

ABSTRACT

of the dissertation for the degree of Doctor of Philosophy

**THE TRADITION OF AZERBAIJANI GACHAG DASTANS
AND “GACHAG NABI”**

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GENERAL CHARACTERISTICS OF THE DISSERTATION

The actuality of the subject and research degree. An important part of Azerbaijani folklore is occupied by historical heroic epics, many of which are associated with the smuggling movement. Gachag dastans are examples of folklore based on real events and created on the basis of the people's struggle for life and their existence. The smuggling movement is one of the most memorable pages in the heroic history of our people.

Considerations were made in various contexts to clarify the political and social nature of gachag dastans and from time to time, researchers obtained innovations. However, there are still problems to be solved. For example, folklorist Azad Nabiyeu raised the problems of the dastan in his time, and “*“Gachag Nabi” was not a separate object of research. There is a special need today to study a number of problems of the dastan, including its connection with the peasant movement, the history of recording and publication, differences in variants, ideas, content features, as well as the system of images*”.¹ Folklorist Shamkhalil Mammadov expressed a similar opinion and noted that the research work on the dastan (in terms of genre features, poetics, image system, aesthetics) did not form a complete picture and was incomplete because it was not of interest to researchers and authors².

According to folklorists, the shortcomings in the research work on the dastan give grounds to consider the research work “**The tradition of Azerbaijani gachag dastans and “Gachag Nabi”**” as one of the current problems of folklore. The relevance of the topic is also determined by the following specific factors:

¹ Nabiyeu A.M. Azerbaijan folk literature: part II / Nabiyeu A. - Baku: Science, - 2006. - pp.585-586

² Mammadov, Sh.H. Azerbaijani folklore / textbook for universities. Sh.Mammadov. Baku: -1949. - p.230-231

-Gachag dastans have developed on the basis of rich experience and tradition, have reached today's level. The epos "Dada Gorgud", which is considered a masterpiece of Ozan art, benefited from "Manas", "Bilgamis", "Oguz Kagan", the epos "Koroglu" benefited from "Dada Gorgud", " Gachag Nabi " from "Koroglu".

To determine this connection, we must refer to the heroic dastans (epics), which are the carriers of the cultural potential of the ethnos. In many aspects between ancient and gachag dastans, especially the narrator, the struggle of the protagonist, the similarity of themes in songs, motifs and plots, comparative analysis of common images is of particular importance in determining the history, national culture, ethnocultural memory, artistic and aesthetic thinking. The approach in this direction is also important in terms of studying the tradition of national storytelling gachag (dastan) epos.

- In different periods of history, people who were dissatisfied with the injustices of the ruling class created the image of a hero, they were considered enemies of the rich and friends of the poor. In world folklore, these images are called "noble thief", "people's avenger", "noble avenger", "a noble robber", "gentleman thief").³ The semi-legendary, semi-real "noble bandits" we find in many examples of world folklore and ballads (Robin Hood, the protagonist of the English ballads, Hon Gildon, the favorite of the poor in Korea, Nisa Isikawa Goemon, the semi-legendary hero of the Japanese epoch, the Knights of Dresden , "Italian Robin Hood" Salvador Giulian⁴ the famous hero of the Turkish nations Koroglu and other characters) and their goal is never to plunder someone to get rich, but to distribute the wealth of those who oppress the people to the poor.

³ The archetype of the noble robber: from Tiamida to Leon: [Elektron resurs] / URL: <https://tervby.livejournal.com/1132>.

⁴ Noble robber. URL: https://ru.wikipedia.org/wiki/%D0%91%D0%BB%D0%B0%D0%B3%D0%BE%D1%80%D0%BE%D0%B4%D0%BD_%D1%8B%D0%B9_%D1%80%D0%B0%D0%B7%D0%B1%D0%BE%D0%B9%D0%BD%D0%B8%D0%BA,

Mystery over death of ' Sicilian Robin Hood '. URL: [https://](https://www.telegraph.co.uk/news/8090084/Mystery-over-death-of-Sicilian-Robin-Hood.html)

www.telegraph.co.uk/news/8090084/Mystery-over-death-of-Sicilian-Robin-Hood.html

The generosity of those who represented this image towards women, and the fair treatment of their comrades-in-arms, further increased their prestige among the people. In folklore, the archetype of "noble robber" is even mentioned in BC. At the end of the 6th century, we come across Heliodora in the story "Ethiopia" (in the form of the image of Thiamide).

When we analyze the image of Gachag Nabi and the "noble robber" in parallel, we get interesting, new approaches. This approach helps to reveal eight similarities in the character of both images.

The people, who have always been in search of justice, have even portrayed the image of a "noble bandit" in modern films (Zorro, Pitter Blad etc.), and as a result, the topic has not lost its relevance.

In addition to the above-mentioned features, our gachags are distinguished by their own codes of law, national-mental characteristics. The hero of each nation is the bearer of its national-mental values. One of the issues that made the topic relevant is the reflection of the people's attitude to this or that event in the example of these heroes. The revelation of national-mental values in the gachag dastans reveals the extent to which the national-spiritual heritage and national identity of the heroes are preserved in the genetic memory.

-We come across enough archival materials about Nabi movement, because of historical facts published in newspapers and magazines at recent history, and the memories of living witnesses. These historical facts first became a song (couplet), an event, a story, a legend in the language of the people, and later became the beginning of its narration.

The degree of folklore of historical facts, the study of scientific and theoretical aspects of the development of the dastan, forms a complete picture of the course of the artistic process as a whole. This is one of the issues that makes the topic relevant.

- Folklorist Bahlul Behjat's book "History of Gachag Nabi " written on documents was published in 2011 (about 75 years after his death). The fact that the date of writing of the work coincides

with a period close to the Nabi movement, Bahlul Efendi's reference to various archival materials as a historian, and the use of "Nabi's comrades-in-arms, that is, living witnesses, increase its value. Determining the place of historical facts in the work in the dastan "Gachag Nabi " is a topical issue. Bahlul Efendi explains the socio-economic difficulties of Nabi's time and emphasizes that *"in order to clarify this truth, we need to explain in depth the social and social situation in the Karabakh region where Nabi lived and grew up, and at the same time In order to prove it in a favorable and effective way, we had to partially declare the situation of the countries that have any connection with the Karabakh region"*⁵

The parallel analysis of the dastan "Gachag Nabi " by historian and folklorist Bahlul Behjat helps to clarify the socio-political conditions of his time, the difficulties created by tax laws, the root causes of smuggling in Azerbaijan, the essence of the Nabi movement.

- One of the most important problems in the creation of the dastan is the collection, publication and research of samples created by the people in different historical periods. This process with Gachag Nabi began in the early 19th century.

