

**ABSTRACT**

of the dissertation for the degree of Doctor of Philosophy

**THE DISTRIBUTION AREA OF THE EPIC  
“TAHIR AND ZOHRA”**

Specialty: 5719.01 – Folklore study

Field of science: Philology

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**BAKU – 2023**

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## **GENERAL CHARACTERISTICS OF THE DISSERTATION**

**Topicality and degree of using of the theme.** The epic “Tahir and Zohra” describes the possibilities of oral poetic activity of our people, as well as its ethnography, social life, traditions, economic system, family-household relations, etc., and plays the role of the indispensable source for its research. As such great epic monuments are the mirror of folk culture, language, psychology, philosophy of life, morality, spirituality, their investigation from different aspects remains relevant at all times. The epic “Tahir and Zohra” is of particular interest in the context of folklore-studies in terms of its poetics, performance features or mythological semantics associated with cosmological imaginations.

The study of the epic “Tahir and Zohra” began in the second half of the 19<sup>th</sup> century. The famous Russian turkologist V.V.Radlov published its Chagatai variant in 1872, but the Hungarian scientist G.Vamberi published the old Ottoman version in 1901. In addition, it is known that the same epic was first printed in 1850 by printing press and in 1883 by the method of stonemasonry.

With the study of the epic “Tahir and Zora” some scientist such as F.Turkmen, M.Kaplan, S.Sakaoglu, Y.Boza, D.Kaya, P.N.Boratav, M.And, F.Janer, A.Gokjegovozoglu, K.Turkan from Turkey, M.Islamoglu, M.Ertug, M.Gokjeoglu, B.Gokbulut from Cyprus, H.Alizade, A.Javid, A.Akhundov, M.H.Tahmasib, I.Abbasli, M.Gasimli, H.Ismayilov, M.Jafarli, G.Sayilov, A.Khalilov, E.Mammadli from Azerbaijan, A.Mametjumayev, A.Kekilov, B.Garriyev, N.Ashirov, H.Shahberdiyev, M.Koseyev. A.Govshudov, H.Khalli, B.Shamiradov, O.Yazimov from Turkmenistan, A.Kul-Mukhamedov, Kh.Khismetullin, L.Dmitrieva, M.Akhmatjanov, G.Tukay, I.Marash, R.Khurmatulina, G.Shamarova, L.M.V., R.Islamov, F.Akhmetova from Tataristan and others investigated and expressed their valuable thoughts. In the study of the different versions of the epic one can mention the

great services such as in Uzbek version of the epic T.Nishanbayeva, in the study of the Karachay-balkarian variant R.Islamov, in the study and propaganda of the Nogai variant F.Kusegenova and in the study of the Kazakh version B.Azibayeva.

All these statements give reason to say that the level of study of the epic is satisfactory. However, at the same time, it should be noted that all this work was carried out at the regional level and partly in retail, not a single work was revealed in which all regional and local versions and variants of the epic were reviewed, compared and a common picture was created.

**Object and subject of the research.** The research object of the dissertation is the popular love epic “Tahir and Zohra”, its versions and variants collected from among the Turkic peoples. The subject of the research is the study of the distribution area of the epic in question, the comparison in levels, the combination and classification of various texts and the plot, motive, system of images, poetic images and so on.

**The aim and objectives of the research.** The main purpose of the research is to identify the rights of the Turkic ethnocultural area where the epic “Tahir and Zohra” is spread, to reveal the historical and ethno-cultural processes associated with, the migration routes, local peculiarities in different geographies. To achieve the goal in the research work the special attention was paid to the fact that the epic covers a wide geography and efforts were made to fulfill the following tasks:

- Summarizing the results of the scientific articles, books and dissertations written in Turkish countries and regions about the epic “Tahir and Zohra” can be found both in Azerbaijan and in Turkey, Uzbekistan, Turkmenistan, Kazakhstan, Tatarstan, etc.;

- Following the history of the collection and publication of the epic from the Turkic peoples;

- Systematization of the images, plots and episodes of existing versions and variants;

- Conducting generalizations on genre, form-picture and poetic features of the poems in different versions of the epic “Tahir and Zohra”;

- Carrying out the comparison of the artistic and aesthetic features of versions and variants;

- Determination of the history and development ways of the epic “Tahir and Zohra” based on the distribution area of versions and variants, as well as the information of the epic;

- To prove that the disputes about which people the plot belongs to are due to the differences between the geopolitical situation in which the epic arose and the current geopolitical situation, that is, the borders of the old state institution and today’s state borders;

- To estimate the migration directions of the plot, as well as the differences that arose during this process, approaching the problem from the context of time and space.

**Methods of the research.** The main research method of the research is the typological-comparative research method. The theoretical and methodological base of the research consists of mainly the scientific studies about the epic “Tahir and Zohra” by the scientists from Azerbaijan, Turkey and Central Asia.

**The main theses of the research.** The main theses of the dissertation are the followings:

- Though the spread of the epic “Tahir and Zohra” is on the one hand related to its poetic perfection and interesting plot line, on the other hand, the core of the epic is the historical fact that the Turks exist as a single ethnos and are not divided into separate peoples, depends on what can be formed in the period;

- From this point of view, the epic “Tahir and Zohra” can be considered not only as an example of oral literature of the Azerbaijani people, but also as a monument of the all-Turkic world;

- The distribution area of the epic “Tahir and Zohra” includes not only the Turkic peoples, but also other peoples under their cultural influence (Armenian, Tajik, Albanian, etc.);

- The historical and ethnographic information in the epic “Tahir and Zohra” is of great importance in tracking the formation and development of the epos;

- The ashiqs, the professional performers of Azerbaijani folk epics, played an important role in expanding the distribution area of the epic “Tahir and Zohra”, gaining popularity, as well as enriching it in poetic terms.

### **Scientific innovations of the research:**

- In the dissertation the epic “Tahir and Zohra”, taking into account most of its versions and variants, is systematically involved in the study for the first time in a single whole. The epic is treated as a common and indivisible monument of the Turkic peoples and many poetic elements in versions and variants are estimated as various manifestations reflecting the development directions of common Turkic epic-lyrical activity;

- The complete picture of the distribution area of the epic “Tahir and Zohra” has been created;

- In the research work it is tried to generalize and systematize the known versions of the epic “Tahir and Zohra” within certain versions, taking into account the language, plot, system of images, motives and the region where they were recorded;

- The common and different moments among the plots and episodes of the existing versions and options are involved in the research in a complex manner and the artistic and poetic features of their lyrical texts (including poetic figures, poetic forms and images) are also analyzed;

- For the first time, the migration directions of this plot are tried to be determined, additions, reductions or changes made to the plot in a specific period of time are revealed;

- The elements of Turkic mythological thought preserved in the versions of the epic “Tahir and Zohra” have been identified.

