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유라시아 투르크 연구소
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동덕여자대학교 Dongduk Women's University

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Preface

The Institute for Eurasian Turkic Studies was established in February of 2016 and planned according to the Dongduk Women's University's research promotion policy.

Our institute aims to cooperate with Eurasian Turks' research and with research institutes and universities from around the world. Especially, The Eurasian Initiative and the New Silk Road Initiative are increasing the need for research on Eurasian Turks in the Eurasian region. Therefore, our institute was established with the purpose of revitalizing the research on Turks who had played a key role in Eurasia and the Silk Road.

The researchers have participated in the study of the Turkic Belt countries in the fields of politics, economics, society, history, language, literature, culture, and art of Eurasia, and our institute was established to carry out joint research in these respective fields. It is possible to do comparative studies with neighboring countries and neighboring ethnic groups as well as Korea.

Through this research, we will play a central role in the study of Eurasian Turkology in Korea and will contribute to the improvement of relations with Turkic Belt countries by working as a research institute in cooperation with Eurasia Turkic Research Centers abroad.

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The Search for Freedom and Justice in Azerbaijan Folklore

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Abstract

Folklore texts provide invaluable material for the study of democracy, statehood, elections, and, in short, the legal concepts of the peoples of the world from the earliest times. In particular, the ideas of Azerbaijani Turks about law and statehood are reflected in various genres of folk literature, such as bayatis, proverbs, anecdotes, fairy tales, epics, etc. These concepts are manifested in folklore texts in different ways, depending on the unique characteristics of each genre. For example, fairy tales often explore the search for a just ruler, while proverbs and lullabies may express complaints against injustice and violence. In stale stories, protests are sometimes evident, and political anecdotes may feature bitter laughter arising from the criticism of tyrannical rulers, bribe-taking judges, and incompetent adjudicators.

The most comprehensive ideas about the management system of the Turkic peoples can be found in the epic “Kitabi Dede Gorgud,” the main book of the Oghuz Turks. Additionally, other heroic and love epics, especially those related to smuggling, contain points related to human rights, administration, and statehood.

Key words: law, statehood, Azerbaijan, people, national, justice, struggle, folklore

Introduction

For many years, the attention of world scientists has been attracted by the information written on clay tablets about the law and management system that existed in the Sumerians about five thousand years before Christ. The famous Turkish Sumerologist Muezziz Ilmiya Çığ's book "Middle Eastern Civilization Heritage-1" contains very interesting information about "the first marriage contract, the first case of bribery, Sumerian courts, the first customs smuggling" (Çığ, 2009: 77; 83).

Unfortunately, such ancient written sources related to the history of the Azerbaijani legal system have not been preserved until today. In such a case, the most reliable source can be considered the wealth of words created by the people.

There are a number of ideas about law in different genres of folklore. More precisely, bayati, lullaby, fairy tale, proverb, saga, narration, etc. in this respect, it attracts attention as an interesting source.

For the restoration of the oldest ideas of any people about law, of course, the first source that can be turned to is the memory of the people. In the words of American scientist Alan Dandes (1934-2005): "Oral folklore can be treated as a more accurate barometer of public opinion on a number of issues, including some political issues" (Dandes, 2003:190).

If it is possible to say so, the folklore text attracts attention in this case as if it is the conclusion of a national vote – "referendum".

Democratic elections and the "state bird" in fairy tales

In fairy tales, which are one of the oldest genres of oral folk literature, law and administration are reflected in various ways. It is known that the main idea of our fairy tales is people's thoughts about a just ruler and a prosperous life. In other words, people who always believed in the victory of the right tried to express their worldviews through various means. The popular opinion about the state bird, which is often encountered in our fairy tales, attracts attention in this respect. In fact, this bird, which is a symbolic expression of democratic election, often lands on the head of a hero dressed in rags who comes to a country whose ruler has died. Sometimes you can't trust the bird that chooses a hero who is the smartest, who can protect his people from all kinds of trouble (from a terrible dragon, a seven-headed Div). If the correctness of the choice is questioned, the bird flies away

again. However, if he is a hero worthy of the people's choice, no matter how many times it is repeated, the bird will only land on that person's head.