The collection of samples of Azerbaijani folklore in the collection of SMOMPK⁶, as well as books published from the series of primary publications, publications on the projects of the Institute of Folklore of ANAS Examples of folklore about Nabi⁷, Examples of folklore related to Nabi in the multivolume "Karabakh: folklore is also a history"⁸. etc.), Almaz Hasangizi's research revealed materials

⁵ Behcet, B.M. History of Gachag Nabi / B. Behjat, -Baku: Chirag,- 2011.-p.21

⁶ Orujova S.H. "Gachag Nabi" in "SMOMPK" collection.// S. Orujova. Baku: Language and Literature. International scientific-theoretical journal. No. 1(85). - 2013. - pp. 191-195

⁷ Collection of Azerbaijani folklore. Dastans. The dastan of Gachag Nabi (book 16)./ tert.ed. Akhundov A. / Baku: Science and education, - c.26. - 2011. - 428 p.

⁸ Karabakh: folklore is also a history. (book 4) (Folklore samples collected from Lachin, Gubadli and Zangilan regions). - Baku: Science and education, -2013, - p.458, Karabakh: folklore is also a history. Book 3 (folklore examples collected from Aghdam, Fuzuli, Jabrayil, Tartar, Gubadli, Zangilan, Kalbajar, Lachin and Shusha regions). - Baku: Science and education, - 2012. - 468 p.

⁹published by folklorists living in abroad about Nabi, Fuzuli Bayat's work clarifying the socio-economic, political and cultural base of the Nabi movement, Haji Narimanoglu's ¹⁰series of articles on this topic, etc. indicates that the process is ongoing and that the topic is still relevant. Systematic analysis of examples of gachag dastans helps to clarify the period, environment, and the nature of the ethnic system. A systematic approach to the collection, publication and research of the dastan is important not only in terms of historical data, but also to gain an understanding of the culture and folklore of the region.

- One of the problems to be clarified in the analysis of the dastan "Gachag Nabi" is the typological analysis of the variants of the dastan (Aliheydar Tahirov, Ahliman Akhundov, Hasan Gasimov, Azad

Nabiyev¹¹), the peculiarities in terms of structural elements (plot, motive and image). In all variants, the main line of the " Gachag Nabi" dastan is the opposition of a hero, that is, an individual, who remains faithful to the tradition of the Turkish heroic epos, to a social and moral system superior to himself. Although the idea is born of life, the author's subjective point of view is clearly reflected in the

⁹ Hasangizi, A.H. Folklore Studies in Migration. / A. Hasanqizi. -Baku: Science and Education, -2015. -252 p.

¹⁰ Haji Narimanoglu. The "archival life" of the "History of Gachag Nabi " is over: the work of the selfless researcher Bahlul Bahjat came true 80 years later. 525th newspaper.- 2011.- June 22.- p.6.,

Haji Narimanoglu. Gachag Nabi : March 12 assassination. [Electronic resource] / URL: <https://525.az/news/163959-qacaq-nebi-12-mart-sui-qesdi>,

"MP F.Gazanfaroglu's approach to Gachag Nabi , the Gachag Hajar is not correct." [Electronic resource] / URL: <http://teref.az/manset/87785-qacaq-neb-qoqach-hecet-haqqinda-millet-vekili-fqezenferoglundun-yanashmasi-dogru-devil.html>,

Book dedicated to the 170th anniversary of Gachag Nabi was published. 525th newspaper.- 2021.- October 23, - p.17,

¹¹ " Gachag Nabi . (compiled by A.Tahirov) Baku:Soviet Writers' Union,-1938,- 49p., Azerbaijani epics: / ed. M.H. Tahmasib, tart. ed. Nabiyev A. - Baku: Youth, - 1977. - 171 p., "Gachag Nabi ". (Compiled by A.Akhundov) -Baku: Azerneshr, - 1961.- 369 p., "Gachag Nabi ". (collected and compiled by H. Gasimov). Baku: Azerbaijan Children's and Youth Literature, -1960. -75 p., Azerbaijani epics: / ed. M.H. Tahmasib, tart. ed. Nabiyev A.- Baku: Youth, -1977. - 171 s.

epics. For example, when analyzing Hasan Gasimov's version, the influence of the political environment and collector's intervention on the dastan is obvious.

*“Apparently, the glorification of the friendship of nations in the dastan is vividly presented from the first events described. The closeness between the Armenian people and the Azerbaijani people is reflected in a number of other episodes in the dastan. However, it was not for the sake of it, it was written in a figuratively, in a convincing, objective form”.*¹²

In the dastan, the motive of friendship of false peoples serving the Soviet ideology was exaggerated, Nabi's speaking in Armenian, his close friendship with the Armenian people were able to prevent the facts engraved in the memory of the people. Nevertheless, in the version of Aliheydar Tahirov, in the work of Bahlul Behjat, the ethnic confrontation with the Armenian people under the ideological cover can manifest itself at least a little.

The analysis of the structural elements of the dastan variants reveals the extent to which the political regime, the collector's editing, the noticeable cases of manipulation and the interference in the text affect the dastan. From this point of view, the issue is especially relevant.

- Any heroic dastan is inconceivable. All the available variants of the "Gachag Nabi" dastan begin with the narration models, and the explorer uses formulas and various narration methods in order to create motivation. The research suggests that the narrator and collector used prose poetics, which gave artistic beauty and fluidity to the dastan, various means of artistic description and expression, speech etiquette, and formulas specific to this dastan in order to evoke emotionality in the listener and increase the impact of events. In epic narration, those means and elements that determine the hero and his heroism, poetic passages, as well as narration formulas can give complete information about the heroic

¹² Rustamzade, R. B. Folk heroes in folk literature. Baku: Youth, -1984. -p.72-73

imagination. However, there are differences in the general scheme and the narrator. Differences in narration are also existed. Analysis of the system of formulas on all variants allows to reveal the level of the narrator's ability.

- If we approach the urgency of the issue from a political point of view, the geographical area where Gachag Nabi operates is Zangazur, Goycha district, which is one of the charming corners of Azerbaijan and our historical land. Thus, in the research work, we see the extent of betrayal, cowardice, flattery as a character in the psychology of Armenians as a nation, even in the time of Nabi. The story of whether Nabi's hampers were Armenians, that he was separated from his people due to injustice committed by Armenians, that Gara Nabi of Armenian origin carried out his ugly deeds in the name of Gachag Nabi, and that Armenian beys killed Mahdi as a result of their oppression and betrayal. As a result of the recent victory, Azerbaijan was able to reveal the inner face of this nation, and openly declared to the world that the lands where Nabi was a hero belonged to us. Gubadli region, where Nabi and Hajar were born, was liberated from occupation by our army. Now our new heroes are appearing in the faces of these heroes.