**Theoretical and practical significance of the research.** The conclusions of the research give additional scientific facts to the work on improving the concept of common Turkic culture and literature. In addition, the dissertation work can play the role as one

of the useful resources for specialists engaged in the study of Azerbaijani epics. The obtained results are important in the direction of folklore relations, folk lyrics, epic studies, especially in the study of Turkic epic traditions.

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

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

**The name of the institution where the dissertation work was performed.** The dissertation work was completed in the department “Classical folklore” of the Institute of Folklore of ANAS. The theme of the dissertation was affirmed at the meeting of the Scientific Council of the Institute of Folklore on December 19, 2007 (Protocol № 9) and at the meeting of the Scientific Council on Philological problems of the Scientific Research Coordination Council of the Republic of Azerbaijan on December 28, 2012 (Protocol № 1).

**The total volume of the research:** The total volume of the research work, consisting of the introduction, three chapters, the conclusion and the list of the used literature: 201764 signs (Introduction; 9998; Chapter I: 50853 signs; Chapter II: 98940 signs; Chapter III: 46965 signs; Conclusion: 8703).

## THE MAIN CONTENT OF THE DISSERTATION

In the part **“Introduction”** of the dissertation the topicality, the degree of study, aims and objectives of the study, methods, scientific innovation, theoretical and practical significance, methodological basis, approval and structure are clarified.

**In the first part of the dissertation called “Research history of the epic “Tahir and Zohra”** the historical issues of collection, publication and research of the epic “Tahir and Zohra” in Azerbaijan and other Turkic nations are studied.

*In the first paragraph of the first part called “History of collection, publication and study of the epic “Tahir and Zohra” in Azerbaijan”* it is mentioned that there is an interesting history of collection, publication and study of the epic “Tahir and Zohra”, which has up to 20 versions<sup>1</sup> in Azerbaijan. Its separate couplets were also found in manuscripts and “jungs” of different years, sometimes with the use of these manuscripts, sometimes on the basis of materials collected from the people, such as “Ashiqs”, “Folk poets”, “Couplets”, etc. according to the information by Mammadhuseyn Tahmasib, who said that the poems were published in such books, in addition, there were a number of other versions of the epic in written form in some departments such as the department of Oral literature of the Institute of Literature and Language named after Nizami of the Academy of Sciences of Azerbaijan, the department of History of Azerbaijan literature of the Azerbaijan State University and Republican House of Folk Art.

At present, all the versions of the epos are very close to each other in terms of plot and composition. The variant (“Tahir Mirza”) was published by Hanafi Zeynalli in 1935 from Ashiq Alasgar Jafarov, a resident of Yukhari Oksuzlu village of Tovuz region and

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<sup>1</sup> Тахмасиб, М. Г. Азербайджанские народные дастаны (средние века): Автореф. дис. ... д-ра филол. наук / М.Г.Тахмасиб. – Баку: Институт литературы и языка им. Низами АН АзССР. – 1965, – с. 78



the variant (“Zohra and Tahir Mirza”) published by A.Huseynov before 1917 are considered the most perfect versions.<sup>2</sup>

Among the narrators of the epic the masters such as Ululu Karim, Dellek Murad, Ashiq Humayun<sup>3</sup> from Jabrayil region, Ashiq Hasan Gaffari,<sup>4</sup> Ashiq Muhammad,<sup>5</sup> who lived in Duzgishlag village of Gazakh region, Ashiq Ayish<sup>6</sup> from the village Bajravan of Jalilabad region, Ashiq Khanish Zahidov<sup>7</sup> from the village Nabur of Gobustan region, Ashiq Abil<sup>8</sup> from Tovuz region and others should be mentioned.

One of the first publishers of the epic is Hummet Alizade. Ertugrul Javid also had a special role in the collection, systematization and publication of Azerbaijani folklore, epics, including the epos “Tahir and Zohra”.<sup>9</sup> It is known that Ahliman Akhundov attached special importance to the epic “Tahir and Zohra” and published it many times.<sup>10</sup>

One of the most skillful and thorough researchers of Azerbaijani folklore, including our epics, as well as the epic “Tahir and Zohra” is Mammadhuseyn Tahmasib.<sup>11</sup> In addition, scientists

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<sup>2</sup> Təhmasib, M.H. Azərbaycan xalq dastanları (orta əsrlər) / M.Təhmasib. – Bakı: Elm, – 1972. – s. 308-309

<sup>3</sup> Azərbaycan dastanları: [5 cilddə]. – Bakı: Lider, – c.1. – 2005. – s. 313-314, 315

<sup>4</sup> Güney Azərbaycan folkloru. – VI kitab. – Bakı: Elm və təhsil, – 2017. – s. 317-398, 414

<sup>5</sup> Azərbaycan dastanları: [5 cilddə]. – Bakı: Lider, – c.1. – 2005. – s. 324

<sup>6</sup> Azərbaycan dastanları: [5 cilddə]. – Bakı: Lider, – c.1. – 2005. – s. 314

<sup>7</sup> Azərbaycan folklor külliyyatı. – XXIX cild. – Dastanlar. – XIX kitab. – Bakı: Nurlan, – 2011. – s. 104-119, 318

<sup>8</sup> Azərbaycan dastanları: [5 cilddə]. – Bakı: Lider, – c.1. – 2005. – s. 317

<sup>9</sup> Tahir Mirzə və Zöhrə // Azərbaycan qeyri-maddi mədəniyyət abidələrivə Ərtoğrul Cavid: [13 cilddə]. – Bakı: Çarşıoğlu, – c.4. – 2011. – s. 261-302

<sup>10</sup> Azərbaycan dastanları: [5 cilddə] / tərtibçilər Ə.Axundov, M.H.Təhmasib. – Bakı: Az. SSR EA nəşriyyatı, – c.1. – 1965. – s. 115-158

<sup>11</sup> Təhmasib, M.H. Azərbaycan xalq dastanları (orta əsrlər) / M.Təhmasib. – Bakı: Elm, – 1972. – s. 308-309

such as Israfil Abbaslı,<sup>12</sup> Maharram Jafarli<sup>13</sup> and Azad Nəbiyev<sup>14</sup> have also spoken about the epic.<sup>15</sup>

*In the second paragraph of the first part called “The history of collection, publication and study of the epic “Tahir and Zohra” in other Turkic peoples”<sup>16</sup>* it is mentioned that the investigation history of the epic “Tahir and Zohra” in Turkey began in the second half of the 19<sup>th</sup> century. The Ottoman version of the epic, which is considered one of the oldest versions, first attracted the attention of German Vamberi and it was the scientist himself who published its first edition in 1901.<sup>17</sup>

