

ETHNOGRAPHIC INFORMATION CONCERNING AZERBAIJAN CONTAINED IN THE DEDE KORKUT DASTAN

Alam mad DA DASHZADE
(Academy of Sciences, Baku, Azerbaijan)

INTRODUCTION (by H. B. Paksoy)

Dede Korkut, one of the historical treasures of a large portion of Central Asia, is a dastan, "the principal repository of ethnic identity, history, customs and the value systems of its owners and composers.... It commemorates ... struggles for freedom." Dede Korkut has been rendered into a number of languages over the last two centuries, since it caught the attention of U.K. Von Diez, who published a partial German translation in 1815, based on a manuscript found in the Royal Library of Dresden. The only other manuscript of Dede Korkut was discovered in 1950 by Ettore Rossi in the Vatican library. Until Dede Korkut was transcribed on paper, the events depicted therein survived in the oral tradition, at least from the ninth and tenth centuries.² The "Bamsi Beyrek" chapter of Dede Korkut preserves almost verbatim the immensely popular Central Asian dastan Alpamysh, dating from even an earlier time.'

Editio princeps of Dede Korkut was made by Kilisli Rifat [Bilge] in 1916 in Istanbul, which was followed by that of Orhan Saik Gokyay (Istanbul, 1938). The first full-text, "Baku Edition" of Dede Korkut was made by H. Arasli in 1939 (reprinted in 1962 with an annotated introduction and again in 1977). V.V. Bartold's *Kniga moego dede Korkuta*, on which he probably began work in the 1890s, was posthumously issued in 1950.⁴ M. Fahrettin Kirzioglu's *Dede Korkut Oguznameleri* appeared in Istanbul in 1952; Ettore Rossi's *Kitab-i Dede Qorqut* was published in Italian in the same year, followed by Joachim Hein's 1958 German edition. After Muharrem Ergin's *Dede Korkut Kitabı* there came two English versions, the first of which was a collaborative effort among three well-known scholars,⁶ and the second, a highly readable Book of

Dede Korkut by Geoffrey L. Lewis.⁷ In 1978 a Persian edition became available in Tabriz.⁸ A Serbo-Croatian rendition, *Knjiga Dede Korkuta* was published in 1983 by Slavoljub Djindjich, who also reported the ongoing work on a Czech translation.⁹ A Lithuanian edition was evidently issued in Vilnius in 1978 under the title *Dede Korkudo sakmes*.¹⁰

Dede Korkut is shared by a large assortment of Turkic groups, including, but not limited to, the Oghuz/Turkmen confederations, whose origins are easily traceable to pre-Islamic times, and their numerous current-day descendants, also encompassing the Azerbaijan population. Oghuz literati of the middle ages also composed numerous genealogies, many of which were edited by a seventeenth-century ruler of the Turkmen who collected them into two separate volumes. Since the early eighteenth century, these have been translated into French, English, and Russian.¹² These genealogies are quite apart from the dastan genre, and constitute yet another series of reference markers on the identity map. Moreover, there is another dastan connected with the Oghuz, named for the eponymous Oghuz Khan.¹³

Memmed Dadashzade is an ethnographer-folklorist at the Institute of History, Academy of Sciences, Baku, whose work on the significance of dastans is pathbreaking. His "Ethnographic Information Concerning Azerbaijan Contained in the Dede Korkut Dastan," originally written in

Azerbaijan Turk, is a fine sample of the ongoing efforts by Azerbaijan authors to reclaim their historical and cultural heritage. The latest round of those efforts commenced almost ten years before the "openness" and "restructuring" campaigns of Gorbachev.¹⁴ Many a topic is broached here for the first time since the previous generation of Turk scholars and literati (who raised the same issues) were lost to the Stalinist "liquidations"¹⁵ or to the "ideological assault" waged on all dastans in 1950-52.¹⁶ After the publication of Dadashzade's article in 1977, a series of similar works appeared in various periodicals and volumes that were clearly intended for the Azerbaijan audience.¹⁷ The tentativeness, careful wording, and particular formulation of some arguments found in the Dadashzade paper are directly attributable to the constraints that were prevailing at the time¹⁸ and made this study a work of courage.

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Mammad DADASHZADE

Despite the interest of the Azerbaijan intellectual community, Dede Korkut was not widely available to the population of Azerbaijan. As Professor Zemlira Verdiyeva observed in 1988: "Beowulf is always waiting for its purchasers in the shops of England. And in which shops have we seen our own Dede Korkut?"¹⁹ that-year, a full version of Kitabi Dede Korkut was reissued in Azerbaijan Turk,²⁰ with an up-to-date bibliography and the following prehistory: "Sent for publication on July 11, 1985. Permission for printing received February 2, 1988."

NOTES

1. See H. B. Paksoy. *Alpamysh: Central Asian Identity under Russian Rule* (Hartford, CT: Association for the Advancement of Central Asian Research, Monograph Series, 1989), p. 1.
2. These manuscripts were evidently copied during the sixteenth century from separate originals, for they exhibit **variations**. See the introduction by Geoffrey L. Lewis to his translation of *The Book of Dede Korkut* (London, 1974, 1982).
3. See H.B. Paksoy, "Alpamysh zhene Bamsi Beyrek: Eki At, Bir Dastan" [Alpamysh and Bamsi Beyrek: Two Names, One Dastan], *Kazak Edebiyati* (Alma-Ata), no. 41, 10 October 1986 (rendered into Kazak by Fadli Aliev from *Turk Dili*, no. 403, 1985). The discussion pertaining to the dating of dastan Alpamysh boiled over during the "Trial of Alpamysh" of 1952-56, when all dastans of Central Asia were officially condemned by the Soviet state apparatus. According to Borovkov, Hadi Zarif and Zhirmunskii, as well as earlier writings by Bartold, the dastan Alpamysh "existed probably in the foothills of the Altai as early as the sixth-eighth centuries at the time of the Turk Kaganate." For details, see H. B. Paksoy, *Alpamysh*, p. 53.
4. Published by the USSR Academy of Sciences (1950, 1962). Descendant of a German family settled in the Russian empire, the celebrated historian Bartold (1869-1930) reportedly worked on this translation from the 1890s, completing the work in the late 1920s. Since Bartold had run afoul of the Bolshevik notions of history and was banished, publication had to await his "rehabilitation" by the Soviet authorities.
5. Published in two volumes (Ankara, 1958. 1963).
6. Dede Korkut, tr. Faruk Sumer. Ahmet Edip Uysal and Warren S. Walker (Austin, 1972).
7. See the introduction by Geoffrey L. Lewis to his translation of *The Book of Dede Korkut*.
8. See E. Sefiiev and H. Yusifov, *Gadim ve Orta Asirlar Azerbaijan Ldebiyati* [Ancient and iMiddle Ages Azerbaijan