In addition, *there are 3 versions of " Gachag Nabi " in Turkey (Zeynelabidin Makas, Turgut Ocal and Esmâ Simsek), "Ashig Yusif and Ashig Mevlut Ihsani"*.¹³ *The version of Ashig Huseyn Sai was published in South Azerbaijan*¹⁴

Although the dastan has been studied by many folklorists (Mahammadhuseyn Tahmasib, Pasha Efendiyev, Rustam Rustamzade, Vagif Valiyev, Shamkhalil Mammadov, Zulfugar bey Hajibeyov, Israfil Abbasli, Fuzuli Bayat, Haji Narimanoglu ¹⁵

¹³ Bayat, F.X. Gachag folklore in socio-economic and political-cultural context./F.Bayat. - Baku: Science and education, -2019. - p.195

¹⁴ Narimanoglu, H. Gachag Nabi in history, scientific, written and oral literature, art./H.Narimanoglu. - Baku: Mutarcim, 2021. -p.116

¹⁵ Mammadov, Sh.H. Azerbaijani folklore / textbook for universities.

Sh.Mammadov. Baku: -1949. - 325 p., Shahverdiyev Z.A Nakhchivan region in the XIX and early XX centuries./ Z. Shahverdiyev. - Baku: Elm, -2008, - 264 p.,

and others), the collected materials can reflect valuable facts.

The object and subject of research. The object of research of the dissertation is the tradition of smuggling dastan and the dastan " Gachag Nabi " in Azerbaijan, and the subject is the role of Gachag (smuggling) tradition in the dastan " Gachag Nabi ", as well as modern interpretation, comparison, analysis of specific features of the dastan.

During the observation of the *research degree* of the topic in Azerbaijani folklore we should note that both the gachag dastan and the "Gachag Nabi" have been studied separately. However, it has not been broadly placed in the context of comparison. For example, the study of the dastan "Gachag Nabi" in parallel with several heroic

Shahverdiyev, Z.A Nakhchivan: Historical memory and modern rise. / Z.Shahverdiyev. -Nakhchivan: Ajami NPB, - 2017. - 520 p., Efendiyev, P.Sh. Problems of Azerbaijan folklore studies: [in 4 volumes] / P.Afendiyev, -Baku: ADPU, -c.2. - 2004. - 398 p., Efendiyev, P.Sh. Azerbaijan oral folk literature / textbook for high school students / P. Afandiyev, scientific editor. M.Allahmanli, - Baku: Science and education, -2013, 600 p., Efendiyev, P.Sh. Epic creativity / P.Afendiyev, - Baku: ADPU, -1999,165 p. Rustamzade, R.B. Folk heroes in folk literature. Baku: Youth, -1984. -172 s. Rustamzade, R.B. Researches on folk literature, Baku: Nurlan, -2007, -244 p. Rustamzade, R.B Azerbaijan historical heroic epics. Ganja: Polygraphy, -1998. - 292 p., Seven epics: (historical heroic epics) collected and compiled., Rustamzade R. -Baku: Azerneshr, -1989, -163 p. / M.Tahmasib.-Baku: Elm, - 1972, - 398 p., Tahmasib M.A. Heroic epic of the Azerbaijani people./ M.Tahmasib.-Baku: Golden East, -1941. - 81 s. Zulfugar bey Hajibeyov and Azerbaijani music folklore. –Baku: Khazar University Publishing House, -2019. -221 s., Abbasli, İ.İ. Epic “Gachag Nabi” and research of Bahlul Behjat “History of Gachag Nabi” // -Baku: Researches on Azerbaijan oral folk literature, -2005. (№18), -p.16-23 Abbasli, İ.İ. Issues of distribution and influence of Azerbaijani epics / I.Abbasli.- Baku: Nurlan, - 2007. - 272 p. Abbasli, İ.İ. Koroglu, what's up, what's not? / İ.Abbasli. - Baku: Science and education, - 2013. - 282 p., Bayat, F.X. Folklore classes. / F.Bayat. - Baku: Science and education, - 2012. - 424 p., Bayat, F.X. gachag folklore in socio-economic and political-cultural context./F.Bayat. - Baku: Science and education, -2019. - 304 s, Bayat, F.X. Smuggling movement and smuggling epics from the point of view of social bandit theory // -Baku: Researches on Azerbaijan oral folk literature -2011. №36, - s. 22-29, Bayat, F.X. Smuggling and smuggling stories from a historical perspective. // - Baku: Dada Gorgud, scientific-literary collection. - 2016. ,I (58), p. 16-24

epics in various aspects; historical roots of the heroes of the gachag movement; contradictory positions of world-famous folklorists on the gachag (smuggling) movement; modern approach to the collection, publication and research of the dastan; comparative analysis of dastan variants; system of formulas of "Gachag Nabi " dastan; storytelling, type of images, structural features, plot-motif similarity, etc. systematically implemented in this dissertation. In this regard, the topic of the dissertation is original.

The research refers to the scientific works of a number of folklorists, information published in newspapers and magazines at different times, archival materials, memoirs, legends and songs engraved in the memory of the people, research on Nabi in modern times. Contradictory positions of historian Eric Hobsbaum, Australian folklorist Seal Graham, French historian Fernand Braudel, writer Andre Maurois, Turkish writers Yashar Kemal, Berna Mora, Kemal Tahir, Shimshek Esmâ¹⁶ on gachags were investigated and used as a source. In this respect, the theme of the research is original.

Aims and objectives of the research: The main purpose of the research is to analyze the tradition of Gachag dastan in Azerbaijan in the context of " Gachag Nabi ". The following tasks are envisaged for the realization of the set goal:

– To reveal the historical-cultural, artistic-aesthetic essence of the arrival from “Bilgamis” to “Koroglu”, “from Koroglu to the smuggling dastan, the peculiarities of the dastan tradition;

¹⁶ Hobsbaum, Eric. *Bandits*. trans. Fatma Tashkent. Istanbul: Logos Publishing, - 1990, -p.34-35, Karen Barkey, *Bandits and the State: Ottoman Style State Centralization*. trans. Zeynep Altiok. Istanbul: History Foundation Yurt Publishing, -1999, -p. 185, Gözütok Türkan. *Banditry and Çakırcalı Mehmet Efe's projection on Turkish literature*. *Türkbilgi*, -2011, № 21 p. 49- 72, Simsek Esmâ (1989). "The similarities of the motifs in the story of Gachag Nabi with other folk tales". *Azerbaijan Turkish cultural magazine*, p. 267, 1989, Moran B. *A critical look at the Turkish novel*. [2 volumes]/ Istanbul: İletişim Publications - 2016, c.2, -328 p., Seal Graham. *The Robin Hood Principle: Folklore, History, and the Social Bandit*, *journal of Folklore Research*, Vol. 46, No. 1 (Jan. - Apr., 2009), pp. 67-89

- To clarify the genetic system, content and essence of the connection of the gachag image with the epic heroic tradition and the image of the "noble robber";
- To reveal the peculiar national-mental features of Azerbaijani gachags through folklore samples;
- To analyze the historical conditions of the emergence of gachag epics in the context of socio-political, historical and cultural process and to determine the place of "Gachag Nabi " in the family of gachag dastans;
- To analyze the world-famous historians and folklorists' evaluation of the fugitive movement and its contradictory positions in the context of Gachag Nabi movement;
- To systematically investigate the collection, publication and research of songs, stories, legends and memories about Gachag Nabi;
- To determine the level at which historical facts and legends and stories, memories, songs told in the language of the people are reflected in "Gachag Nabi" dastan;
- To reveal the general characteristics of the types of characters in the versions of the dastan "Gachag Nabi";
- To analyze the existing versions of the dastan about "Gachag Nabi" in terms of image, plot and motive;
- To clarify the level of development of the facts and some archival materials collected by folklorist Bahlul Behjat in connection with the Gachag Nabi in the dastan "Gachag Nabi";
- To determine the place of the system of formulas, their semantic features in the dastan;
- To explain the originality and level of activity of "Gachag Nabi" dastan; and so on.