Most of the first editions of the epic in Turkey were made by lithography, some of which were illustrated.<sup>18</sup> About 24 versions of the epic known as “Qisse-i Tahir”, “Qisse-i Tahir ile Zohra”, “Qisse-i Tahir ile Zohra ba Tasvir” and “Tahir Mirza” have been identified. Their extensive and comprehensive research was carried out by Fikret Turkmen.<sup>19</sup>

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<sup>12</sup> Abbaslı, İ. Azərbaycan dastanlarının yayılması və təsiri məsələləri / İ.Abbaslı. – Bakı: Nurlan, – 2007. – s. 105

<sup>13</sup> Cəfərli.M. Azərbaycan məhəbbət dastanlarının poetikası / M.Cəfərli. – Bakı: Elm, – 2000. – s. 68

<sup>14</sup> Nəbiyev, A. Azərbaycan xalq ədəbiyyatı [2 cilddə] / A.Nəbiyev. – Bakı:Elm, . – 2006. – s. 355-357

<sup>15</sup> Məmmədova, N. “Tahir və Zöhrə” dastanının toplanma tarixi // – Folklorun toplanması və sistemləşdirilməsi problemləri mövzusunda respublika elmi konfransı, – 2013. – s.139-145

<sup>16</sup> Мамедова, Н. Сравнительный анализ ареала распространения эпоса «Тахир и Зохра» // Материалы II международной научно-практической конференции «Научные исследования в сфере гуманитарных наук открытия». – 23-24 апреля 2015. – с.118-122

<sup>17</sup> Alt-Osmanischei Sprachstudien. – Leiden: 1901.

<sup>18</sup> Hikaye-i Tahir ile Zührə. Tarihsiz taşbasması. 64 s.; Kısası-i Tahir ilen Zühre. Taşbasma, 1888 a. 60 s.; Kısası-i Tahir ilen Zühre. Taşbasma, 1888 b. 73 s.; Kısası-i Tahir ilen Zühre. Taşbasma, 1889. 72 s.

<sup>19</sup> Türkmen, F. Tahir İle Zühre / F.Türkmen. – Ankara: Kültür Bakanlığı, –1983. – 280 s.; Türkmen, F. Tahir İle Zühre. İnceleme-Metin / F.Türkmen. – Ankara: Atatürk Kültür Merkezi Başkanlığı Yayınları, – 1998, – 288 s.; Türkmen, F. Tahir ile Zühre Hikayesinin Anadolu ve Özbek Varyantları // Türk Dili Araştırmaları Yıllığı. – 34, – 1986, – s. 83-88.

Ashiq Behjet Mahir has a unique place and role among the narrators of the epic in Turkey. The majority of the epics told by Behjet Mahir during his lifetime were identified and published by the scientists and researchers such as Muhan Bali, Fikret Turkmen, Bilga Seyidoglu, Ahmet Adib Uysal, Saim Sakaoglu, Ali Barat Alptekin, Asma Shimshek, Rene Giraud and Natelie K.Moyle. Dogan Kaya has great services in introducing the Sharkishla version of the epic to the world of science.<sup>20</sup>

In the field of study of the epic “Tahir and Zohra” in Turkey there are many valuable studies by the researchers such as Firat Janer,<sup>21</sup> Pertev Naili Boratav,<sup>22</sup> Fikret Turkmen,<sup>23</sup> Ahmed Gokjegovozoglu,<sup>24</sup> Ahmed Gokchiman,<sup>25</sup> Kadriyya Turkan.<sup>26</sup>

In connection with the writing and publication of the epic “Tahir and Zohra” in Central Asia, we want to say that the text in Turkmen written by Molla Nepes under the name “Zohra-Tahir” is one of its most interesting versions.<sup>27</sup> It is also necessary to mention

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<sup>20</sup> Kaya, D. Tahir ile Zühre Hikayesi // Türk Halk Kültüründen Derlemeler. –Ankara: 1993, – s. 169-194; Kaya, D. Tahir ile Zühre Hikâyesi Ve Karagöz Oyunlarında Tahir İle Zühre. // Fuzuli Bayat Armağanı. – Ankara: 2008, s.187-194

<sup>21</sup> Caner, F. Geçmişten Bugüne “Tahir ile Zühre // Sosyal Bilimler Enstitüsü Dergisi, – Yıl 2013, – s. 103-110

<sup>22</sup> Boratav, P.N. Halk Hikâyeleri ve Halk Hikâyeciliği / P.N.Boratav. – Ankara: Milli Eğitim Basımevi, – 1946

<sup>23</sup> Türkmen, F. Tahir İle Zühre. İnceleme-Metin / F.Türkmen. – Ankara: Atatürk Kültür Merkezi Başkanlığı Yayınları, – 1998, – 288 s.

<sup>24</sup> Gökçegözoğlu, A. Zühre - Tahir Hikâyesinin Türkmen ve Kumuk Varyantları // A.Ü. Türkiyat Araştırmaları Enstitüsü Dergisi [TAED] 54, – Erzurum, – 2015, – s. 427-449

<sup>25</sup> Gökçimen, A. Mollanepes’in Zöhre Tahir Hikâyesi’nin metinlerarası bağlamda yeniden yazımı // Journal of Qafqaz University, – Number 29, – Volume1, 2010

<sup>26</sup> Turkan, K. Tahir ile Zühre Hikayesinin Çeşitli varyantlarında Gölge Arketipi // Türkbilig, – 2018/36. – s.137-146

<sup>27</sup> Mammetjumayew, A. Zühre ile Tahir süjesine göre türkmen edebiyatındaki masallar, rivayetler, halk destanları // “Ortaq Türk keçmişindən ortaq Türk gələcəyinə” V Uluslararası Konfransı. – Bakı, 17-19 oktyabr, – 2007.

the names of the Turkmen researchers such as A.Kakilov, B.Garriyev, N.Ashirov, H.Shahberdiyev, M.Koseyev, A.Govshudov, H.Khalli, B.Shamiradov and O.Yazimov.

