological work is called hero. Therefore, a precise definition of the lexicon could be extremely useful in defining the concept of literature regarding the literary theory;

– There are many different analytical views on the semantics of the word "hero". However, the psychoanalytical approach of the scholars such as C.G.Jung, J.Campbell and Mircea Eliade and their method of analyzing mythology looks the most appropriate. According to them, in order to study the heroic codes of Monomyth a comparative study of the symbolic imagery of the world mythology and its grammatical meanings can lead to assess the universal cult of virtues in the world mythology. The result of these studies could come to an immanent analysis and help other humanitarian science to open new horizons to new theories;

– As "The Book of Dada Qorqud" has emphasized in several places, the art or talent of heroism is not killing and bloodshed. And therefore, anyone who is more powerful and stronger than others could not be considered as hero. To become a hero one needs

²² Campbell, J. Hero with a Thousand Faces / J.Campbell. – New Jersey: Princeton University Press Distal Monticello, – 2004. – p. 221-225

specific coeds. These codes, regardless of their variant imagery, have same common concepts and the heroic codes that bring them together is the standard rites of passage in *monomyth*. If all these heroic codes are not defined in the acts of a man, he could not be considered as a “hero”;

– According to the scholars of psychoanalysis, the dreams of modern man are the same archetypes of mythological era of thought. If the archetypes of the mythic era live in the contemporary world’s civilizations, then the relationship between these two far worlds can give man very valuable keys to the truth;

– The complete hero of monomyth is born by overcoming and killing his “ego”, surrendering to death and being reborn again. There are calls to the hero who has overcome his ego. Following these calls, he sets out to his adventure. In the labyrinths and mazes of subconscious or chaos he encounters ogres, monsters, witches, dangerous cliffs and horrifying gods. The hero who is not afraid of them follows his road of extraordinary trials and raises his soul up to higher levels of initiation and encounters God. There are even more difficult and challenging trials in this period of his initiation. Only those who have completely overcome their ego and surrendered to death could pass these trials successfully. After the process of initiation, the hero has return back to his cosmos with the bliss and ultimate boon to teach the keys to humanity to complete his mission;

– the epic of “Beowulf”, regarding its text and the number of heroes, is much smaller than “The Book of Dada Qorqud”. Therefore, the amount of its analysis in this study is less than the analysis of “The Book of Dada Qorqud”. The epic of “Beowulf” contains mainly three battles of Beowulf with Grendel, his mother and finally the dragon. Moreover, there is a story about Cain and his brother Abel narrated by a bard, the argument of Unferth and Beowulf, and the genealogy of the Danes, the Geats and the Swedes. Some parts of the story are not about Beowulf himself. On the other hand, more interesting is that there is no reference to the childhood of Beowulf. Therefore, he is considered as a dark horse;

– In spite of the fact that different scholars and researchers, regarding his fearlessness, courage and extraordinary wit, consider

him as a hero, the scholars like J.Campbell do not consider him as real hero because he lacks many of the mentioned heroic codes. Beowulf's adventure is to revenge, collect more wealth and gold, share it with his comrades to have more loyal warriors and finally to become a powerful king. He successfully accomplishes most of his wishes as very triumphant diplomat-warrior. Nevertheless, even if this might be considered as heroism according to some scholars, he could not be considered as a real hero for all humanity. His heroism could be as attractive as the heroes of Hollywood. He ends up with the disaster that he himself causes. If this disaster had been confined with his own death, his sacrifice could be considered as heroism. His death leads his people to the loss of an experienced king for them. According to the standard rites of passage of monomyth it could not be considered as heroism;

– The adventures of the heroes of “The Book of Dada Qorqud” contain all the mentioned heroic codes and there are valuable symbolic keys and clues to the Truth for all humanity;

– The present study could offer some valuable clues for the classical literature of Azerbaijan and other Turkic literature. Without a thorough study of “The Book of Dada Qorqud” understanding the works of Nasimi, Fuzuli, even Quran and vice versa could be extremely complicated. Since there is a divine soul in every human being, following these clues to the Truth could be possible, even though it is extremely difficult.

The main contents of the dissertation and scientific concepts are reflected in the following articles and theses:

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2. “Kitabi-Dədə Qorqud” və “Beowulf” dastanlarında mifik ölümsüzlük // – Bakı: Azərbaycan Dillər Universitetinin Elmi Xəbərləri, – 2007. № 7, – s. 203-207 (in Azerbaijani language);
3. Beowulf dünyasında ölümsüzlük // – Bakı: Azərbaycan Dillər Universitetinin Elmi Xəbərləri, – 2008. № 1, – s. 240-244 (in Azerbaijani language);

4. The Oghuz's Democracy Literature // – Bakı: Azərbaycanşünaslığın Aktual Problemləri VI Beynəlxalq elmi konfransın materialları, I hissə, 2015, – s. 79-81;
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7. Koroğlu, İctimai Aydınliğin Başlanışı // – Təbriz: Fərhəng Camiə, 1-ci il, – 2015. № 8, – s.111-117 (in Azerbaijani language);
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