Research methods. The research is based on the general principles of historical-comparative and theoretical-typological methods. The principles of approach and analysis contained in the structural method were also referred to as appropriate. The scientific results and conclusions obtained by modern folklore studies have in some cases been the basis for clarifying the problems.

The main provisions of the defense:

1. Revealing the connection of smuggling dastan to tradition;
2. Determining the place of "Gachag Nabi" in the creation of Azerbaijani epics;
3. Identification of the historical roots of the fugitive (gachag) hero as a reflection and image in folklore;
4. Analysis of the characteristics of gachags based on national-mental values in Azerbaijani smuggling dastan;
5. Explain the reasons for the symbolization of Gachag Nabi as a gachag hero;
6. Theoretical assessment of smuggling;
7. Song, story, memory, legend, archive materials, reflection of historical facts in the dastan "Gachag Nabi";
8. Publication, research and recording of the dastan "Gachag Nabi";
9. Comparative analysis of the existing variants of the dastan "Gachag Nabi" (in terms of image, plot, motive)
10. Reflection of the facts in Bahlul Behjat's "History of Gachag Nabi" in the dastan;
11. "Gachag Nabi" dastan and research of the system of formulas on four variants, etc.

The scientific innovation of the dissertation. The tradition of Azerbaijani smuggling dastan was involved in scientific research in a monographic plan in the context of Gachag Nabi, systematic scientific-theoretical analysis of the problem was the basis for obtaining many scientific results. These include the following scientific innovations:

- The connection of the dastan "Gachag Nabi" to the tradition is determined in several aspects;
- The genetic system, content and essence of the connection of the gachag heroes to the epic tradition were revealed, the common features of the image of the "noble robber" with the gachags were revealed;
- The views of well-known folklorists, theorists, historians, philologists on the gachag movement, the periods of the movement's activity are theoretically analyzed, the place of the Nabi movement in the "social bandit" theory of the American historian Eric Hobsbaum,

the division of Azerbaijani historians. Comparisons were made between conflicting positions, and the results were summarized at the end;

- In the versions of the dastan "Gachag Nabi" episodes based on national and moral values, protecting the mentality of Azerbaijan were revealed;

- The dissertation has a systematic approach to the collection, publication and presentation of the dastan "Gachag Nabi", the information reflected in newspapers and magazines, archival documents in certain periods, research work carried out in modern times;

- The role of stories, legends and other epic-lyrical genres in the creation of the dastan "Gachag Nabi" was determined; the necessary analysis was carried out in terms of the genre of the dastan;

- The comparative analysis of the existing variants of the dastan "Gachag Nabi" in terms of plot, image, motive, the reasons for the differences between the variants;

- There are parallels between the work of folklorist, historian Bahlul Behjat, "History of Gachag Nabi " based on real events and archival art, and the existing versions of the " Gachag Nabi " dastan, the reality of the time is reflected in the "Gachag Nabi" dastan;

- The reasons for the special value given to Gachag Nabi in the dissertation are (his fair position from childhood, symbolization according to the ideology of the Soviet system, being called a "hero who rebelled against the regime" by immigrant folklorists, being able to fight for a long time with his courage and invincible tactics, unlike other gachags) for the urgency of the Nabi movement were clarified;

- In the research work, the nature of the narration of the dastan "Gachag Nabi", the order of events in accordance with the mastery, the ability of the narrator, the spirit of the audience, the purpose of using narration models were studied, many scientific conclusions were obtained;

- The dissertation reveals the formulas defining the poetic system of the dastan " Gachag Nabi ", the specificity of clichéd, molded poetic

expressions in connection with the events engraved in the memory of ancestors, the place in the dastan;

- The narrator used the means of artistic expression and description in order not to create fatigue in the listener, to arouse interest in the dastan, to influence his feelings and emotions, to prevent dullness. The degree of their development in the dastan was determined in the research work;

Theoretical and practical significance of the research: The dissertation has a perfect theoretical significance in terms of clarifying the genetic system, dynamic nature, cultural content of the dastan tradition in Azerbaijani folklore. The study of various aspects of the dastan "Gachag Nabi " at the national and all-Turkish level fully reflects the direction of the scientific-theoretical concept. As for the practical significance of the research, it can be used by students studying at the philological faculties of universities, masters, folklorists, and scientists conducting research on the creation of epics. Also, my dissertation includes textbooks, teaching aids, methodical aids, monographs, optional documents, course works in philological faculties of universities, etc. can be used in the preparation.

Approbation and application of the study. A number of innovations and scientific results of the research are reflected in the author's 21 articles and reports published in scientific publications recommended by the Supreme Attestation Commission in the country and abroad, materials of national and international scientific conferences.

Name of the organization where the dissertation work is carried out: The dissertation work was carried out in the "Classic Folklore" department of the Folklore Institute of the Azerbaijan National Academy of Sciences. The subject of the dissertation is the protocol of the Scientific Council of the Institute of Folklore of ANAS 21 November 2012 (protocol №) and the Republican Council for Organization and Coordination of Scientific Research of the Problem Council on Folklore Studies dated 25 November 2015 (protocol №). approved by the decisions.

Dissertation work introduction

The dissertation consists of an introduction, four chapters, a conclusion and bibliography. Excluding the list of used literature, the total volume of the study is 336000 characters. Introduction - 11 pages, 22000 characters, Chapter I - 41 pages, 82000 characters, Chapter II - 55 pages, 110 000 characters, Chapter III - 44 pages, 88000 characters, result - 11 pages, 22 000 characters.

MAIN CONTENT OF THE RESEARCH

In the "**Introduction**" part of the dissertation, the relevance and degree of development of the topic are clarified, the object and subject of research, goals and objectives, research methods, the main provisions of the dissertation, scientific novelty, theoretical and practical significance, scientific innovation.

Chapter I of the research "**The tradition of Azerbaijani gachag dastans**" defines the scientific and theoretical basis of the problem and consists of two paragraphs.

The paragraph is entitled "**Traces of the ancient dastan tradition in the creation of the gachag dastan** "

In this chapter "Gachag Nabi " is analyzed in parallel with ancient epics such as "Bilgamish", "Manas", "Alp-Er Tonga", masterpieces of poetry such as "Dada Gorgud", "Koroglu" and modern dastan "Gara Malik" .