- Literature] (Baku. 1982). Introduction. This is a "textbook for university students."
9. Djindjich's translation was published in Belgrade in 1981. On the Czech translation see Hamdi Hasan. "Kitaplar." Turk Dili, Mayis, 1983.
 10. Cited in the bibliography in Kitabi Dede Korkut (Baku. 1988).
 11. On the Oghuz, see Faruk Sumer, *Oguzlar (Turkmenler)*. Expanded Third Edition, 688 pp. (Istanbul, 1980); O. Pritsak. "The Decline of the Empire of the Oghuz Yabgu," *The Annals of the Ukrainian Academy of Arts and Sciences in the US*, II (1952); Z.V. Togas, *Turkili Turkistan*. 2d ed. (Istanbul, 1981); V.V. Barthold, *Four Studies on the History of Central Asia: A History of the Turkman People*, Vol. III (Leiden, 1962); Kashgarii Mahmut's DLT contains contemporary information on the Oghuz, also making the identification that the Oghuz and the Turkmen are one and the same group. Moreover, C.E. Bosworth, in his *The Ghaznavids*, 2d ed. (Beirut, 1973), provides details of the Oghuz/Turkmen activity in the tenth-eleventh centuries. Additional information on the Oghuz are found in the works cited by Sumer and Bosworth.
 12. Abul-Ghazi Bahadur Khan (1603-1663), ruler of Khiva, was asked by his Turkmen subjects to compile the authoritative genealogy of their common lineage from many extant variants at the time. He prepared two, under the titles *Secere-i Terakime* (probably completed in 1659) and *Secere-i Turk*. According to Y. Bregel, in his introduction to the facsimile of Munis and Agahi's *Firdaws al-Ikbal: History of Khorezm* (Leiden, 1988), the latter was completed c. 1665 by another person. *Secere-i Turk* is rather difficult to locate, making a determination of the sources for the translated works tenuous. This is especially true with respect to the early French and English translations: [Bentinck], *Histoire Genealogique des Tatars*, 2 vols, (Leiden, 1726); and Abu Al Ghazi Bahadur. *A History of the Turks, Moguls, and Tatars, Vulgarly called Tartars, Together with a Description of the Countries They Inhabit*, 2 vols. (London, 1730); [Miles], *Genealogical Tree of the Turks and Tatars* (London, 1838). The Imperial Russian Academy at St. Petersburg published a facsimile of *Terakime* in 1871, edited by

Desmaisons, who later prepared a French translation. A modern-day translation is long overdue. See H. F. Hofman *Turkish Literature: A Bio-Bibliographical Survey* (Utrecht, 1969) for additional comments. See also *Turk Seceresi*, ed. R. Nur (Istanbul, 1343/1925). One of the earlier Russian translations prepared is *Rodoslovnoe drevo tiurkov*, (Kazan, "1906), with an afterword by N. Katanov (1862-1922). Apparently this 1906 version was not published until 1914, minus Katanov's name from the title page and his afterword from the body of the book. See A.N. Kononov, *Rodoslovnaia Turkmen* (Moscow Leningrad, 1958), p. 181. In order to understand the reason, one must turn to Z.V. Togan's memoirs, *Hatiralar* (Istanbul, 1969), where Togan relates an incident (which took place prior to 1917) when Katanov poured his heart to Togan.

13. Z. V. Togan compiled his version, *Oguz Destani: Residettin Oguznamesi, Tercume ve Tahlili* (Istanbul, 1972) (published posthumously), from twelve manuscripts. Though originally composed and later put down on paper in a Turk dialect prior to the thirteenth century, it was widely rendered into Persian. Known translations include *Oughouz- name, epepee turque*, tr. Riza Nur (Alexandria: Societe des publications Egyptienne, 1928); *Die Legende von Oghuz Qaghan*, eds. W. Bang and R. Arat (Berlin: Phil.-Histr. Kl. XXV, Sitzb. d. Preuss. Akad. D. Wiss., 1932). To my knowledge, there is

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English rendition as yet. See also Denis Sinor, "Oguz Kagan Destani Uzerine Bazi Mulahazalar," *Türk Dili ve Edebiyatı Dergisi* (tr. from French by A. Ates, 1952); Faruk Sumer's book-length article, "Oguzlar'a Ait Destani Mahiyetde Eserler," *Ankara Üniversitesi DTC Fakültesi Dergisi* (1959); and the introduction by Geoffrey L. Lewis to his translation of *The Book of Dede Korkut*.
14. See examples cited by Audrey L. Altstadt, "Issues in National Identity in Soviet Azerbaijan" (*The New Hampshire International Seminar, Center for International Perspectives, University of New Hampshire*, April 7, 1989); idem, *The Azerbaijani Turks: Power and Identity under Russian Rule* (Stanford: Hoover Institution Press, 1992) *Studies of Nationalities series*, pp. 188-91, 208-10.
15. See Altstadt, *The Azerbaijani Turks*, especially pp. 112, 122-25, 131-50, for a listing of the scholars and literati liquidated during the "great terror" and the particular methods used for the purpose.
16. See Alexandre Bennigsen, "The Crisis of the Turkic National Epics, 1951-1952: Local Nationalism or Internationalism?" *Canadian Slavonic Papers*, vol. 17 (1975).
17. The following constitutes a partial list: T.I. Hajiyevev and K.N. Veliyev *Azarbaijan dili tarikhi: Ocherklar va materiallar* [History of the Azerbaijan Language] (Baku: Maarif, 1983). Fully 130 of the 180 pages in this college-level textbook are devoted to the discussion of oral literature and the literature of the thirteenth-seventeenth centuries, including Dede Korkut; *Azarbaijan filologiya masalalari* [Matters of Azerbaijan Philology], 11 (Baku: Institute of Philology, Azerbaijan Academy of Sciences, 1984) contains papers dedicated to Dede Korkut. Periodic journals began providing space to the debate as well: Azamat Rustamov, "Dada Gorkut'Ma bagli yer adlari" [Place Names Connected with Dede Korkut], *Aim va Hayat*, 1987, no. 9; Mirali Sayidov, "Dada Gorgut gahramanlaryning kokunu dusunurken" [Thinking About the Origins of the Dede Korkut Heroes] *Aim va Hayat*, 1987, no. 10; Penah Halilov, "Kitabi Dede Gorgud'un jografiyasi" [Geography of Dede Korkut], *Aim va Hayat*, 1988, no. 8; Kemal Veliyev, "Bir daha Dada Gorgut Seirlari hakkinda" [Once Again on the Poems of the Dede Korkut], *Azarbaijan*, 1981, no. 11; Bakir Nabiyevev. "Lpik zhanr va muasir hayat" [Epic Genre and Contemporary Life], *Azarbaijan*, 1986, no. 7; Akif Huscyinov. "Nasrimiz va keehmishimiz" [Our Prose and Our Past], *Azarbaijan*, 1982, no. 10; [Round Table] "Mevzumuz: Tarihimiz, abidalarimiz, darsliklerimiz" [Our Topic: Our History, Monuments, and Textbooks], *Azarbaijan*, 1988-89; this series included discussion of Dede Korkut by contributors including Zemfira Verdiyeva (Doctor of Philology, Professor) and Arif Hajiyevev (Doctor of Philology and Professor).
18. See L. Branson, "How Kremlin Keeps Editors in Line," *The Times*. (London), January 5, 1986, p. 1; Martin Dewhurst and Robert Farrell, *The Soviet Censorship* (Metuchen, NJ, 1973). Further, see Mariana Tax Choldin, *A Fence Around the Empire: Censorship of Western Ideas under the Tsars* (Durham: Duke University Press, 1985).
19. *Azarbaijan*, 1988, no. 6. Cf. Altstadt, "Issues in National Identity in Soviet Azerbaijan," p. 28. A Russian version appeared the same year, approved for publication in a record-breaking seven days: Dede Korkut (Baku, 1988). It was translated by Anar, a well known Azerbaijan author and poet who does not sign his family name: Resul Oglu Rizaev. A significant work that appeared not long afterward is Kamal Abdullayev, *Gizli Dede Korkut* [The Secret Dede Korkut] (BakmYazici, 1991).
20. *Kitabi Dede Korkut* (Baku, 1988).