There are interesting ideas about the real and symbolic meanings of the state bird, which birds are used in fairy tales under this name. It is worth taking a brief look at some of them.

One such study was published in the number 19 of the magazine "Gurtuluş" published in Berlin, Germany in 1936. That article signed "Nuhoglu V." is called "State bird".

First of all, we should note that this is actually one of the signatures of Mirza Bala Mammadzade (1898-1959), one of the well-known intellectuals of Azerbaijan, a political emigrant (Arat, 1987: 1034), and that article also has a political nature since it was written on the occasion of criticism of the Russian-Soviet colonial rule. The author succeeded by skilfully using a very interesting tool - folklore - to express his protest against the imperialist forces that are looting the wealth of his country and destroying its soul. Thus, the elements of the fairy tale helped the author, on the one hand, to express his thoughts, and on the other hand, they came from the wishes of popular wisdom and national philosophy. As can be seen from the name of the castle, Nuhoglu expressed his political thoughts by clarifying the figure of a famous fairy tale - the state bird and its place in the people's thinking: "The power of stubbornness, passion, and patriotism is nothing compared to the "state bird". In order to achieve the compliment of the "state bird", it is necessary to have a high human character, such as making sacrifices for great national benefits, embracing dangers, saving the people from the most terrible disasters, and showing high acts of bravery and bravery, without thinking of leadership and duty. (Nuhoglu, 1936:536).

Thus, first of all, it has been clarified what qualities the person who leads the people should have. The most interesting thing is that the people who are fixed in the imaginations of fairy tales, who try to save their homeland from disasters and protect the integrity of the land, embrace them as heroes, but sometimes they cannot elevate them to leadership. The disasters brought to the people by those who were at the head of the Russian-Soviet management system in the recent past show the truth of this idea.

It is known that the fall of the Azerbaijan Democratic Republic in April 1920 and the victory of the Russian-Bolshevik government, which was founded at the cost of blood, but, unfortunately, lived for only twenty-three months, resulted in a fundamental change in the fate of many people. In other words, Russian colonialism once again brought Azerbaijan

under its clutches, bringing greater disasters to the intellectuals who had already “tasted the sweetness of freedom”. Because the smartest, most intelligent children of the people did not accept being captured, they faced the wrath of the colonizer, they were killed - silenced, sent to exile - silenced, only a few people were forced to turn to other countries to take the breath of the oppressor.

The establishment of Soviet statehood led to the aggravation of the already difficult life of the Azerbaijani people, the more active and perverted Armenian bandits waiting for an opportunity. Terrible massacres were carried out in many cities and villages of Azerbaijan, but these bloody historical events began to be covered up as a result of the very serious suppression of the Soviet censorship, and in many cases, our own investigators analyzed them in accordance with the policies of the authorities, wrongly, with distortions, and non-objectively.

While following the development history of the world states and comparing it with Azerbaijan's past and modern times, intellectuals noted one fact - that the establishment of a national state is the most important condition for the well-being and survival of the people, and they attached special importance to folklore to protect the unity and pride of nations. Thus, in the article “Epics in the Awakening of Nations”, M. B. Mammadzade reviewed the development path of the Germans, who experienced a period of national renaissance in Europe in the 19th century, and came to a very interesting conclusion: “When they came into contact with their national identity, the Germans built their ideology around the national products contained in the legendary epics. At that time, two trends were observed in Germany: one, just like those who wanted to take inspiration from the Russian colonization of Azerbaijan and the intention of the Russian army, was completely influenced by the French revolution, and was actually looking for goods from the West, France and French culture. The other was engaged in searching for social life and national values in the most remote and dark periods of history. Here, these people found the unifying common spirit of the German nation and the inner fire that awakens and elevates the German nation. Nineteenth-century nationalists always thought this way. The idea of nationality has developed everywhere by studying its historical origins, life and national values” (Mehmetzade, 1970: 11).