When looking for traces of ancient dastans in the tradition of gachag dastans, we first touched upon the issue of the narrator. Thus, one of the factors and common features considered to be common in the creation of Turkish epics is the art of ashug-ozan. The transformation of gopuz into saz is the preservation of genetic memory. The main common feature of the narrators of the dastan is that they are not only the creators of the dastan, but also the carriers

and inhabitants of folklore. Ancient Turkish history is in the works of ozans, and modern history is in the works of ashugs.

In this chapter ashugs and ozans are analyzed not only in terms of narrator, but also as the closest confidant of the heroes, and, where appropriate, their comrade-in-arms (Chaysan Irchi, Ashig Jun, Ashig Ahmad, etc.) The presence of the image of ozan // ashug in such magnificent monuments as "Kitabi-Dada Gorgud", "Koroglu" is constantly included in the gachag dastans.

In this chapter, comparisons are made between "Bilgamis's victory song", "Koroglu songs", "gachag songs". The songs are grouped by topics such as: praising; bully; violence; reminder; call; wish; regret; caring. It is concluded that *"As the period progressed, the theme of songs praising the hero from ancient times, encouraging him to fight, describing his weapon, horse, battlefield, struggle with enemies, and death was preserved, but moved away from the descriptions of myths to real events."*¹⁷

The resemblance of the purpose of the struggle between the Alps and the gachag heroes is a continuation of the tradition. If these heroes are united by the struggle for individual qualities such as truthfulness, honesty, justice, loyalty, generosity, on the other hand, they have to carry out a national, human mission. This mission is to promote the wishes and desires of the people to whom they belong in terms of national values, national qualities (freedom, honor, zeal, respect for the motherland), and humanism, love, respect and care for people in terms of human values. The hero's struggle against injustice is more about his commitment to the people than his personal mission.

Almost all the heroes have been immortalized or folklorized either by their own names or by another name. In addition to being a

¹⁷ Gasımova, A.M. Traces of the epos tradition "Kitabi Dada Gorgud" in "Gachag Nabi" // International Congress of Dede Korkut Turkish culture, history and literature, - Baku. - July 2021.2-4, - p.263

prototype of historical figures (Bilgamish, Afrasiyab, Ajo, Aladdin Turali bey, Gizil Arslan, etc.), they are epic, idealized alps. Gachags are the followers of these heroes.

The presence of forty brave men near the Alps, Koroglu's 777 delis, 40 choros gathered around Manas, and Gachag Nabi's gachags are a perfect example of people's union. The expression "Alp is not alone" has been justified in all times.

The selection of specific places for the fight is one of the motifs found in the ancient Turkish epics. Bilgamis chooses the castle of Uruk, Manas Talas for himself, and Shu builds the castle of Shu. Koroglu settles in Janlibel, Gara Malik settles in Ocan mountain, Gachag Usuf lives in the area near Childir mountains, and Gachag Nabi often shows many heroic deeds in Jamal Castle.

Research shows that another aspect that binds gachag dastans to tradition is female characters. Kankey, the archetype of the Alp woman who warns Manas about troubles, Burla Khatun, a mother who deserves to be adored in "Dade Gorgud", loyal friend, faithful wife, "Koroglu", "Gachag Nabi", "Molla Nur" is the support of her husband, the beating arm, the most Nigar, Hajar, Gulshad, who evoke the impression of close comrades-in-arms, became popular with their images of female knights.

Research in this paragraph demonstrates that there are many common motives (calling for battle, the hero hiding himself, threatening the enemy, choosing a suitable place to fight with a popular weapon, the hero being a victim of betrayal, etc.) and images (the image of a fighting woman, the image of a horse, a loyal friend, a treacherous enemy, etc.) and *"in the creation of the Azerbaijani dastan there are serious similarities in terms of the life of tradition and heroism, the repetition of memory and thought is noticeable.*

This connection is manifested in all parameters, from the similarity of the subject to the structural elements”¹⁸.

The second paragraph of the first chapter of the dissertation is entitled "**Historical roots of heroism in gachag dastan**" (compared to examples from other nation in the world).

The world-famous heroes of the so-called "people's avengers", "truth fighters", "helpers of the poor", "peasant knights", "embodiment of justice", the "noble bandit" have similar features to archetype of Heliadora's Thiamid, the famous British Robin Hood, Schiller's Karl Moore, Pushkin's Dubrovski, Koroglu and Gara Melik. Thus, the heroes called by different names in different parts of the world (Hayduk in the Balkans, Dakoit in the Indians, Oprishka in the Ukrainians, Betar in the Hungarians, Kleft in the Greeks, Eshkiya in the Turks, gachags in the Azerbaijanis) stand on the same place as the archetype of "noble robber".

Research shows that as a follower of the image of a "noble thief", *“Nabi was honest in his actions and would not do anything that would affect the morals zeal of the people. He had been very careful about respecting women, never touched them. Nabi was very respectful and caring towards his comrades ... Nabi forbade his comrades to steal secretly, all his robberies were for a specific purpose”*.¹⁹

We conclude from research that these heroes take from the rich and distribute to the poor, kill people out of compulsion, do not steal for the purpose of getting rich, on the contrary, they personally fight against bandits and live a gachag life in the face of compulsion. Another common feature of their character is that they do not allow violence against women, are fair to their comrades-in-arms, and are separated from their people by speaking the word of the people.

¹⁸ Gasımova, A.M. Turkish epic tradition: “From Bilgamish to Gachag Nabi”// Nakhchivan: The place where culture meets International Proceedings of the International Scientific Conference, - Nakhchivan. - 2020. October 22-23, - p.181

¹⁹ Behcet, B.M. History of Gachag Nabi / B. Behjat, - Baku: Chirag, - 2011. p.142-143

The paragraph presents the national-mental values and national characteristics of our gachags with examples from gachag dastans and concludes that our gachags do not betray the people they cut bread with, do not kill anyone with their spouses and children, in exchange for any good offer. If a woman throws her veil on the ground, they stop the fight at that moment, consider her weapons and horses as a symbol of manhood, do not throw weapons at the villagers fighting on the other side, and so on.

The results show that living in a fair time has always been the most important dream of the people, and throughout history the people have struggled to build an ideal society through their heroes. *"In modern times, such people are creating images of semi-real, semi-mythical ideal heroes, "noble thieves". For example, in Johnston Macalli's The Curse of Capistrano, Zorro, the hero of the Spanish people, is a prototype of the legendary Mexican Robin Hood Joaquin Mureta. Joaquin is tired of the violence perpetrated by the Gringos against his family, gathers his relatives around him and lives a gachag life in the mountains. He soon became a patriotic hero of the Chileans and Mexicans. His image in the film "Zorro" has become a favorite of millions of viewers, protecting ordinary people from injustice in power under a black mask"*²⁰.