E I H N O G R A P H I C I N F O R M A T I O N C O N C F R N I N G

A Z E R B A I J A N C O N T A I N E D I N T H E D E D E K O R K U T D A S T A N

The Dede.Korkut dastan, orally recited since the ninth-eleventh centuries, is the most precious written document of our mother tongue. It is a wealth of sources reflecting the true spiritual world, way of life, traditions, and customs of our people, from this perspective, the information contained in the Dede Korkut dastan is important to our learning about Azerbaijan's ethnography during the Middle Ages.

The Dede Korkut epos is connected with the Oghuz tribes arriving in Azerbaijan, from the dastan we learn that the Oghuz reached Azerbaijan long before it was set down on paper. Turkish-speaking tribes, Khazars,¹ Kipchaks,¹ and Oghuz. beginning with the sixth-seventh centuries, settled within Azerbaijan, mixing and merging with the populations there.'

Despite the Khaliphate's exempting the tribes from taxes and other tolls in the vicinity of Derbend," and other efforts² to stem the Turkish-speaking tribes, they continued to arrive in Azerbaijan. Especially during the ninth to eleventh centuries, large numbers of Oghuz reached Azerbaijan/ Speaking of these Oghuz, the great poet of the eleventh century, Getran Tebrizi Emir Shamsaddin [1012-10X8-]^d wrote:⁰

These Turks arriving from Turkistan
Accepted you as their ruler
Separated from their relatives and relations
Began living under your rule
Now they are everywhere
Prepared to serve you⁴

It is an accepted fact that the Oghuz. arriving in Azerbaijan in both the sixth-seventh and the ninth-eleventh centuries settled there and merged with the Azerbaijan populations. Academician W. W. Barthold, in his last work on Dede Korkut, stated: "it is not possible to surmise that this dastan could have been written anywhere but in the Caucasus"-----the latest researcher confirming this commentary on the dastan Dede Korkut.

Although it could be said that the dastan Dede Korkut reflects the history of the Turkmen, Azerbaijan, and Turkish peoples in literary form, and this work's language is close to that of" other Turkish-speaking people, its vocabulary, phraseologic expressions, and grammatical structure is closer to Azerbaijan [Turkish] than the others."

In addition to the milieu and the language' in which the dastans were created, expression characteristics, composition of vocabulary, and grammatic structure, this dastan reflects today's Azerbaijan people's lifestyle, customs, and traditions. These customs and traditions are connected with the name of the Oghuz who have arrived and settled in Azerbaijan over the centuries, intermixing with the existing tribes there.

It is well known that, especially in the past, when different groups of people came into contact, they regarded each others' lifestyles, politics, and customs as worthy of emulation. Accordingly, each group, and later, tribes and neighboring peoples gradually learned each others' way of life. When neighboring tribes live in the same area over a prolonged period, mixing and merging with each other, they acquire an affinity for each others' customs. Consequently it is always the local [first-arrived] tribe that has superiority in the process of the resulting amalgamation. The arriving Oghuz, who melded with the Azerbaijan tribes, thus joined the existing way of life.

The Book of Dede Korkut comprises twelve sections, or dastans, which reflect the details of tribal life. Because a person named Dede Korkut participates in the events of all twelve dastans, some critics regard him as the author of these dastans. However, since they are not the product of a single era* they could not have been authored by one individual, but are the works of different ozans-ashiks [poet-bards]' of various eras.⁹

In the dastans, Dede Korkut appears as the aksakal/ the advisor or sage, solving the difficulties faced by tribal members. Within the tribe, "Let Dede Korkut name this boy. Dede Korkut arrived; 'the name of your son ought to be Bogach. I hereby name him ... ,' he said."¹⁰ In Azerbaijan dastans and recitations, there is a prominent tradition of aksakals, the elders, naming young men. Gurban, who

gained fame as a sixteenth century ashik poet, says: "Then they wished to name the boy. A wise old man said: 'I named the boy Gurbani, because I found this through a sacrifice.'" Among the population, respected aksakals are wise and know how to solve problems; among ashiks they are generally called dede [grandfather]. In the past, this term designated respected tribal elders, and now is used within families; in many localities of Azerbaijan, it replaces ata [ancestor or father].

The dastans reflect the life of the tribes occupied with animal husbandry, living in the northwest regions of Azerbaijan from Derbend to Tumanisi, around the mountain foothills; "even in the summer, the snow and ice does not melt on the Kazilik mountain."¹² Among these tribes were also those who settled and engaged in farming. In the dastans we find:

The buds of our mountains are large On those mountains,
we have vineyards Those vineyards bear bunches of dark
grapes When crushed, those grapes become scarlet wine
Whoever partakes of that wine becomes intoxicated¹³

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I caused the dry rivers to be filled with water¹⁵ The ornament of the vineyard and the orchard is water." Although there are references to farming, viticulture, and orchards, identified with settled life, in the dastans, they occupy a small place; what is primarily reflected is the life connected with nomadic animal husbandry.

These tribes live in kishlak [winter quarters] and yaylak [summer pastures]. The summer pastures were in the vicinity of Derbend.¹⁷ There the heroes receive as a reward "The yaylaks on the opposite mountains."¹⁸ Rewards of this sort were requested on behalf of those demonstrating their bravery: "Give him a long-necked white horse¹⁹ to ride—he is talented. Let this boy have plenty²⁰ of sheep from your white sheepfold, so he may grow up intelligent—he is virtuous. Give this boy a red camel from your herds,²¹ so he may transport loads—he is able."