The experts are unanimous in the opinion that the formation of the Uzbek version of the epic is related to Sayyadi's name, but some of them think that the epos doesn't belong to the Uzbeks, but to the Tatars.<sup>28</sup>

It should be noted that the first example of the epic "Tahir and Zohra", which was involved in the scientific research, was collected from the Tobol Tatars. The collection and publication of this sample is associated with the name of the great Russian orientalist and turkologist Vasily Radlov.<sup>29</sup>

It is also necessary to mention the names such as L.Mukhametzyanova and R.Islamov among the researchers of the epic "Tahir and Zohra". The first of them is known for the study of the version "Qisseyi-Tahir ve Zohra" (A.Kurmashi variant) of the epic in the modern Tatar dialect.<sup>30</sup> But the second focused his research on the Balkar version of the plot.<sup>31</sup>

Among the leading researchers of Nogai folk epics, including the Nogai version of the epic "Tahir and Zohra" it is also necessary to mention F.Kusegenova.<sup>32</sup>

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–s. 62

<sup>28</sup> Жирмунский, В., Зарифов, Х. Узбекский народный героический эпос. – Москва: Наука, – 1947. – с. 294, Шамарова, Г., Хурматуллина, Р. Тюркоязычные фольклорные и литературные версии «Дастан Бабахана» Сайяди// – Тамбов: Филологические науки. Вопросы теории и практики. – 2014. – № 5 (35): в 2-х ч. – Ч. II. – с. 214

<sup>29</sup> Radloff, Wilhelm. Proben- Türkleri Kökleri Dilleri ve Halk Edebiyatı IV / çev: Hasan Yıldız - Arzu Ekinci - Yasemin Ünlü. – Ankara: Ekav Yayınları. – 2000. – s. 277-278

<sup>30</sup> Мухаметзянова, Л. Книжный дастан татарского народа «Тахир и Зухра»: Вариант А. Курмаши // –Тамбов: Филологические науки. Вопросы теории и практики, – 2014. – № 6 (36). – ч.2. – с.191-183

<sup>31</sup> Исламов, Р. "Тахир и Зухра" как объект культурного наследия. Балкарская версия сюжета // – Казань: Вестник Казанского Университета. – 2012. – № 2. – с. 27–32

<sup>32</sup> Кусегенова, Ф. Ногайские дастаны: национальная специфика,

As for the Kazakh version of the epic “Tahir and Zohra”, in its investigations, as well as in other Kazakh epics it is necessary to estimate the role of B.Azibayeva.<sup>33</sup>

The work of the Swedish diplomat and turkologist Gunnar Yarring and orientalist Gustav Roquette in the collection and study of the Uyghur version of the epic should be emphasized.<sup>34</sup>

**In the second part of the dissertation called “Versions and variants of the epic “Tahir and Zohra”** the Central Asia, Anatolian, Azerbaijani and Kipchak versions of the epic are studied.

*In the first paragraph of the second part called “Central Asian versions of the epic “Tahir and Zohra”* it is mentioned that “the Turkmen version of the epic has its own place and role among the Central Asian versions”. The most common of the epics that have been told with love and living among the Turkmen people up to the present day are the followings: “Gorogli”, “Yusuf Bey-Ahmed Bey”, “Hürluka-Hamra”, “Shasanam-Garip”, “Zohra-Tahir” and others.<sup>35</sup>

It is known that one of the most perfect versions of the epic “Zohra-Tahir” – the text written by Molla Nepes is based on the examples read by the folk poets living in Khorasan, Turkmensahra and Maverannahr regions.<sup>36</sup> According to the thoughts by V.M.Zhirmunski and T.Zarifov, the plot of the epic, which Molla Nepes collected, is taken from the Tatar epic “Kosi Korpesh and Bayan Sulu” and it is even a variant of it.<sup>37</sup>

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межэтнические и фольклорно-литературные взаимосвязи. Автореферат диссертации. – Махачкала, 2004. – 54 с.

<sup>33</sup> Кисса-дастандар: шыгыс хикаяларынын желисине курылган казак дастандары / Э.Маргулан, Р.Бердибаев. – Алматы: Жазушы, – 1986. – 333 с.

<sup>34</sup> Raquette, G., Täji bilä Zohra: Eine ostturkische Variante der Sage von Tahir und Zohra, Lund Universitets Arsskrift, Lund 1930, 128 s.

<sup>35</sup> Карриев, Б. Эпические сказания о Кер-оглы у тюркоязычных народов / Карриев, Б. – Москва: – 1968. – с. 101

<sup>36</sup> “Zöhre-Tahyr” Dessany. – Aşgabat: TSSR Ylymlar akademiýasynyň neşirýaty. – 1963, 158 s.

<sup>37</sup> Жирмунский, В., Зарифов, Х. Узбекский народный героический

The epic became known to the surrounding peoples, including the Georgians, with the rise of Azerbaijani *ashiq* art and it is believed that his poems were also written in Georgian alphabet.<sup>38</sup> Unfortunately, the existence of the Georgian version of the epic “Tahir and Zohren” is beyond doubt, but it has not yet been achieved.

The content of the Tobol (Tatar) variant is not much different from the Turkmen and Uzbek variants. In the Tobol (Tatar) version the main obstacle to Tahir’s joining with Zohra is Kul khan, that is, Zohra’s father. He does not want to give his daughter to Tahir, who became an orphan after the death of his father.<sup>39</sup> However, Tahir emerges victorious from his long struggle.

The formation of the Uzbek version of the epic is closely related to the name of a poet named Sayyadi. Historically, it is known that there were two poets who wrote and created poems under this name: Sayyadi the son of Gilij or Gilij ibn Sayyadi.

According to one version, it is said that he composed the epic, better known in the world of science as “Babakhan epic”. For this reason, the researchers who support this idea think that the epic belongs to the Tatars, not to the Uzbeks.<sup>40</sup>

Other researchers supporting the second version, namely the version that the epic belongs to the Uzbeks, including the Uzbek scientist T.Nishanbayeva claims that the author of the epic was Muhammad Sayyadi, who lived during the 17<sup>th</sup> -18<sup>th</sup> centuries.<sup>41</sup>

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эпос. – Москва: Наука, – 1947. – с. 209

<sup>38</sup> Ömərov, V. Azərbaycan-Gürcüstan mədəni-mənəvi inteqrasiyasında Azərbaycan dastanlarının rolu // “Səs” qəzeti, 24 yanvar 2014 (<https://sesqazeti.az/news/mia/389515.html>). Yüklənmə tarixi: 24 yanvar 2014)

<sup>39</sup> Radloff, Wilhelm. Proben- Türkləri Kökləri Dilləri ve Halk Edebiyatı IV / çev: Hasan Yıldız - Arzu Ekinci - Yasemin Ünlü. – Ankara: Ekav Yayınları. –2000, s. 277-278

<sup>40</sup> Жирмунский, В., Зарифов, Х. Узбекский народный героический эпос. – Москва: Наука, – 1947. – с. 294; Шамарова, Г., Хурматуллина, Р. Тюркоязычные фольклорные и литературные версии «Дастан Бабахана» Сайяди// – Тамбов: Филологические науки. Вопросы теории и практики. – 2014. – № 5 (35): в 2-х ч. – Ч. II. – с. 214

<sup>41</sup> Нишанбаева, Т. Поэма Сайяди «Тахир и Зухра»: Автореф. дисс.. к.