Chapter II is entitled **"Investigation of Gachag Nabi dastan."** The first paragraph deals with the role of epic and lyrical genres, historical facts in the creation of the dastan "Gachag Nabi". Some folklorists considered the dastan "Gachag Nabi" to be a collection of stories or a text written in an artificial language, far from the epic style of folklore, ²¹ *"between legend and tale, legend and song"*²². "To deny the gachag dastans is to deny the series of "gachag songs

²⁰ Gasimova A.M. Ancient historical roots of the image of a gachag hero // - Baku: Philological issues. -2019. №11, –s. 295-296.

²¹ Gachag Nabi. " (compiled by I. Abbasli). -Baku: Leader, -2005.p.4

²² Bayat, F.X. Folklore classes. / F.Bayat. - Baku: Science and education, - 2012. p.262

"that appeared in the early 19th century,"²³ said Pasha Efendiyev, who took a strong position and assessed Gachag Nabi as a dastan.

Research shows that the overthrow of the tsarist regime, the weakening of the art of ashug, the widespread use of drama and written literature slowed down the process of full formation of gachag dastans. In our opinion, the dastan "Gachag Nabi" is an example of the dastan of its time, which could not rise to the level of an epic and was not fully perfected in the repertoire of ashugs. This dastan is based on lyrical and epic examples of folklore, reflecting the hero's activity in real lines, based on historical facts.

This paragraph also touches on the repetition of songs (couplets) with significant differences in the versions of the dastan, as well as in the repertoire of the narrator. For example, Gazamat is hot, I can't sleep, I can't run away, and so on. There are several versions of songs beginning with the verse (Zulfugar bey Hajibeyov, Huseyn Baykara, Hummat Alizade²⁴, etc.). Research suggests that the similarity of meaning in the poems engraved in the memory of ancestors, the repetition of verses depends on the specific nature of the genre of the dastan, the essence of the oral tradition, the difference in the verses depends on the collector's political views, narrator forgetfulness and sometimes political pressure. In fact, research suggests that the forgetfulness of the narrator-collector, incomplete polishing of the couplets (the version of the couplet collected by Zulfugar Hajibeyov, etc.), the dedication of the same couplet to several heroes (Ali Shamil's²⁵ example of the couplet joining Gachag Nabi and Telli Gara, etc.) does not reduce the role of songs in terms of conveying truths.

However, in all cases, the songs shed light on the life of the hero, reflect his joys, sorrows, attitudes to certain events, and then create the basis for the creation of the dastan.

²³ Efendiyev, P. Problems of folklore studies of Azerbaijan II- Baku: -2004. - pp. 129-130

²⁴ Alizade, H. Ahugs, [2 vol] / H. Alizade, - Baku: Azerneshr, - 1936.v.2,- p. 437

²⁵ Shamil A. H. Epic lives./ A. Shamil. - Baku: Sada. - 2001. - 97 p.

Research shows that the same picture is observed in the narrations about Nabi. Thus, there are different legends, memories, and contradictory stories about Nabi's smuggling, the capture of the famous Bozat, the arrest of Hajar, the treacherous murder of his brother, and then himself, smuggling, the seizure of nobles, and his services to the people. The reason for the differences is the same as in the songs. However, despite the differences, the narrations about Nabi express real-life events in an artistic way. For example, we come across different information in the versions of the dastan and narrations about the arrest of Hajar. This historical fact was first covered in the Caucasian newspaper before the dastan. (The October 25, 1895 issue of the Caucasian newspaper reported on Nabi's letter to Salim Bey, who had arrested Hajar. ²⁶ In the Caucasian newspaper (The October 28, 1895) published song when Hajar was arrested. ²⁷

The research gives grounds to say that Hajar's execution and suffering disturbed the people, and they added various songs and legends to the historical event, asking for help from Nabi through the words of their hero. These or other historical facts that shed light on the life of the national hero were later folklorized and reflected in the dastan. "Gachag Nabi" dastan is a history based on documents and living in the memory of people, even if it does not fully reflect the history.

The second paragraph of the second chapter is entitled "**Collection, publication and research of the dastan "Gachag Nabi"**". This section of the research analyzes the publication of the dastan in newspapers and magazines at different times, research issues, materials collected about Gachag Nabi, examples of folklore dedicated to him.

²⁶ Narimanoglu, H. Answer from the chairman of the NGO to the deputy, or once again about the gachag Nabi, the brave Hajar. URL:

<https://sumqayitxeber.com/qht-sedrinden-millet-vekiline-cavab-yaxud-bir-daha-qacaq-nebi-qocaq-hecer-haqqinda/>

²⁷ Rustamzade, R.B. Hand heroes in folk literature. Baku: Youth, -1984. p.77

Research shows that information about Nabi has been published since the early 19th century.

The essence of the Nabi movement was distorted in such magazines as the "Mshak", "Naseri", SMOMPK and others. For example, Naseri newspaper praises him as a "Russian gachag who harms the people" and says that by killing Nabi, the people were able to escape his evil²⁸. In the SMOMPK collection, Nabi was called a "Kurdish bandit." This was to speak "from the position of Armenian chauvinism and Russian aggressor national politicians²⁹." Immigrant folklorists (Mammad Amin Rasulzadeh, Huseyn Baykara, Mirza Bala Mammadzadeh, Ahmet Jafaroglu, Nabi Turabli) studied the Nabi movement in their works as rebellion against Russian imperial policy and tsarism. This approach is understandable, because they were intellectuals who fought for independence, were expelled as a result of the unjust policy of the Russian Empire, and had the opportunity to express their views freely. These intellectuals found solace in the faces of heroes such as Gachag Nabi, and saw the activities of the gachags as a revolt against the regime, a spark of national awakening.

The investigation shows that Nabi was neither a "Kurdish bandit" nor a "rebel" gachag the regime. He was born in the village of Ashagi Mollu (Azerbaijani family) in Gubadli. This revenge stemmed from personal problems.

In modern times, prominent historians Zahmat Shahverdiyev, Ilgar Maharramli, Javanshir Huseynov and others have made interesting remarks about the so-called gachags in the historical and cultural reality of Azerbaijan, and theoretically assessed the period of the movement. For example, in the division of the historian Javanshir Huseynov, the "people's avengers" stand on the same level as the

²⁸ Namazov, GM The fame of the People's Hero./Q.Namazov.-Baku: Orkhan, - 2005. s.206

²⁹ Orucova S.H. "Gachag Nabi" in "SMOMPK" collection.//S.Orujova. Baku: Language and literature. International scientific-theoretical journal. № 1 (85). - 2013.-p.191-195

"noble gachags" of Eric Hobsbaum, "people's avengers" of Karen Barkey, "Robin Hood characters" of Seal Graham. People's hero Gachag Nabi represents all divisions.

Gachag Nabi dastan published in modern times, examples of folklore about Nabi in the collection "Karabakh: folklore is also a history", Fuzuli Bayat's "Gachag folklore in socio-economic and political-cultural context", Haji Narimanoglu's "Gachag Nabi in history, scientific, written and in Oral Literature and Art" and other research indicates that the process is ongoing and that the topic is still relevant.