The principal wealth of these nomadic tribes comprised sheep, cattle, horses, and camels, which are discussed at length in the dastans:

Ey mother, in a place where there are horses.
Ought there not be a colt?²³ Where there are
white sheep. Should there not be a single lamb?
At a place where there are red camels. Would not
a baby camel²⁴ be found?²⁵

As noted above, there is much discussion pertaining to horses, cattle and red camels in the dastan Dede Korkut. It is sometimes surmised that, given the natural setting, they have not widely utilized camels for transportation in Azerbaijan. This may be incorrect, since from the sixth-fifth centuries B.C. until the first half of the twentieth century, camels were extensively used for transportation. The red camels encountered in Dede Korkut are also referenced in many written documents,²⁶ recitations, and dastans. Ashik Abbas includes camels among the most desirable items to give his beloved:

Almighty God, this is my wish
Let me see my beloved live to be a hundred
With increased wealth and success
Sixty camels forming a train.²⁷

The primary means of transportation for the nomadic tribes depicted in Dede Korkut was the camel. Just as "stables of horses" were important for riding, "trains of camels" were necessary for "loading," to transport goods. These tribes also utilized other means of conveyance, such as carts, to a lesser extent.²⁸

The heroes of the dastans lived in chadir [tents] made from line cloth, and in the alachik and chardak.¹ There is information regarding some of these dwellings in "How Salur Kazan's House Was Pillaged":

How did the enemy rend you, my beautiful home There
where the white pavilions stood the traces stay The Held
remains where the Oghuz nobles galloped The hearth
remains where the dark kitchen stood.²⁹

or:

Son, pillar of my great tent with its golden smoke-hole.

\\'hum I swaddled in the gold-framed cradle.'"

In these works, the barren campsite is depicted, but in these verses it can be gathered that these tribes also possessed and lived in structures other than tents. The white, gold, and yellow pavilions mentioned in the dastan constituted the partitions inside a home.¹ In addition, the dastans speak of roofed and trellis-type dwellings; these were not universally utilized by all members of the tribe. Bayindir, Salur, and the Beys' lived in graceful pavilions with embroidered silk decorations and carpets, while the ordinary members of the tribe occupied light-roofed and trellis structures.

Concerning the \\κκ\ consumed by protagonists in the dastans, mention is made of meat, kimiz,² yoghurt,³ kavurma,⁴ komech,⁵ etc. Their clothing woven by girls and women—comprised the kaftan, cubbe [robe?], cuha [broadcloth], chirgab [underwear?], fur and leather hats, capug [coarse cloth], shalvar [loose trousers] and tulbend [muslin, gauze]. All these articles of clothing, with the exception of the iron armor⁰ worn in battle, were produced from the crops grown by the tribes. The cubbe was sleeve-less and put on over the head. The kaftan, as depicted in the dastan, was long-sleeved and long-skirted, worn under the cubbe; it was made by an engaged girl for her fiancé. As it was embroidered, it was regarded as a precious gift. In the section "When the Inner Oghuz rebelled

against the Outer Oghuz and Beyrek Died" many a bey confronted Kazan Khan and attempted to persuade Beyrek to join them. Beyrek declined, citing Kazan's munificence to him. He listed the presents he received: "Many a time I wore magnificent kaftans."⁰ given him by Kazan."

The Dede Korkut mentions implements used in working and farming, principally related to animal husbandry. Some are uncommon use today: cilav-yuyen [reins, bridle], yeher [saddle], uzengi [stirrup], nal [horseshoe], kendir [hemp], sicim [cord], bichak-chahmak [knife], dagarcik [pouch], kamchi [whip], badja [milkpail]. Many terms for weapons are also found in the dastans. because the population of Azerbaijan had to defend themselves against invaders during the ninth-eleventh centuries. The heroes of Dede Korkut dastans make use of various weapons. In "How Salur Kazan's House Was Pillaged," shepherd Karaja, depicted as a people's hero," recites them in the following verses:

Don't talk rubbish, there's a good infidel dog! Rabid infidel, who shares with my dog a dog dish of my slops.¹⁴ Why boast of the dappled horse you ride? I wouldn't swap my goat with the spotted head for it. Why boast of the helmet" you wear? I wouldn't swap my cap for it. \\\hy boast of your sixty-span lance? I wouldn't swap my dogwood-'1 slick for it. Why boast ofyoar qiiivör w ith your ninety arrows? I wouldn't swap my colored-handled sling for it. Come over here from far and near. See the beating your men will get: and then be off/ and:

Give me your chestnut horse.

Give me your shield of many colors.

Give me your pure sword of black steel.

Give me the eighty arrows in your quiver,

Give me your strong bow vv ith its vv'liite grip/⁸

In addition to the tugulga [tolga—iron helmet], altmis tutam gender [sixty-span lance], ok [arrow], yay [bow], and kalkan [shield] in these verses are weapons such as the gurz [iron- mace], chomak [wood-mace], and sungu [short-lance]. In addition to weapons of iron the shepherd's sapan [slingshot] is mentioned. In "How Salur Kazan's House Was Pillaged," how the shepherd Karaja joined the lighting with the sapan he carried in his belt is related as follows: "the pouch'¹¹ of the shepherd's slingshot was made of a three-year-old calf-hide. The rope of his slingshot was made of hair from three goats. Every time he swung, he released a twelve-batman" stone.⁴⁰ The first time he released a projectile, he downed twofadversariesj. The second time he swung, three and four fell."⁴¹ The-sapan is still used, as the "weapon" carried by most shepherds in their belts for self-defense. It is usually woven from goat-hair,⁴² although a sapan made of wool is also encountered in some places. The width at the widest part is 15-20 centimeters, and the length of each arm. depending on the user's height, is 40-50 centimeters, woven in a single piece. The center piece is the palm or pouch (now called tas

yeri—place for the stone), sometimes made of leather. In the dastans, there is also mention of making taragga.⁴¹ From the context it is clear that this weapon was utilized to produce a powerful noise. The word taragga is in use today, for a folded-paper toy made by children, which when moved quickly produces a noise reminiscent of a pistol report.

In Dede Korkut dastans, issues pertaining to family and way of life occupy a special place. As is known, the ninth- eleventh centuries in Azerbaijan constituted a complex era. From a political point of view, this complexity was not confined to the unending struggles for sovereignty, battles, and turmoil, but extended to social relations. Islam attempted to influence the way of life of these mobile tribes by every means.

In the dastans, relations among family members are principally based on tribal customs and traditions. Women, just like men, participate in the social and agricultural life of the tribe. In addition to running the home, they manage an important part of livestock raising, the primary tribal activity. Men are occupied with planting and hunting. At first it seems as if women are excluded from farming.⁴¹ On closer reading, the women are portrayed to be as brave as the warrior men. They hunt and enter battles with weapons in hand. This bravery of the women is reflected in the first dastans. In "Bogach Khan Son of Dirse Khan," Dirse Khan's wife goes after her son who has not returned from the hunt. It says: "Dirse Khan's lady turned away. She could not bear it; she called her forty slender maidens to her side, she mounted her white horse and went in quest of her dear son"⁴⁴ In the section "Bamsi EBeyrek Son of Baybora," one of the heroines, Lady Chichek, enters into a contest of skill with Baybora, equaling him in archery, wrestling, and horse racing.⁴¹ In the fight against an adversary, Kazan's wife wields her sword alongside him.⁴⁶ Kanturali's fiancée contests with him. Among these tribes, when describing girls and women, it is stated: "They could draw [their bows] to their right and left, the arrows they discharged would not fall on the ground."⁴ There was great respect for women.