Thus, like all open-minded intellectuals, M. B. Mammadzade also thought that folk creativity is an indispensable role for the awakening of national consciousness, the freedom

and unity of nations, and he considered folklore as one of the important conditions for the liberation of Azerbaijan from Russian slavery. It is possible to determine this only by paying attention to the title of M.B. Mammadzadeh's article ("Epics in the Awakening of Nations").

A few years later, that is, on May 31-June 1, 1936, M.B.Mammadzade gave a speech at the congress of the Prometheus organization created by the nations under Russian slavery in Warsaw, the capital of Poland, where he put forward very valuable considerations about the cultures of the colonial peoples, which are still relevant today: "The histories of the awakening, rise and fall of nations show that every nation that manages to preserve its national characteristics and national culture is a candidate for establishing a national state sooner or later. Nations that have lost their national characteristics and national culture mean that they have also lost their national identity and national sources of inspiration. Nations like this have no future. It is necessary to look at them with a dead eye" (Mehmetzade, 1936: 572).

Let's return to the figure of the "state bird" in fairy tales. By writing "... the state bird of Azerbaijan can land only on the head of an Azerbaijani Turk", Nuhoglu stated his true purpose in the article "State Bird" by involving the figures typical of fairy tales into the analysis and creating an idea of the national way of thinking of the Azerbaijani people and the morality of democratic governance in the foreign reader. tried to create and succeeded.

The information about the state bird can be found in the work "Analysis and comparison of folk stories of Azerbaijan and Anatolia" written by one of the emigrant intellectuals of Azerbaijan, Salim Rafiq Rafiqoglu, in 1933-1934. The author writes about this: "The theory that the state bird is given importance in the stories attracts attention. It falls only on the head of the king's son. After the death of the king of a country, the people gather and fly the state bird to elect a new king. Whoever the bird landed on his head, he would become a king... The state bird entered not only folk literature, but also written literature", the researcher wrote, mentioning "Prince Ibrahim", "Aygir Hasan", "Malikmammad" and other tales, along with M.F.Akhundzade's creativity (Refik, 1933-1934:72).

In general, some of the scientists conducting research on the state bird point out that it is the Simurgh, the legendary type that we meet in our fairy tales. S. Rafiq, who made a separate analysis of the Simurgh in his above-mentioned research, wrote: "The Simurgh is a legendary bird of Iranians, which is derived from the combination of the words "sak"

- “dog” and “murgh” - “bird” . This relationship between the dog and the bird was transferred to the Iranian language in the form of “Simurgh” (Tahmasib, 2010: 91).

It should be recalled that eleven years later, in the article “Legendary birds” published in the “For the Motherland” magazine (1945, issue 5, p.93-101), M. Tahmasib's comment on the Simurgh (Samander, Zumurud) was given by S. Rafiq above. In addition to the combination of sag+murgh of Iranian origin, information based on Median religious legends and “Avesta” have also been reflected. However, the researcher made his conclusions about the state bird based on the Sami dictionary of Shamseddin, stated that it is Humay (Umay), and clarified the etymology of this word by referring to Mahmud Kashgarli's work “Divanü-lügat-it Türk” . The scientist who gave extensive comments called the state bird one of the mythological figures in folk literature, and at the same time noted that it is a symbol of happiness, wealth and power (Tahmasib, 2010:152-163).

In our opinion, the etymological explanation given by M.Tahmasib referring to M.Kashgharli regarding the state bird is reasonable, but the explanation given by M.B.Mammadzadeh in emigration about the role of this mythical image in fairy tales and its being a symbol of public diplomacy - the election of a democratic ruler is clearer and more correct .