Modern researches, discussions about Gachag Nabi (about the fact that Hajar had children named Ahmed, Khalil and Zeynab)³⁰, etc. shows that the topic is still relevant.

Research suggests that the study of these examples of folklore, which includes all the constructions of the people's artistic thinking, the study of chronological sequence, the analysis of new research, a systematic approach to the subject in general, sheds light on some obscure aspects of Nabi's life and forms a more complete picture of the purpose of the struggle. This research work is also important in terms of protection and safety of our national wealth.

Chapter III is entitled "**Structural elements and artistic-poetic system of versions of the dastan "Gachag Nabi"**". The first paragraph of this chapter deals with the "features of the variants of the dastan "Gachag Nabi"(in terms of plot, motive and image). The dissertation concludes that the versions of the dastan "Gachag Nabi" are based on the content of four main sections. The principle of time

³⁰ The fate of Gachag Nabi and Hajar's children/ URL:
https://www.youtube.com/watch?v=xCKi9Z_facA,

Gachag Nabi and Hajar had three children. URL:
<https://www.youtube.com/watch?v=KVt9rhcU5Gc>,

Gachag Nabi and Hajar's stump in their village after 30 years. URL:
<https://www.youtube.com/watch?v=7XFhgQvwoc8>

and space arrangement of the episodes in the plot line is the common content of the fugitive epics of the peoples of the world.

1. The main section describes the events that took away the hero's childhood and led to his rebellion, as well as the oppression of his masters and nobles. In this part, the hero develops a sense of struggle.
2. The hero flees to the mountains as a result of injustice done to his relatives by his master. In this part of the dastan, the hero begins to demand his rights and is expelled from his village.
3. The third section, devoted to the period of smuggling, includes the good deeds done to the poor, the punishments given to the oppressors
4. The hero either returns to his people or is betrayed and killed. The treacherous assassination of the epic hero in the person of Gachag Nabi is the weakness of the forces opposing him. Thus, the authorities betrayed and tried to sow discord among the gachags and their comrades-in-arms.

The plot line of "Gachag Nabi" dastan is similar to the heroic epics of the peoples of the world. The peculiarity is that *"His life is described from birth to death, remaining true to the tradition of the Azerbaijani dastan. The birth of Nabi in an environment full of contradictions; childhood in difficult conditions; Marriage to Hagar; running away from the unjust system of government of the time; the growing development of Nabi to the people and the support of the people to Nabi; Hagar's execution and rescue by Nabi; Nabi and Hagar fighting shoulder to shoulder against the enemy; Death of Nabi's brother Mehdi; The events of Nabi's death as a result of betrayal are the main plot lines of each of the "Gachag Nabi" variants. Undoubtedly, the main place where the events took place is Ashagi Mollu village, where Nabi was born and lived.*³¹

In this paragraph, the images we encounter in the heroic epics of the peoples of the world are analyzed in the context of the dastan

³¹ Gasımova, A.M. Analysis of the typological system of "Gachag Nabi" dastan variants // - Ganja: Ganja State University Scientific news (Fundamental, humanities and natural sciences series), - 2019. №3, - p. 377.

"Gachag Nabi", commonalities are identified, and it is concluded that *in the dastan "Gachag Nabi" there are four types of images. 1) Salim bey, Slovachinski, Mahmud bey and others in the example of the ruling class. 2) the representative of the people in the image of the people's hero and his entourage, Gachag Nabi and his brother, Hajar and his main comrades-in-arms; 3) hostile elements, the treacherous circle of the ruling class of the time; (Short episodic heroes, those who participated in a secret deal with the ruling circle) For example, Nabi's comrade-in-arms Shah Hussein, Ginkur bey, Bedrus bey, Pasha bey and others. 4) around the national hero, those represented in the people's union. Those who are spiritually and emotionally attached to Nabi*".³² The main characters in the dastan (Nabi, Hajar, Mehti, Alo man, Guzel mother Shahhuseyn, Pasha bey, Mahmud hampa, Bozat) are almost the same. Some images are characteristic of only one variant.

The result shows that in the variants of the dastan, the motive, the image, the difference of the episodes, the cases of noticeable manipulation, the collector's editing are connected with the elements of interference in the text. Folklorist Aliheydar Tahirov lived at a time close to Gachag Nabi, so there was very little interference in his version. Most of the events in the dastan coincide with history, and the battle scenes are distinguished by their specificity. If in the version of Azad Nabiyev the hero was in a more romantic mood, in this version the hero always rises with struggles. Aliheydar Tahirov's version is remembered for its battle scenes. In Ahliman Akhundov's version, the author tended to be eventful, loading the dastan with countless legends and stories that were not created in the ashug's repertoire and "... the dastan needs serious editing. When talking about any copy, giving additional explanations to confirm its

³² Gasımova, A.M. General types of heroes and images in the dastan// –Baku: Baku State University International scientific-theoretical journal of language and literature, - 2020. 1 (113) - p.206.

"reality",³³ confirming these copies with documents takes the dastan out of the level of a work of art and turns it into an essay."

The presence of different images (for example: Karbalayi Muhammad, Ashot Kirva, Old woman, etc.) or the addition of several motifs (friendship of peoples, embassy, treacherous murder of a child, etc.) did not change the main plot of Gachag Nabi. This is natural. The plots that form the main line of the dastan are formed on the basis of recent events. The characters in the dastan and Nabi's surroundings are real heroes.

In this paragraph of the dissertation, the reasons for the value given to the personality of Nabi were also investigated, and certain conclusions were drawn. So Nabi is on the people's side. He is perhaps the first of the gachags to be mentioned, whose name is included in the dastan, and who lives in the examples of written literature. Nabi is a hero who appeared at a certain point in time, in a historical situation. One of the reasons he became a person was the environment in which he lived. Nabi's actions were an example of heroism for that period. The hero's distinctive character from his peers, his uncompromising stance against injustice from his childhood (his fight with the wicked Ibrahim, his response to Mashadi Zeynis, etc.) and the influence of ideological propaganda also made Nabi a symbol of the smuggling movement. "Some of these representatives of the peasant movement, which gained the status of noble gachags in the eyes of the people, were artificially narrated because they corresponded to the ideological conjuncture of the Soviet regime."³⁴ But the essence of Nabi movement and its heroism cannot be underestimated. Thus, Nabi, as a hero, fought against injustice for 25 years, the people loved him, created examples of folklore in his name, and preserved it in the memory. *"From the occupation of the Caucasus until the time of the gachag Nabi, the*

³³ Valiyev, V.A. Azerbaijani folklore: textbook. / V.Valiyev. - Baku: Maarif, - 1985. - s.66

³⁴ Bayat, F.X. Smuggling movement and smuggling epics from the point of view of social bandit theory // -Baku: Researches on Azerbaijani oral folk literature -2011. №36, - p.28

tsarist government had not seen a similar smuggling operation. Although there were many gachags, it was not as organized and long-lasting as Nabi's."³⁵

Our research shows that each of these facts has raised Nabi to the level of a symbol of fugitive (gachag) heroes.