Come here, luck of my head, throne of my house.

Like a cypress when you go out walking.

Your black hair entwines itself round your heels,

Your meeting eyebrows are like a drawn bow,
Your red cheeks are like autumn apples, My
woman, my support, my dignity.⁴⁸

Thus women were described within the tribe. There are no references to bigamy in the dastan. In "Bogach Son of Dirse Khan," despite Dirse Khan being goaded: "Him who has no son or daughter God most High humiliated, and we shall humiliate him too,"⁴⁹ and though Dirse Khan is angered and blames his wife, he does not consider taking a second wife. We do not encounter in the dastans instances of girls or young men being forced to marry. Both parties had to agree; if they saw and did not like each other, "sif the heart was not filled with love," they did not marry. In one of the dastans, when a young man wished to marry, his father said: "Son, finding the girl is up to you; I'll see that you're fed and provided for."

Thereupon, Kanturali, that dragon of heroes, rose from his place and took his forty young men with him. He searched the Inner Oghuz, but could not find a girl; he turned around and came home again. His father said:

"Have you found a girl, son? "

Kanturali replied:

"May the Oghuz lands be devastated; I could not find a girl to suit me, father."

It can be seen from this exchange that men did not marry until they found a girl to their liking. In another dastan, despite the fact that Lady Chichek and Bamsi Beyrek were betrothed in the cradle by their fathers, Bay Bijan and Baybora, Chichek did not marry Beyrek before testing him.⁵¹ However free the young were to exercise their wishes in matters of marriage, they did not ignore the customs of their families and tribe. After Beyrek and Chichek agreed to marry, Beyrek went home and informed his father, Baybora, of his decision. His father answered thus: "Son, let us invite the nobles of the teeming Oghuz to our hearth-fire and let us act as they think advisable."⁵² Those invited to the council agreed to the marriage and resolved the matter of the envoy. Since the task of representation was carried out by the revered aksakal, the Oghuz Beys said: "Let Dede Korkut request her hand."⁵³ Dede Korkut, designated as the emissary by the gathering, is greeted on his return with the query:

"Dede! Are you a boy, or a girl?"

Dede replied: "I am a boy."

"The bearer of good tidings came to Beyrek and his mother and sisters and they rejoiced and were glad."⁴

This example of sending an emissary is reminiscent of the present-day tradition. In the same dastan, there are also references to baslik [presents or money given to bride's family from the groom's side] and cheyiz [bride's dowry]. The brother of Lady Chichek demands a baslik for his sister thus: "Bring me a thousand horses that have never mounted a mare, a thousand male camels that have never seen a female camel, a thousand rams that have never seen a ewe, a thousand dogs with no tails or ears."⁵⁵ After Beyrek's father provides what was demanded, consent is received and the kichik toy is held.⁵⁶ The term kichik toy found in Dede Korkut is encountered today in some regions, meaning a feast to commemorate the engagement. After the kichik toy, the young couple are nishanli [engaged, intended]. In the dastans, the word nishanli also has variants such as yavuklu [token of betrothal] and adakli [promised]. At the time the dastans were written, among Azerbaijan tribes there was also the tradition of beshikkertme, yavuklu etme⁵⁷ [betrothal at the cradle, token of betrothal] from childhood.⁵⁸

In the dastans, as we noted, the term kichik toy was utilized for engagement, and the ulu toy¹ was reserved for the grand feast [marriage ceremony]. "Yaltajuk, son of Yalanji held the kichik toy. He promised

the ulu toy."⁵⁹ After the ulu toy, they repaired to the bey otagi [nuptial chamber], still called by this name), a distance from the bride's in-laws.⁶⁰ In the "Bamsi Beyrek Son of Baybora" it is noted: "At the time of the Oghuz, upon marrying, a young man would shoot an arrow. Where the arrow landed, there they erected the nuptial chamber."⁶¹ This tradition, the establishment of the nuptial chamber some distance from the parents' home, was symbolic of the growth of the tribe, constituting a natural increase of population, leaving behind its limited scope.

The bride and young women wore simple ornaments and jewelry. "Her hair braided, wearing buttons of red, hands dyed with henna to the wrists,⁶² ornate gold rings on her fingers, the girl was

married."⁶³ The bride wore a scarlet veil. The groom would wear the "scarlet kaftan," which the bride had made and sent to him, for forty days. Afterward, it would be presented to a dervish.⁶⁴

As we gather from the Dede Korkut dastan, divorce among the nomadic tribes was almost nonexistent during the ninth- eleventh centuries. In the twelve dastans comprising the book, we do not encounter a single divorce. Husband and wife are separated only by chance, when battles and conflicts necessitated a man's absence from his family. In such cases the men would say to their wives or fiancées: "Woman [girl], allow me a year! If I do not return by then, give me two years! If I am not back by then, allow me three years!"⁶⁵ Relations among family members are characterized by an even higher degree of loyalty and sacrifice. The love between husband and wife is placed above parents' affection for their offspring. In "Wild Dumrul Son of Dukha Koja," the principal character is defeated in a battle with Azrael. Azrael wants to take his life. He pleads, and Azrael gives him the option of substituting another soul. The young man asks his parents, but they do not want to die in their son's place. The young man loses all hope, and prepares to bid farewell to his wife, who says: "Your embalmed mother and father, what is in a life that they declined? ... May my life be sacrificed to yours,"⁶⁶ and declares her readiness to accept death in her husband's stead. A reading of the dastans reveals the wife to be the supportive, honored, and devoted friend of her husband. During the ninth-eleventh centuries in Azerbaijan, Islam had still not attained a dominant position among nomadic tribes.⁶⁷ Religion was very weak. Even though there were references to Islam in the language, we do not encounter compliance with such precepts in deeds. In "Wild Dumrul Son of Dukha Koja," belief in God is reluctant. The character defies God. He does not entertain any thoughts of Azrael; he battles with and attempts to destroy him. Here, the character is presented as being much more powerful than Azrael in many respects. While their belief in God was weak, the heroes of the Dastan often concluded compacts based on earthly objects. For example, they took oaths with the words: "May you be paled by my sword, "perforated by my arrow," "water the earth." Their prayers were not religious, but, like their oaths, consisted of elements from daily life.¹

There was no compliance with the Islamic "precepts." Wine, prohibited by religion, was not absent from their tables. Statements such as "If there is a shadow on your pure heart, wine will clear it,"⁶⁸ "they drank wine in golden goblets,"⁶⁹ are often encountered in the dastans. The gatherings depicted in the dastans are not without "wine-filled cups." In these social occasions, one cannot escape a line of "golden-stemmed pitchers." Infidel girls fill the cups of the