As for the Tatar version of the epic, which differs very little from the Uzbek version, it is known as “Gisseyi - Tahir ve Zohra” and it was written by the Tatar intellectual Ahmad Urazayev-Kurmashi in the second half of the 19<sup>th</sup> century, at the end of his article he had mentioned that he derived this epic from Turkish texts found in the village of Kushir in 1879, in Tatar and Kazakh languages.<sup>42</sup>

Four East Turkestan versions of the epic are also known, collected by European researchers Gustaf Raquette from Kashgar and Gunnar Yarring from Khotan among the Uyghurs. These texts were published in German and English. The Uyghur version published by Gustav Raquette in 1930 is much closer to traditional love stories in terms of genre.<sup>43</sup>

*In the second paragraph of the second part called “The Anatolian version of the epic “Tahir and Zohra”<sup>44</sup>* it is noted that one of the main features that differentiates the plot and image system of the Anatolian versions of the epic “Tahir and Zohra” from the Central Asian and Azerbaijani versions is the role of an Arab slave who tries to prevent the two young people from joining each other.

Like other versions of the epic, the main idea of the Anatolian versions is pure love and the struggle between good and evil. In the variants collected from Anatolia, the dervish, Keloglan and the

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Филол. н. – Ташкент: 1965а. – с. 17

<sup>42</sup> Татар әдәбияты тарихы, XIX йөз. – Казан: Татар. кит. нәшр., – 1968, – с. 304

<sup>43</sup> **Paraqrafda əldə olunmuş nəticələrin çapı haqqında bax:** Məmmədova, N. “Tahir və Zöhrə” dastanının Orta Asiya variantları // – Bakı: Filologiya məsələləri, – 2021.-s.318-327

<sup>44</sup> **Paraqrafda əldə olunmuş nəticələrin çapı haqqında bax:** Məmmədova, N. Türk epik ənənəsində “Tahir və Zöhrə” dastanı: araşdırmalar və təhlillər // – Bakı: Dil və ədəbiyyat, – 2021. – № 3(117), – s.526- 528; Məmmədova, N. ”Tahir və Zöhrə” dastanının Anadolu variantları // – Bakı: Humanitar elmlərinin öyrənilməsinin aktual problemləri, – 2021, – №3, – s.129-133

daughter of the king Gol stand at the hero pole, while the anti-hero pole includes the king, Zohra's mother and an Arab slave.

One of the most interesting among the Anatolian variants, in our opinion, is the Şarkishla variant. This version was collected by Dوغان Kaya from Ashiq Gafili in Sivas on October 31, 1992.

The most common and more emphasized version of the epic "Tahir and Zohre" in Anatolia is undoubtedly the version known as "Hikaye-i Tahir ile Zühre" or "Kıssa-i Tahir ilen Zuhre": "Dahar Mirze", "Taharnan Zuhre", "Tahir Mirza", "Tahir ile Zuhre", "Tayrnan Zohre", "Tahir ile Zuhre", "Tahir ile Zuhre", "Tahir ile Zuhr".<sup>45</sup>

*In the third paragraph of the second part called "The Azerbaijani version of the epic "Tahir and Zohra", it is mentioned that more than 20 versions of the epic have been collected in Azerbaijan,<sup>46</sup> but not all of them have been published separately.*

We know that Mammadhuseyn Tahmasib used the versions of the epic recorded in Gazakh, Tovuz, Shamakhi, Shamkir, Astrakhanbazar (now Jalilabad), Jabrayil, South Azerbaijan, Borchali from the different ashigs.<sup>47</sup>

The variants of the epic collected from Azerbaijan and known to us are the followings:

1. South Azerbaijan variant. This variant has been told by Ashiq Hasan Gaffari.<sup>48</sup>

2. Gazakh variant. The variant has been told by Ashiq Mammad.<sup>49</sup>

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<sup>45</sup> Türkmen, F. Tahir İle Zühre / F.Türkmen. – Ankara: Kültür Bakanlığı, –1983. – s. 123-124

<sup>46</sup> Тахмасиб, М. Г. Азербайджанские народные дастаны (средние века): Автореф. дис. ... д-ра филол. наук / М.Г.Тахмасиб. – Баку: Институт литературы и языка им. Низами АН АЗССР. – 1965. – с. 78

<sup>47</sup> Azərbaycan dastanları: [5 cilddə]. – Bakı: Lider, – c.1. – 2005. – s. 313-315

<sup>48</sup> Güney Azərbaycan folkloru. – VI kitab. – Bakı: Elm və təhsil, – 2017, s. 317-318, 414

<sup>49</sup> Azərbaycan dastanları: [5 cilddə]. – Bakı: Lider, – c.1. – 2005. – s. 324



3. Mughan variant. It was written in 1956 from Ashiq Ayish Fiyazoglu, who lived in Bajravan village of Jalilabad region.<sup>50</sup>

4. Shirvan variant. It was written from Ashiq Khanish Zahidov (Nabur village of Gobustan region).<sup>51</sup>

5. Tovuz variant. It was written from Ashiq Abil in 1960.<sup>52</sup>

6. The unknown variant of the narrator, which is in the book “Epics and fairy tales”, published in 1937.

7. A variant of the epic, written in the middle of the 20<sup>th</sup> century in Borchali, which is currently not available.

8. The variant collected from Ganja during those years.

9. Goycha variant.

10. Kalbajar variant.

11. Shamkir variant.<sup>53</sup>

*In the fourth paragraph of the second chapter called “Kipchak version of the epic “Tahir and Zohra” it is shown that the Central Asian and Tatar versions of the epic were formed during the reign of the descendants of Chingiz Khan and on the lands under their rule.*

When the Kipchak variants of the epic “Tahir and Zohra” are mentioned, the variants of the epic that existed among Bashkirs, Tatars, Karaims, Karakalpaks, Karachay-balkars, Kazakhs, Kyrgyz, Gumugs and Nogai and the variants that have come to nowadays are considered.

The name of the epic “Tahir and Zohra”, which is common among Siberian Tatars, is “Tayirminen Saura”. This variant begins with the fact that there are two Khans, Al Khan and Kul Khan, they

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<sup>50</sup> Azərbaycan dastanları: [5 cildə]. – Bakı: Lider, – c.1. – 2005. – s. 314

<sup>51</sup> Azərbaycan folklor külliyyatı. – XXIX cild. – Dastanlar. – XIX kitab. – Bakı: Nurlan, – 2011, – s. 104-119, 318

<sup>52</sup> Azərbaycan dastanları: [5 cildə]. – Bakı: Lider, – c.1. – 2005. – s. 317

<sup>53</sup> **Paraqrafda əldə olunmuş nəticələrin çapı haqqında bax:** Məmmədova, N. Azərbaycan dastanlarının təsnifatı: “Tahir və Zöhrə” dastanının həmin təsnifatda yeri // – Bakı: Filologiya məsələləri. – 2012. – № 10, – s.462-466; Məmmədova, N. Azərbaycan “Tahir və Zühre” dastanının konusu və ideologisi // – Uluslararası Dergi Karadeniz Sosial Bilimler Sempozyumu, – Tiflis, – 24-26 yanvar 2019. -s. 75

go hunting and come across a pregnant rabbit during the hunt and they remember their wives being also pregnant, the hunters refuse to shoot the rabbit. During that conversation, Khans promise to marry their children in the future if one child is a girl and the other is a boy.<sup>54</sup> After that, the events continue on the basis of a well-known plot.