In addition, in an important part of Azerbaijani tales, the king of the country where the events take place goes among his subjects in disguise. His goal is often to learn the conditions of the people he rules. The king learns directly on the spot how his viziers, lawyers or eunuchs manage the country, and in several cases injustices are revealed in the places where the king is disguised. Thus, in the initial ideas about proper administration, it is obvious that the just ruler is the one who learns the opinion of his subjects and reckons with them.

“Kitabi-Dede Gorgud” and the history of Turkish-Oghuz statehood

In terms of studying the history of Turkish-Oghuz statehood and its legal foundations, the epic memory of the people is of great importance, and the magnificent monument “Kitabi-Dede Gorgud” (The Book of Dede Gorgud) can be considered one of the most valuable sources. The ideas about the laws governing the Oguz province and the rights of men and women are artistically expressed in the epic. When paying attention to these views,

it is even surprising how the ancient Turks, in modern terms, managed their country with a democratic method. Although the power actually belongs to Bayindir Khan, Ghazan Khan appears to be more prominent and rule based on tradition is depicted as the main principle. In solving any issue, Ghazan Khan does not make a decision alone, but after consulting with the Oghuz nobles. "In the thick Oguz statehood, the structure is defined as follows: the beys of Inner Oghuz are the right beys. - they sit on the sofa to the right of Bayindir Khan; Dash Oghuz beys are the left beys - they sit on the left of Bayindir Khan. According to the norm of statehood, only right-wing gentlemen have the right to come to power" (LHA, 2004: 449).

As you can see, the management mechanism in the saga is exactly the opposite. The main task of the Oguz people is to protect the homeland from the enemy - raids. The epic deals with crime, its punishment or pardon, evaluation of heroism, level of border protection, trade relations, etc. ideas are also given.

By the way, let's pay attention to one fact. In the twelfth chapter of "Dede Gorgud" - "The chapter when Inner Oguz became hostile to Outer Oguz and Beyrey died", we encounter an unusual moment. Every year, Ghazan Khan "plunders" his house - his wealth to his men. Professor Tofiq Hajiyev makes an interesting analysis of events of this magnitude and writes: "This event is, in principle, a form of democracy, like temporarily forgiving a ruler - he gives his treasure to the people. It clearly shows that he does not earn anything more than the other men, does not collect private beds, and participates at the same table with the people, on the same level. This is a peculiar equation. Ghazan (Oghuz statehood) does not put forward this equality as an idea, but implements it as a matter of fact. (LHA, 2004: 448).

The result of the epic is obvious. People's democracy, reflected here, still teaches its successors a lesson today.

It should be noted that in other heroic epics, especially in texts related to smuggling, people who have their rights trampled on and their struggle are widely expressed. In the epics about love, justice in the people's thinking can be found. This is the subject of a very extensive study, we will limit ourselves to giving only one opinion of the prominent Azerbaijani scientist Ahmed Jafaroglu. In his study "Azerbaijani literature" written in German for European readers and published in Wiesbaden, Ahmet Jafaroglu drew attention to the development of epics of heroism and love in Azerbaijani folk literature as a double

line, and talked about the characteristics of each of them. According to the author, heroes of both heroic and love epics fight for justice. Noting that love epics have more romantic features, Ahmet Jafaroglu explains the reason why heroes are glorified in examples of folk literature such as “Asli va Karam”, “Ashiq Gharib”, “Shah Ismayil”, “Abbas and Gulgaz” because of their “extreme admiration for justice” and “fighting for truth” (Caferoğlu, 1991: 154). According to the researcher's opinion, the heroes praised in love epics “are inspired by the grace of God, and because the heroes are fair warriors of the thought of truth and justice, they always succeed in seeing the lover with whom they once drank the wine of love” (Caferoğlu, 1991:155).

Tyrant rulers, corrupt judges and bitter laughter in anecdotes. Political anecdotes.