Oghuz Beys.⁷⁰ The names introduced by Islam, such as Mohammed, Ali, Hasan, and Huseyin, had not found acceptance within this society. Music and dance, forbidden by Islam, were intertwined with the daily life of the ninth-eleventh century Azerbaijan people. The nomadic tribes in particular could not live their lives silently. Instruments and singers were not condemned, but on the contrary, the famed ashiks of the era were the respected ozans among the people. To be an ozan, to play the kopuz was the aspiration of every tribal member, to the extent that tribal leaders, too, learned these skills. The son of famed Baybora, Beyrek, after obtaining his freedom, returns home in the guise of an ozan, in order to take stock of his friend and foes. This event is depicted thus:

Beyrek came to the Oghuz land and saw a minstrel [ozan] journeying. "Wither away, minstrel?" said he. "To the wedding, young lord," the minstrel replied. "Whose is the wedding?" "Yaltajuk's, son of Yalanji." "And who is the girl he is marrying?" "The betrothed of the lord Beyrek," said the minstrel. "Minstrel," said Beyrek, "give me your lute^s [kopuz] and I shall give you my horse. Keep him till I come and bring you his price and take him. . . ." The minstrel gave his lute to Beyrek.... Beyrek took it.⁷¹

Kazan Khan, depicted as the principal character of the Dede Korkut dastans, also played the kopuz, composing poems.⁷² Kopuz-players traveled widely, becoming a witness to people's sorrows and happiness. They discerned people's friends and foes, and were well acquainted with the brave and the contemptible. In the introduction to the fifteenth-century Dede Korkut dastans, it says: "Kopuz-bearing ozans traveled from land to land, tribe to tribe; it is the ozan who knows the brave and the coward."⁷³ To have your daughter marry an ozan, becoming related with the ozans, was also regarded as an honor. In popular poetry, this is summarized as:

My daughter, my daughter
 May my daughter be resplendent'⁴
 May the ozan earn silver
 I betrothed my daughter to an ozan.

According to the Turkish scholar M. F. Kopruluzade, as found in the eighteenth-century music book *Zubdetul Advar*, the kopuz-saz has three strings, is made of wood, and played with the plectrum.⁷⁵ In addition to the kopuz, nagharalar [kettle drums] and burmasi altin borular [golden knotted (?) horns]⁷⁰ were among the musical instruments of the nomadic tribes in this era. The kettle drums and horns were largely used in battle.¹ The drummers would be accompanied by a group of zurna-players" at feasts.⁷¹

The information contained in the Dede Korkut dastans is very interesting for the study of the spiritual civilization of the Azerbaijan people in the ninth-eleventh centuries. In these dastans, we also encounter information on feast days, childrens' games, and entertainments. As we begin to study the dastans from an ethnographic point of view, it will be possible to obtain more knowledge about these matters.

NOTES

- a. See Peter B. Golden, *Khazar Studies* (Budapest: Akademiai Kiado, 1980); D.M. Dunlop, *The History of the Jewish Khazars* (Princeton: Princeton University Press, 1954); N. Golb and O. Pritsak, *Khazarian Hebrew Documents* (Ithaca: Cornell University Press, 1982).
- b. See Turks, Hungarians and Kipchaks: A Festschrift in Honor of Tibor Halasi-Kun, P. Oberling, ed., *Journal of Turkish Studies*, 1984, vol. 8.
- c. According to sources, Derbend is the location of first contacts between the Khazars and the Arabs, ca. A.D. 642-52. See D.M. Dunlop, *The History of the Jewish Khazars* (Princeton: Princeton University Press, 1954).
- d. It is stressed that Getran Tebrizi is an Azerbaijan poet, writing in Persian. His collected works have been translated into Azerbaijan Turkish. See Getran Tebrizi, *Divan* [Collected

Poems], trans, by Gulamhuseyin Berdeli (Baku: Nizami Institute of Literature and Language, Azerbaijan SSR Academy of Sciences, 1967). The first eighteen pages of the introduction in this volume is devoted to the arguments and documentation that Getran Tebrizi was an Azerbaijan Turk and that he wrote his works in Azerbaijan Turkish. Tebrizi's works have long been available in the West, cited, inter alia, by E.G. Browne in his *Literary History of Persia* (London, 1902) and catalogued by Charles Rieu. See the *Catalogue of the Persian Manuscripts in the British Museum* (London, 1895), vol. 4.

- e. The original quotation is in Persian and written in Perso- Arabic script, followed by its translation in Cyrillic "designed" for Azerbaijan Turkish in the Soviet era. See Alpamysh for the "language reforms" leading to the formation of the "alphabets."
 - f. For the terms ozan and ashik, the composers and reciters of dastans, see Paksoy, Alpamysh, pp. 3-5, 14-15.
 - g. Literally "white-beard," the respected elder. See II. B. Paksoy, "The Traditional Oglak Tartis among the Kirghiz of the Pamirs," *Journal of the Royal Asiatic Society (of Great Britain & Ireland)*, 1985, no. 2.
- IV. Types of dwellings, with or without portable wooden structures. For a detailed discussion of the dwellings or homes of this type, see Z. V. Togan, *Turkili Turki-stan*, p. 46. OLT also provides examples.
- i. Dadashzade uses the architectural term agban, variant of eyvan: a three-walled, vaulted structure, usually open at the front.
 - j. The principal characters of the dastan Dede Korkut.
 - k. Also known as qumiss, etc. See, inter alia, DLT (p. 184). It is still an immensely popular drink containing natural alcohol, due to the fermentation process in its preparation (although it is not as strong as hard liquor). It is not plentiful year round because of seasonal factors. Russians became aware of the nourishing and rejuvenating qualities of kimiz after their occupation of Kazakhstan. Several sanatoriums are currently operating in the Kazakh steppe where kimiz is the primary dietetic and therapeutic prescription especially against

probably what caused Moscow to reconsider and relax sovhoz-kolhoz rules in the area, in order to ensure the maintenance of large herds of mares necessary to supply kimiz for the sanatoriums where party officials are treated.

1. Meat that is deep-fried to prevent spoilage.
- m. Where food in containers, usually in clay pots, is buried in hot coals or ash for slow cooking.
- n. The implication being that although he is not of noble lineage, he is able to tell off the adversary courageously.
- o. Clearly an exaggeration for emphasis, worthy of the "pouch" of the slingshot he had. One batman was equal to 5- 30 lbs., depending on the geographic location. As a weight- measure, the batman was in use until 1930s in the region.
- p. The word used here, chol, means both "steppe-desert" and "farming," depending on context. While reading the next passage, one must keep this in mind.
- q. Toy is the term used for ceremonies, including but not limited to weddings. For example, feasts of all manner found in Dede Korkut are called toys.
- r. What appears to be an argument in compliance with the Communist Party of the Soviet Union's atheistic policies, therefore assured a sympathetic reading from the official censor, in actuality has a secondary agenda. According to I. Kafesoglu, there was an indigenous religion, Tengri, among the Turk groups before the arrival of Islam. See Turk Milli Kulturu (Istanbul. 1984). Throughout the 1980s, Central Asians began expressing similar thoughts, rejecting Islam as an usurper that sapped the vitality of the Turks. For example, M. Mahmudov. in his "Olmez Kayalar" ("Immortal Cliffs," serialized in the monthly Sark Yildizi [Tashkent], October and November, 1981), underscores the struggle between the indigenous religion and Islam. See II.B. Paksoy, "Central Asia's New Dastans," Central Asian Survey, 1987, vol. 6, no. 1. That theme received attention even earlier in Azerbaijan. For example, in 1927, Jafar Jabarli wrote a novel with the title Od Gelini (Bride of Fire), which was reissued in the original, in the collective works of Jafar Jabarli, ILserler, vol. 1 (Baku: Azarbaijan Devlet Neshrivati, 1968). One of the main