Two of the most interesting variants of the Kipchak version of the epic “Tahir and Zohra” are the texts collected from the Balkars in the Northern Caucasus. Although the Tatars and Balkars tried to accept these variants which are in the form of a verse from beginning to end, we can say without hesitation that it is the common Kipchak monument.

Among the peoples of the North Caucasus, the closest to the Azerbaijani, Anatolian and Turkmen versions of the epic “Tahir and Zohra” is the Kumuk variant. This variant is notable for its similarity to the Anatolian variant and for containing place names found in Anatolia. For this reason, some experts consider that version to be a translation of the Anatolian version into the Kumuk language,<sup>55</sup> however, the different episodes that are visible as a result of the comparison of the two versions do not allow us to accept this idea.

The Bashkir variants of the epic “Tahir and Zohra” were written by R.L.Telekayeva in the Kutush village of the Orenburg region of the Russian Federation by K.Mergen in 1960 during the Soviet rule. The plot of the epic, as in most variants, is completed with the death of the heroes.<sup>56</sup>

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<sup>54</sup> Сибирские татары. Из сокровищницы духовной культуры. Антология фольклора сибирских татар: дастаны, мунаджаты, байты / авт.-сост. Ф.Ю. Юсупов. – Казань: Изд-во Казан. ун-та, – 2014. – с. 85

<sup>55</sup> Gökçegözöğlü, A. Türkmen halk hikâyesi Zöhre – Tahir'deki motifler. – Yayınlanmamış Yüksek Lisans Tezi, – Tiflis, 2012

<sup>56</sup> **Paraqrafta öldə olunmuş nəticələrin çapı haqqında bax:** Məmmədova, N. ”Tahir və Zöhrə” dastanının Tobol-Tatar versiyası: V.Radlov nəşrindən günümüzədək // – Naхçıvan: Axtarışlar. – 2021. – №4. – Cild 15. – s. 50-55; Мамедова, Н. Кипчакская версия любовного дастан «Тахир и Зохра» // Colloquium-journal. – 2021. – №13 (100). – с.62-65

Thus, taking into account the distribution area, as well as the genre, text, plot, motifs and image system the known texts of the epic “Tahir and Zohra” can be conditionally combined into two large groups: Central Asia-Volga-Siberia and Anatolia-Azerbaijan.

The first group includes the variants of Turkmen, Uzbek, Uyghur and Kipchak (Kazakh-Kyrgyz, Tatar, Bashkir, Balkar, Nogai, Kumuk) and the variants included in these versions.

The second group includes the Azerbaijani and Anatolian versions and the variants included in these versions.

However, it should be noted that the epic plot brought to written literature in the Turkic peoples of the North Caucasus also has elements typical of a rather Anatolian version.

Thus, having considered the formation of the epic, the geographical area in which it spread, its variants and versions in general terms, we can conclude that the epic “Tahir and Zohra” originated from an older Turkic legend. This legend or myth is also based similarly on the epics “Kozi Kopresh and Bayan Slu”, “Asli and Karam”. The plot of the epic ended with the death of the heroes, but later the great poets, master ashiqs such as Molla Nepes created its variations with a happy ending. The text recorded by Molla Nepes became more popular in Central Asia, especially among Uzbeks and Turkmens and almost all famous Bakhshis knew it by heart.

In addition to elements belonging to the Tatar version of the epic, elements belonging to the Anatolian version also appear in the texts belonging to the Turkic peoples of the Caucasus and the North and North-West Black Sea basin of Kipchak origin, which were once in cultural contact with the Ottoman Empire. Many texts of the epic “Tahir and Zohra”, which were recorded at the time, have not been published yet or have been lost for certain reasons. In addition, the epic is also found in other peoples (Tajiks, Armenians, Kosovars, etc.), who were in cultural contact with the Turkic peoples. However, many of these versions were either translated texts or took the form of short narratives.<sup>57</sup>

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<sup>57</sup> **Paraqrafda əldə olunmuş nəticələrin çapı haqqında bax:**

**In the third part of the dissertation, called “Artistic and poetic features of poems in various versions of the epic “Tahir and Zohra” the issues such as poetic figures, forms and images of poems in the epic are studied.**

*In the first paragraph of the third part called “Poetic figures in the epic “Tahir and Zohra” it is mentioned that till nowadays no special mention has been made of the poetic figures encountered in the language of epics, especially in the poetic language of the epic “Tahir and Zohra”.*

Figures in the epic “Tahir and Zohra”, as in our other love epics, are basically a form of artistic expression of the sense world of the characters, their feelings and the circumstances in which they fall. Ashiq poetry, as well as poetic examples included in the epic “Tahir and Zohra”, differ in the effectiveness of the poetic series of alliterative and assonance figures.

The poems of the epic “Tahir and Zohra” give reason to conclude that the clear and effective expression of their thoughts and feelings here is due to the skill and mastery of the use of language material at a high level.

The functional artistic expressiveness is the basis of poetic assonance in the epic “Tahir and Zohra”:

“Ə – *“Fürsət əldə ikən yaxşılıq elə”, “Hər məclisdə sən hərayi söyləmə”.*

Ə, İ – *Gəlin sizə mən ərzimi eyləyim”, “Çiçək nədi, yemiş nədi, bar nədi?”.*

A – *“Aqıl olan, bu dünyada var nədi?”, “Ana, mən qanlar ağlaram”.*<sup>58</sup> An example from the Anatolian version: *“Aman ana, canım ana”*<sup>59</sup> and so on. The similar situation is found in the

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Məmmədova, N. “Tahir və Zöhrə” dastanında ortağ süjet və motivlər // – Naxçıvan: Axtarışlar, – 2021.-s.318-321

<sup>58</sup> Azərbaycan dastanları: [5 cilddə]. – Bakı: Lider, – c.1. – 2005. – s. 125-126, 131

<sup>59</sup> Azərbaycan dastanları: [5 cilddə]. – Bakı: Lider, – c.1. – 2005. – s. 125-126, 131

following verse of the Tatar version of the epic published by V.Radlov in Petersburg in 1872: “*Kayt balam, kayt balam!*”<sup>60</sup>

The pre-harmonic pieces that we have observed in different versions and variants of the epic “Tahir and Zohra” and which we have given as an example above are also final-harmonic:

For example: *üy-, -in /-in:*

“*Üyşelgeden süyşmäliñ.*

*Üyüşip aglamalıñ.*<sup>61</sup>

In addition, we see that the pre-harmonic lines do not rhyme with one another at the end, but one of them rhymes with the other lines:

“*Kan oldu gözümün yaşı,*

*Bu işlər fələgin işi,*

*Sabırla gönül, sabırla,*

*Sabırdır her şeyin başı*”<sup>62</sup>.