People's ideas about law are reflected in other genres of oral literature, including anecdotes. An important part of Molla Nasreddin's poems is devoted to criticizing the management methods of tyrannical rulers and the greed of corrupt rulers.

So, in the anecdotes about the great conqueror Teymur Lang, Molla Nasreddin, the favorite of the people, always wins with his sharp mind and bitter tongue. It should be so, because he is the representative of the people.

Let's take a look at one of Molla Nasreddin's anecdotes: “There is a story about the first meeting between Molla Nasreddin and Teymur Lang:

Teymur calls Molla to the palace. Molla enters and sees that the room is full of people. But everyone circled and sat on the ground, only Teymur sat on a high throne. He bows quickly and says:

- As-salamu Aleykum, oh My God!

Teymur says:

- I am not God, man! I...

Molla puts his words in his mouth and says:

- I am a sacrifice to you, His Holiness Jabrayil (angel Gabriel)!

Teymur says:

- Oh man, why do you call me His Holiness Jabrayil?

Mulla says:

- I can't understand. You are neither God nor an angel, come down, sit like a man among people, why didn't you climb to the sky?!" (Molla Nasreddin, 2004:11).

Apart from that, "The fault is in a jug of oil", "It takes from book to book", "Sacrifice be to the judge" and so on. In the anecdotes, unjust, oppressive adjudicators, corrupt and ignorant judges became the target of laughter.

Political anecdotes are distinguished from other examples of this genre by their uniqueness. Especially in countries with authoritarian regimes, such as the former Soviet republics, these anecdotes are of great importance because they reflect the truth more. Despite the heavy repressions, deaths and exiles of that period, political anecdotes were created, in which the points related to violations of rights and wrong state management were reflected. It is interesting that sometimes technology develops rapidly, computers, video, etc. even in the times when their opportunities were widespread, the people kept these anecdotes alive secretly, just like in the ancient times when there was no writing, by telling them from mouth to mouth only in the environment they believed in. That is why it is important to pay special attention to such anecdotes in order to imagine the true face of the Soviet legal system. It can be said that most of the political anecdotes have been erased from memory because they were hardly studied and were not collected and published in full. Let's take a look at one of them for visualization . In the anecdote "I am Karl Radek", the Soviet investigative bodies and the legal system in general became a target of laughter.

"One day, three prisoners meet in the central prison where they are going to be deported. First:

- I have been in prison since 1929 for saying "Karl Radek is a counter-revolutionary",
- he says.

Second:

- I have been in prison since 1937 because I said: "Karl Radek is not an opposition revolutionary", - he says.

Needing to get involved in a third conversation:

"I'm sorry, but I'm Karl Radek", he says (Mujahid, 1955: 31).

This anecdote conveys to the reader the painful atmosphere of repression of the thirties of the twentieth century very delicately and with bitter laughter. In the anecdote, one of the prisoners was convicted in 1929, and the second in 1937. It is possible to imagine that innocent people suffered in prisons for at least more than ten years. This is one of the

indicators of the trampling of the most ordinary human rights in the Union of Soviet Socialist Republics, and of the state's strong hegemonic attitude towards its subjects.

Also, we should note that Karl Radek - Karol Bern Gardovich Sobelson (1885-1939) is a historical figure who was one of the main figures who prepared the October Revolution of the Bolsheviks and one of the closest comrades-in-arms of Vladimir Ilyich Lenin (1870-1924). He was arrested and exiled as a supporter of Trotsky in 1937, where he was killed by a fellow inmate on the direct orders of Lavrenty Pavlovich Beria (1899-1953), one of the main figures who carried out the repression of Joseph Vissarionovich Stalin (1878-1953). Karl Radek was known as a very intelligent and witty man, and he is known as the author of a number of anecdotes about Stalin. Some of those anecdotes are given on websites (Анекдоты от Радека: 1). Among them is the above anecdote. The publication of this short story in exile also proves that all events in the country of the Soviets, open and hidden, are carefully monitored by our compatriots abroad.

the anecdotes that disgraced Soviet "justice" in the world was given in "Mujahid" magazine:

"One day when Stalin was returning from a meeting with members of the Politburo, he could not find the secret documents containing his decisions. He immediately called Beria, who was the head of the secret police organization of that time, and ordered the arrest of all members of the Politburo.