themes of this novel is the battle between the indigenous religion and Islam, introduced by Arab invaders in the eighth-ninth centuries. It was also translated into Russian, under the title *Nevsta ogrtia*, reference to which is found in N. A. Pashaev, *Pobeda kulturnoi revoliutsii v sovetskom Azerbaidzhane* (Moscow: Nauka, 1976), p. 118. See also *Ocherk istorii Azerbaidzhanskoi sovetskoi literatury* (Moscow: USSR Academy of Sciences, 1963), which contains a synopsis (pp. 145-46). Nor is this movement confined to the post 1917 period. Even earlier, Celil Memmedkuluzade began outlining and expressing this conflict in his immensely popular journal *Molla Nasreddin* during 1906. See H.B. Paksoy. "Elements of Humor in Central Asia: The Example of the Journal *Molla Nasreddin* in Azerbaijan," *Turkestan: als historischer Faktor und politische Idee*, Baymirza Hayit Festschrift, Erling von Mende, ed. (Cologne: Studienverlag, 1988). Moreover, this conflict has been receiving attention in the writings of others throughout Central Asia.

- s. Lute. A representative specimen may be found in the Pitt-Rivers Museum (Oxford). In Asia Minor, a direct descendant of this instrument, the saz and a slightly larger version, the baglama, is still enormously popular. For a full description with photographs, see Bolat Saribaev, *Kazaktin Muzikalik Aspaptari* (Alma-Ata, 1978); and G. Doerfer, "Turkische und Mongolische Elemente," *Neupersichen* 3 (Wiesbaden, 1967), 1546.
- t. The main purpose was to transmit orders from the commanders to the troops, over distances of up to three miles. These orders involved direction of attack, regrouping, flanking, and specialized tactical ambush maneuvers. Later, under the Ottomans, a full military band evolved.
- u. The zurna is a double-reed woodwind instrument, probably the grandfather of the modern-day oboe. It is still in wide use.

NOTES

1. M. Rafili, *Drevnaiaia Azerbaizhanskaia literatura (do nachala XVI v.)* (Baku, 1941), p. 16.
2. Dr. Vlehmed Cevad, *Tercume Tarih Tabari a/ ab\ali balgay* (Tahran. 1332 [1914 1915J). p. 327 [in Perso-Arabic script].
3. *Materialv po istorii Azerbaidzhana i/ 1 aiki-l-al-Kamil ibn al-Asira* (Baku. 1940). p. fill
4. *Getran Tebrizi, Divan* (Tabriz. 1333 (1916 1917J) p. 5 [in Perso-Arabic script]. [This is the volume from which the above-cited Azerbaijan Turkish translation of the same work was made.]
5. *Kniga rnoego Dede Korkuda: Oguzskii geroicheskii epos*. V.V. Bartold. trans. (Moscow-Leningrad, P>(2). p. 120.
6. *Ibid.*, p. 3.
7. *Azerbaijan Ldebiyati Tarihi | History of Azerbaijan Literature*, vol. I (Baku. 1960), p. 53.
- s. For detailed information on the language of the dastans see L.Y1. Demircizade. *Kitab-i Dede Korkut dastanlarinin Dili* (Baku. 1959) p. 68.
9. *Azerbaijan Ldebiyati Tarihi*, vol. I. p. 54.
10. *Kitabi Dede Korkut* (Baku. 1939). p. 22 [see *The Book of Dede Korkut*. Ci. L. Lewis, trans., p. 31. "The Story of Boghach Khan"].
- I I. *Azerbaijan Balk dastanlari*. vol. 1 (Baku. 1961). p. 124. [The epithet Ciurbani evokes images of "sacrificial." On the poet Ciurbani. see P. Ffendiev. *Azerbaijan Sifahi Balk Ldebiyati* (Baku. 19X1), p. 16S. This is a textbook for the Institute of Pedagogy. It is not unusual for parents to "pledge a vow.

- sacrifice" when they desire offspring. See Lewis. "Bamsi Beyrek." in The Book of Dede Korkut].
- 12.Kitabi Dede Korkut. p. 26.
 - 13.Fsruk-sarhos. [Dadashzade is providing the current-use equivalents for a number of words. In this case, the old Turkish word esruk. also found in the eleventh-century DLT (see above), is "intoxicated."]
 - 14.Kitabi Dede Korkut. p. S7 [ellipsis by Dadashzade].
 - 15.Ibid., p. 76.
 - 16.Ibid., p. 35.
 17. Ibid., p. 32.
 18. Ibid., p. 130.
 - 19.Beyaz at cins at ["white horse" symbolizing a thoroughbred].
 - 20.Tuman-chok saydi [numerous].
 - 21.Gaytaban—deve yatagi [specific place where the camel herd stays or is sheltered].
 - 22.Kitabi Dede Korkut. p. 22.
 - 23.Kulun-at balasi [colt].
 - 24.Koshek-deve balasi [camel-colt].

25. Kitabi Dede Korkut, p. 39.
26. Evliyayi seyahatnama, vol. 3, p. 13 [in Perso-Arabic script].
27. Ashiklar, vol. 2. (Baku. 1960), p. 23.
28. Kitabi Dede Korkut, p. 144. [See Togan, Oguz Destani, for the earliest mention of "cart."]
29. Ibid., p. 34 [see the Lewis translation, p. 46].
30. Ibid., p. 36 [see the Lewis translation, p. 50].
31. Yoghurt-katik. In some places in Azerbaijan, the term yoghurt is still used.
32. Kitabi Dede Korkut, p. 157. [The original has two footnotes designated number 32 in the text, but only one footnote 32 is referenced at the bottom of the page. The second note 32 is not otherwise identified.]
33. The word kaftan was utilized in this context until the twentieth century.
34. Yal—it yali [dog slop].
35. Zogal [it appears that notes 35 and 36 were reversed during typesetting].
37. Kitabi Dede Korkut, p. 33.
38. Ibid., p. 36 [see the Lewis translation, p. 44].
39. Tugulga—demir bork [iron helmet] [see the Lewis translation, p. 49. The order of the original footnotes was scrambled, especially those pertaining to "dogwood" and "helmet"].
40. Aya—sapanin tas koyulan yeri.
41. Kitabi Dede Korkut. p. 40.
42. Ibid., p. 34.
43. Goat-hair [kechi tuku] is also called gezil.
44. Kitabi Dede Korkut, p. 129 [this word basically means "noise." Another term for this toy is "patlangaçh."]
45. Ibid. (Baku, 1939), p. 26 [see Lewis, p. 35].
46. Ibid., pp. 48-49 [see Lewis].
47. Ibid., p. 84.
48. Ibid., p. 94.
49. Kitabi Dede Korkut (Baku, 1939). p. 20. [See Lewis, p. 28. There are slight variations between lines provided by Dadashzade and the Lewis translation].
50. Ibid., p. 19 [Lewis, p. 28].
51. Ibid., p. 93 [Lewis, p. 117].
52. Ibid., p. 45.
53. Ibid., p. 49 [Lewis, p. 65].