In the Bulgarian version of the epic:

“*Bu sevgi nadır, Allah,*

*Sən bənə bildir, Allah,*

*Ya ona da ver bunu,*

*Ya bəni öldür, Allah*”.<sup>63</sup>

One can find the same situation in the version of the epic collected from the Iranian ashıqs:

“*Yandı keçdi Tahir Mirzə çıraqı,*

*Dağıldı çöllərə məktəb usaqı*” [The epics by Iranian ashıqs]

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<sup>60</sup> Радлов, В. Образцы народной литературы тюркских племен, живущих в Южной Сибири и Дзунгарской степи. – СПб., 1872. – ч.IV. – Наречие барабинцев, тарских, тобольских и тюменских татар. – с. 277

<sup>61</sup> Mammetjumayew, A. Zühre ile Tahir süjesine göre türkmen edebiyatındaki masallar, rivayetler, halk destanları // “Ortaq Türk keçmişindən ortaqlıq Türk gələcəyinə” V Uluslararası Konfransı. – Bakı, 17-19 oktyabr, – 2007. –s. 62-66

<sup>62</sup> Güney, E. Tahir ile Zühre / E.Güney. – İstanbul: Yeditepe yayınları, – 1960. – s. 43

<sup>63</sup> Güney, E. Tahir ile Zühre / E.Güney. – İstanbul: Yeditepe yayınları, – 1960. – s. 43

In the Bulgarian version of the epic:

-ça (-ca):

*“Sən şu dalada bir qoçna,  
Bən dal dibində yonca,  
Nə qədər yeltənsəm də,  
Yetişməm boyunca”*.<sup>64</sup>

Thus, we can see that the epic “Tahir and Zohra”, despite the immense size of its distribution area, recorded versions in different Turkic languages and their diversity of volume and form, they keep alive the traditions of Turkic poetry not only in terms of the stability of the syllabic principle, but also in terms of artistic style and poetic figures to a large extent. We can also observe this richness and development in most of the texts of the epic, especially the Azerbaijani versions.

*In the second paragraph of the third part called “Forms and shapes of the poems of the epic “Tahir and Zohra”* it is noted that, like other Azerbaijani love eposes, the introduction part of the epic “Tahir and Zohra” is made up of traditional three-part introduction parts and they also act as an important and traditional component of the structure of love epics. Poems in most of the known variants of the epic are poetic texts that are intended to be read directly to the accompaniment of folk melodies. Most of them are in syllables, but a small part is in the rhyme of “eruz”. As these poetic texts are read to the accompaniment of the melody of the instrument “saz”, the mutual reconciliation between them is a prerequisite.

One of the problems that should be paid attention to is the study of the forms of poetry in the epic “Tahir and Zohra” and in our epics in general, rhyme, which is one of the main form elements of the poem, and the other is the rhythmic characteristics of syllable in terms of long and short syllables. Of course, it is impossible to get to the root of the issue and deeply understand the problem without analyzing them.

This type of rhyming is very widespread, as the vocabulary

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<sup>64</sup> Güney, E. Tahir ile Zühre / E.Güney. – İstanbul: Yeditepe yayınları, – 1960. – s. 15

for rhyming (strong rhyming) with a vowel-consonant sound pair (closed syllable) support is quite large and they are met very often in the poetic examples of the epic “Tahir and Zohra”. In this case, variants with both the same vowel and close vowels are found. The following examples of variants with the same sound can be given:

*“Bu dünyada çox-çox şirin mal olur,  
Tamahkarın malı müşkül hal olur,  
Qol burulur, qulaq batır, lal olur,  
Qohum nədi, qardaş nədi, yar nədi?”*

Or

*“Dörd yanımız bağça ola, bağ ola,  
Sinəm üstü düğün ola, dağ ola,  
Bir kiçik ki, böyüyünə ağ ola,  
Düşər el gözündən, bəxtiyar olmaz...”<sup>65</sup>*

In the poetic examples of the epic “Tahir and Zohra” one can also find the variants of rhyming with close consonants:

*“Tahir’im artırıyor gamım,  
Deryaya kark oldu gemim,  
Gelmez oldu Zühre yarım  
Hakkın helal eyle, ana”<sup>66</sup>*

There are 3 types of verses in ashıq poetry, including poetics of epics:

1. Syllabic rhythm;
2. Tonic rhythm ;
3. Metric or metro-rhythmic rhythm.

All three of them were used in the epic “Tahir and Zohra”. The variants included in the Azerbaijani version of the epos, as well as in most other known texts (Anatolian, Bulgarian, Turkmen, etc.), the poem is in the syllabic verse. This verse is based on equality of syllabic numbers in verses, desirable, harmonious division and partial identity (repetition) of this division in all verses. The following forms of poems by the number of syllables are seen in the

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<sup>65</sup> Azərbaycan dastanları: [5 cildə]. – Bakı: Lider, – c.1. – 2005. – s. 125

<sup>66</sup> Kaya, D. Tahir ile Zühre Hikayesi // Türk Halk Kültüründen Derlemeler. – Ankara: 1993, – s. 18

epic. The 8-syllable poetic form is also characteristic of the Turkmen version of the epic:

*“Aranızda bir söz vardır,  
Şah vəzirə aşikardır.  
Tüm əhali xəbərdardır,  
Ayan erməz güman ile”*.<sup>67</sup>

The similar case is also met in the Uzbek version:

*“Əgri-bügri kərvan ötdi,  
Kimlər kəldi, kimlər ketdi,  
Endi növbət bizgə yetdi,  
Şahım, kimdən sitəm ötdi?”*<sup>68</sup>.

In general, the epic “Tahir and Zohra” is very rich and colorful according to its artistic and poetic features. This is proved by the form and images of the poems. Of course, the Azerbaijani, Anatolian and Turkmen versions of the epic have a more perfect effect in this regard.