The second paragraph of the third chapter of the dissertation deals with **"Narrators and traditional formulas in the dastan Gachag Nabi "**.

All the variants of the "Gachag Nabi" dastan begin with the narration models. The explorer uses formulas ("the master says, 'Let it be for your service', 'our grandfathers tell a tale', etc.) to motivate him and ends the narration with the narration." (Except for Hasan Gasimov's version). The formulas in the dastan, such as "Who will I tell you about", "Let them go", "let's see", etc. aims to move from one place to another, from one place to another. In all four versions of the dastan, the author acts as an observer of events. In the following sections, Nabi's active fighting and heroic rise are reflected.

The purpose of formulas rich in battle scenes ("rained bullets on the enemy like a hailstorm", "shook the sky with a roar" etc.) is to increase the strength of the hero, to reduce the strength of the opponent. For example, both Nabi's and the enemy's army surrounded the battlefield like a ring, and rained bullets like hail. The difference is that the enemy is defeated, and Nabi wins the siege with his army. Thus, the internal formulas that reflect the battle scenes have a stronger effect as a result of the victory of Gachag Nabi.

The dastan "Gachag Nabi " is distinguished by its unique formulas (associated with the mirror of Nabi, praising the bravery of Nabi and Hajar, praising Bozat). For example, "Let your courage be from aynali! The verse "Let the aynali rifle play"³⁶" is a fact of Nabi's addiction to aynali and completes the hero as an image.

³⁵ Behcet, B.M. The history of Gachag Nabi / B. Behcet, - Baku: Chirag, - 2011. - p.213

³⁶ Collection of Azerbaijani folklore. Epics. The dastan of Gachag Nabi (book 16). / tert.ed. Akhundov A. / Baku: Science and education, - c.26. - 2011. p. 64

In the dastan "Gachag Nabi ", dialogue is usually one of the tools used to create eventful images of the world. The place of the monologue in the dastan "Gachag Nabi " is special. Here the character's self-appeal (author's word) is also presented in the form of a poem.

"While researching the subject of the system of formulas in the dastan of Gachag Nabi, we come to the following scientific conclusions: *"The poetic narration in the dastan is a different continuation of the author's position; the narration in the dastan" Gachag Nabi "is in the form of a memoir; in the dastan the narration is given only in the form of prose "*; ³⁷ The "Gachag Nabi " dastan has formulas that are specific to this dastan; In the version of the dastan Ahliman Akhundov and Azad Nabiyev there are more formulas belonging to archaic myth texts, magic tales; and so on.

In the dastan "Gachag Nabi " both means of artistic expression and description were used in both poetry and prose in the description of both the hero and the events. The purpose of the narrator's use of the means of artistic description and expression in poetry and fairy tales is to reduce the weak, dull effect on the reader, so that the feelings and emotions of the protagonist are painted with art. is to deliver. The use of poetic patterns and clichéd expressions gives the language of the dastan artistic beauty and fluency. For example, if the gachag and his comrades-in-arms were likened to lions, tigers, lizards, wolves, and eagles, enemy forces would attack mice, foxes, snakes, chickens, and so on. are compared to animals. Wolves, eagles, lions, mice, sparrows, cowards, sheep and chickens are portrayed as oppressed people. Whispering like an infected sparrow, fluttering like a leaf, softening like a candle, running away like a bird, spreading its wings like a hawk, being caught like a cloud, chirping like a chicken with its eggs upside down clichéd expressions, such as metaphor, were used locally in the dastan.

³⁷ Gasimova, A.M. The development of the epic and the system of formulas of the "Gachag Nabi " dastan. // Baku: Dede Gorgud, scientific-literary collection, - 2020/II, p.150

Research suggests that the dastan consists of rhetorical questions from the protagonist's language, remarks, similes, metaphors, metonymy, symbols, as well as artistic means of artistic expression, question, contrast, anaphora, epiphora, exaggeration, inversion, irony, etc. has been used to varying degrees. Azad Nabiyev and Ahliman Akhundov find a more vivid and honest expression of the events. From this point of view, the dullest option can be considered the option of Aliheydar Tahirov.

In the "**Conclusion**" section, in different chapters of the dissertation, the scientific-theoretical conclusions, opinions, obtained from the research conducted during the inquiry are summarized, and the future prospects of folklore studies on this topic are revealed.

The following scientific-theoretical conclusions were obtained in the research work: When the Azerbaijani gachag dastan tradition is analyzed in parallel with the ancient dastans in the context of "Gachag Nabi", the connections from the tradition become clearer; the commonality of the character of the "noble robber" with the gachags reveals that their roots go back to antiquity; The national-mental character and national values of Azerbaijani Gachags are preserved in smuggling dastans; the difference in the narration of the events in the verses and legends in the poems engraved in the memory of the ancestors depends on the political point of view of the collector, the forgetfulness of the narrator, and sometimes the political pressure of the time; Although there are different characters, episodes and motives in the dastan "Gachag Nabi", the dastan has a stable plot-composition line; The narration in the dastan "Gachag Nabi" is in the form of a memoir; in the variants of the dastan we come across archaic myth texts, formulas belonging to magic tales; "Gachag Nabi is a "heroic epic of its time" that meets many requirements of a heroic epic and cannot rise to the level of an epic; The dual attitude towards Gachag Nabi is naturally related to the existing government and the appreciation given by the people; and so on.

Thus, a typological study of the problem can provide material for a monographic study of the gachag dastan tradition in the context of Gachag Nabi in Azerbaijani folklore. A modern approach to the problem, new scientific views determine the development in this area. In the future, the dissertation can play an important role in conducting new research on this topic.

The main provisions of the dissertation are reflected in the following published works - articles and conference proceedings:

1. Fugitive epics and its historical genetic roots // – Baku: Research on oral folk literature of Azerbaijan. Scientific-literary collection, - 2017/1(50), - p. 98-102.
2. Gachag movement and gachag dastans //–Baku: Studies on Azerbaijani oral folk literature. Scientific-literary collection, - 2017/2(50), - p.67-72.
3. The gachag movement during the period of kolkhozization and its folklore image // – Baku: Philology issues. -2017. No. 16, - pp. 331-337.
4. The gachag movement at the beginning of the 20th century and the related gachag dastans // Scientific works. - Nakhchivan: NU-"NUH", - 2017. No. 4(7), - p. 144-149.
5. Dastans about gachags and traditions of creating heroic dastans // - Kyiv: Gileya: Scientific Bulletin, -2017.122(№7),–p.343-347.
6. M.H. Tahmasib and gachag dastans // Materials of the scientific conference on the famous Azerbaijani folklorist Muhammadhuseyn

Tahmasib. - Baku: Science and education, - October 5, 2017. - pp. 66-73.

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