54. Kitabı Dodo Korkut, p. 51.
55. Ibid., p. 52 [Lewis, p. 67].
56. Ibid., pp. 49-51 [Lewis, p. 67].
57. Ibid., p. 55.
58. Ibid., p. 47.
59. This tradition was still alive until the revolution.
60. Kitabı Dede Korkut, p. 53.
61. The terms gaynata [kayin-ata: father-in-law] and gaynana [kayin-ana: mother-in-law] are still in use.
62. Kitabı Dede Korkut, p. 53.
63. The tradition of decorating hands with henna began during the Middle Ages.
64. Kitabı Dede Korkut, p. 137.
65. Ibid., p. 53.
66. Ibid., p. 137.
67. Ibid., pp. 90-91.
68. Said **Nefisi**, in his introduction to the Nizaminin Kasideler ve Gazeller Divanı, basing himself on the works of the authors of the Middle Ages, states that even in the tenth century in Azerbaijan, Moslems do not constitute a majority.
69. Kitabı Dede Korkut, p. 55.
70. Ibid., p. 126.
71. Ibid., p. 31.

72. Kitabı Dede Korkut, pp. 58-59 [Lewis, p. 75].
73. Ibid., p. 145.
74. Ibid., p. 162 [see also Lewis, p. 190].
75. E. M. Damircizade, Azerbaijan Ldebi Dilinin Inkisaf Yollari (Baku, 1958), p. 18.
76. Azerbaijan Incesanati, vol. 7 (Baku, 1962), p. 38.
77. Kitabı Dede Korkut, p. 42.
78. Ibid., p. 64.

1D4

Mammad I) \1>ASII/ \1)1

*X ü l a s ə***DƏDƏ QORQUD DASTANINDA AZƏRBAYCAN
ETNOQRAFİYASININ İNİKASI*****MtimniDil DADASZADƏ****(Azərbaycan Elmlər Akademiyası, Bakı. . I z .ır/hivctul*

Dədə Qorqud Morkozi Asiyanın böyük bir hissəsinin tarixi xəzinəsidir. Bu dastan öz yaradıcısının etnik milli kimliyinin dərək olunasının. tarixinin, adətlərinin və digər dəyərlərinin başlıca mənbəsidir. Dastan ədəbiyyatı uğrunda mübarizəni təminləyir. II. F. V'ol Dits 1815-ci ildə dastanın əlyazmasını lapmış və bir hissəsinə alman dilinə çevirmişdir. Bundan sonra "Dədə Qorqud" bir çox dillərə tərcümə olunmuşdur.

Dastanın yeganə digər nüsxəsi 1950-ci ildə İtaliya Rossini tərəfindən Vatikan kitabxanasında aşkar edilmişdir.

"Dədə Qorqud" kağıza köçürüldənə qədər burada fəsil olunan həmişəlik IX-X əsrlərdə xalqın adət-fəridə yəşəmişdi.

"Bənisi Beyrok" ləslə on qədər dövrə aid olan, son dərəcə möş-hıf Morkəzi Asiya dastanı "Alpamış"ın məzmununa çox yaxındır.

riirkiyədə "Dədə Qorqud" dastanlarının tədqiqi tarixi Kilişli Rülbtin 1916-cı ildə İstanbulda buraxdığı kitabla başlanır. 1938-ci ildə isə yəni də Türkiyədə Orxan Şaiq Gökyay tərəfindən dastan isiq iizii görüldür.

Dastanın təniti 1939-cu ildə Həmid Araslı tərəfindən Bakı-da nəşr olunmuşdu. Bundan sonra. 1962-ci və 1977-ci illərdə isə gəriş olavə olunmaqla dastan yenidən nəşr olundu. Üzərində 189(-)cı ildən işlədiyi güman olunan V.V. Bartoldun "Kniqa moyeqo Dədə Qorquda" 1950-ci ildə onun ölümündən sonra. M. Fəxrəddin Kırzı-oğluunun "Dədə Qorqud oğuznamələri" isə 1952-ci ildə oxuculara təqdim olundu. Həmin il İtaliya Rossinin İtaliyada "Kitabi-Dədə Qorqud", 1958-ci ildə Almaniya Yəqini Ucın's (Joachim Ucin's) tərəfindən çap olunmuşdu.

Mohorrom Fəridinin işindən sonra iki ingilis versiyası işlənmişdir. Bunlardan on uğurlusu Cofrey Lyus (Geoffrey Lewis) tərəfindən

1974-ci ildə, fars nəşri 1978-ci ildə Tobrizdə, dastanın serb-xorvat dilinə tərcüməsi 1983-cü ildə Slavoljub Đeudçić (Slavoljub Djindjić) tərəfindən (o həmçinin dastanın işlənməkdə olan çex tərcüməsi haqqında məlumat verir), 1978-ci ildə isə Vilnustə nəşr olunmuşdur.

IX-XI əsrlərdən bəri dildən-dilə keçən "Dodo Qorqud" dastanı ana dilimizdə olan ən dəyərli yazılı mənbədir. Əsl Azərbaycan xalqının monovi dünyasını, həyat tərzini, adət və ənənələrini əks etdirən misilsiz sənəddir. Bu baxımdan, "Dodo Qorqud" dastanı orta əsrlərdə Azərbaycan xalqının etnoqrafik öyrənmək üçün çox dəyərlidir.

Dastanda Azərbaycana gəlmiş Oğuz tayfalarından bəhs edilir. Buradan aydın görünür ki, onlar Azərbaycana dastanın kağıza köçürülməsindən xeyli əvvəl gəlmişlər. Türkdilli tayfalar olan Xəzərlər, Qıpçaqlar və Oğuzlar VI-VII əsrlərin əvvəllərindən başlayaraq Azərbaycan ərazisində məskunlaşmağa başlamış, yerli əhali ilə qay-nayib qarışmışlar.

"Dodo Qorqud"dən aldığımız məlumat Azərbaycan xalqının IX-XI əsrlərdə monovi sivilizasiyasını öyrənmək baxımından çox mənaqəndir. Bu dastanda, cəmiyyət, dini bəyənədlər, uşaq oyunları və oyuncaqlar haqqında məlumatlarla tanış oluruq. Biz dastanın etnik nöqtəyindən baxdıqda öyrənməyə başladığımızdan bu mövzu ilə bağlı daha çox məlumat əldə edə bilərik.