The richness of the epic “Tahir and Zohra” in Azerbaijan and Anatolia, both in terms of melody, content and poetics, is undoubtedly related to the development of ashıq art in this region. Even if this epic was not written in Azerbaijan and Anatolia, as it was in the Turkic peoples of Central Asia, the Volga region and the North Caucasus, it did not lose its popularity thanks to the art of ashıq, but on the contrary, it was even more loved and passed on to neighboring peoples.<sup>69</sup>

In the part “**Conclusion**” of the dissertation the main scientific-theoretical results obtained in the research process are summarized as followings:

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<sup>67</sup> Aşırow, A. Mollanepes, Zühre-Tahir / A.Aşırow. – Asgabat: Türkmen Devlet Neşir Yayınları Gulluğu. – 2010, s. 20-21

<sup>68</sup> Başlangıcından Günümüze Kadar Türkiye Dışındaki Türk edebiyatları Antalojisi (Nesir-Nazm). 14. Özbek Edebiyatı. I. – Ankara: Kültür Bakanlığı, – 2000. – s. 166

<sup>69</sup> Məmmədova, N. “Tahir və Zöhrə” dastanının bədii və poetik xüsusiyyətləri // – Uluslararası Dergi Karadeniz Sosyal Bilimler Sempozyumu, – Bakü, – 19-21noyabr, – s.464-469



1. The epic “Tahir and Zohra” has spread among all Turkic peoples settled from the Balkan Peninsula in the west to Siberia in the East (Bulgarian Turks, Anatolian Turks, Akhiska Turks, Crimean Tatars, Nogai, Karachay-balkars, Gumugs, Azerbaijanis, Turkmens, Uzbeks, Kazakhs, Kyrgyz, Tobol Tatars and others). The epic is also known to the Tatars and Bashkirs who lived in the north – in the Volga region.

2. The plot of “Tahir and Zohra” exists among Turkic peoples not only in the genre of epic, but also in the forms of “masnavi” (poem), fairy tales, legends and rumors.

3. The variants that form the Western version of the epic (texts collected from Balkans, Anatolia, Azerbaijan) existed mainly in the oral tradition. Although the Anatolian and Azerbaijani versions have been published since the end of the 19<sup>th</sup> century, these publications have not become popular, have not served as a source for oral tradition and ashiq repertoire.

4. The epic spread in Central Asia, Siberia, the Volga region and the North Caucasus both in oral tradition and in written book form. In this case, the book form of the epic played no less role in its popularization. Sayyadi wrote the epic in the form of “masnavi” (poetry) for the first time.

5. In the variants of the epic, collected from the Turkic peoples of the Volga region and the Tatars of Siberia, the images with mythical semantics (mysterious rabbit, Al Khan, Kul Khan, Gara batyr, etc.) participate. The texts collected from the people have a small volume and a simple plot line.

6. The epic variant of Mineyyamal Khajiyeva collected from Bashkirs and the variant of Abusupiyan Akayev collected from the Kumiks differ from other Kipchak variants and are close to Azerbaijani-Anatolian variants.

7. There is a version of the epic in Anatolia, which is not only in the epic genre, but also in the dramatic genre and is used in folk performances “Garagoz”.

8. Among the Turkmens, Uzbeks, Bashkirs the plot of “Tahir and Zohra” also spread in the form of epics, legends, fairy tales and rumors.

9. The Turkmen version of the epic has certain archaic elements that connect heroes with a cosmic object, which may provide additional evidences of the opinion that a cosmic (astral) myth may stand in the archetype of the epic “Tahir and Zohra”.

10. The epic “Tahir and Zohra” was spread not only among the Turkic peoples, but also among the peoples neighboring them (Tajiks, Albanians, Georgians, Armenians).

11. The variants included in the Azerbaijani version of the epic, the poem “Tahir va Zohra” written by Molla Nepas and the variant written by Zahir Kochkor oglu in Uzbekistan differ from most variants in that the death scene of the heroes is not included at the end of the plot.

12. Kipchak variants are not only differs according to the volume, genre, motifs, but also due to its artistic and poetic characteristics from other versions and variants, it originates from the phonetic and lexical features of the Kipchak dialect, as well as the Kazakh, Nogai, Kumuk and Balkar dialects.

13. The versions and variants of the epic “Tahir and Zohra” are much more than previously thought and they were transferred to writing under different names. At the same time, most of the texts transferred to the writing were either unpublished or lost.

14. Most of the variants and versions of the epic are structured in the form of a sequence of parts of poetry and prose.

15. The poems in the variants and versions of the epic “Tahir and Zohra” usually have 7, 8 or 11 syllables.

16. Constructions that turn into figures in the epos - ellipsis, rhetorical question, personification and antithesis are frequently met in the language of the epic “Tahir and Zohra”.

**The main theses of the dissertation are reflected in the following scientific articles, materials of national and international conferences:**

1. Classification of Azerbaijani epics: the place of the epic “Tahir and Zohra” in that classification // – Baku: Philological issues. – 2012. - №10, - p. 462-466

2. History of the collection of the epic “Tahir and Zohra” // – Republican scientific conference on the problems of collection and systematization of folklore, - 2013. - p. 139-145

3. The subject and ideology of the Azerbaijani epic “Tahir and Zuhre” // – International Journal Black Sea Social Sciences Symposium, – Tbilisi, – 24-26 January 2019. - p. 75

4. Artistic and poetic features of the epic “Tahir and Zohra” // – International Journal Black Sea Social Sciences Symposium, – Baku, -19-21 November, - p. 464-469

5. Central Asian versions of the epic “Tahir and Zohra” // – Baku: Philological issues, - 2021- p. 318-327.

6. Common plot and motives in the epic “Tahir and Zohra” // – Nakhchivan: Searches, - 2021. - p. 318-321.

7. The epic “Tahir and Zohra” in the Turkic epic tradition: studies and analysis // – Baku: Language and literature, – 2021. - №3 (117), - p. 526- 528.

8. Anatolian variants of the epic “Tahir and Zohra” // – Baku: Actual Problems of Studying the Humanities, – 2021, – №3, - p.129-133

9. Tobol-Tatar version of the epic “Tahir and Zohra”: From V.Radlov edition to the present day // - Nakhchivan: Searches. – 2021. – №4. - Volume 15. - p. 50-55

10. Comparative analysis of the distribution area of the epic “Tahir and Zohra” // Materials of the II International Scientific and practical conference “Scientific research in the field of humanities discoveries”. – April 23-24, 2015. – p. 118-122

11. The Kipchak version of the love epic “Tahir and Zohra” // Colloquium-journal. – 2021. – №13 (100). – p.62-65

The defense of the dissertation will be held on 28  
November 2023 at 16<sup>00</sup> at the meeting of the Dissertation  
Council ED 1.27 operating under the Institute of Folklore of  
ANAS.

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

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

The abstract was sent to the necessary addresses on 26  
October 2023.

**Signed for publication: 14.10.2023**

**Paper format: 60x84/ <sup>1/16</sup>**

**Volume: 20**

**Issue: 39028 sign**