The next day, Stalin found the documents he was looking for in his room and called Beria and demanded the immediate release of those arrested. Beria:

"It's over", he answers, "yesterday I made them all confess their sins". (Mujahid, 1955: 31).

In the anecdote, along with a vague hint about Beria's "confession" methods, the attitude towards influential statesmen such as members of the Political Bureau of the Communist Party is clearly visible. It should be recalled that after Stalin's death in 1953, Beria was convicted and shot for his crimes.

Unfortunately, collecting and publishing political anecdotes is always a big risk, even life-threatening in many cases. Since such anecdotes are mainly created in authoritarian regimes, they are not collected and analyzed in time, they live only in memories and in secret, which, of course, results in most of them being forgotten. Alan Dundes explains this fact as follows: "...Political anecdotes are such a specific form of folklore that they appear

more prominently wherever there is a totalitarian regime and strict censorship on earth. The relationship between these two phenomena seems to be inversely proportional: the more severe the repression of the authorities, the more political anecdotes arise. In addition, it is necessary to remind that topics considered taboo by this or that society often come to the fore in the folklore of those societies” (Dandes, 2003: 191).

It should be noted that when political anecdotes are involved in the analysis, as well as when collecting, information about the people mentioned in the text should be given. This is the most convenient tool to imagine the circumstances and historical period in which these anecdotes were created and to know the mentioned people.

Legal concepts in proverbs, old sayings, lullabies, similes and folk performances

As mentioned above, in other genres of folklore - proverbs and proverbs, old sayings, lullabies, there are moments related to law and statehood. In general, researchers value proverbs as the “moral code” of the nation. It is an indisputable issue that “Even if the truth is revealed, it will not be broken”, “Unjust blood will not remain on the ground”, “Do not give the right to the unjust”, “There is a righteous person who becomes unjust, there is an unjust person who becomes righteous”, “The sword of judgment is sharp”, etc. The result of experience is reflected in paremic expressions that have stood the test of centuries.

Complaints about injustice and unfairness are given more space in bayati, laila, okshama, etc., which is mainly due to the fact that these songs are performed by women who still have more rights today:

Gedirəm bu dağılən,
Əlimdə çıraq ilən.
Yarı eldən sürdülər,
Əllərdə yaraq ilən.

*(I'm going with this mountain
With a lamp in my hand.
They took my lover away*

With a weapon in hand.)

Mən aşiq şəkər canım,
Hər dərdi çəkər canım.
Nə haqqım var, nə muzdum,
Bəylərə nökr canım.

*(I'm in love, my soul is sweet
My soul will bear all the pain.
What do I have, what do I deserve,
I'm a servant to the rulers.)*

Əziziyəm, tən dura.
Odun qala təndura.
Dədəsizin nə haqqı,
Dədəliyə tən dura? –

*(Oh my dear, keep it up
And put a wood to the oven.
Can an orphan be equal to one
Whose father are alive?)*

These bayaties show the spiritual world of Azerbaijani people, their dreams of truth and justice. Deep investigation of this problem will lead to the clarification of the oldest ideas of the Azerbaijani people regarding the understanding of law.

It should be noted that the initial views of the Azerbaijani Turks regarding the administration system and law are still reflected in the games and performances that are still being held. The “Khan Bazama” (adorning of the khan - ruler) performance, which is held with great enthusiasm during Novruz holiday, is one of such examples. The main hero of this play “Khan” is chosen by all the audience and is often the poorest, but capable representative of that place of residence. That is, people's thoughts about democratic elections are clearly realized by a society, of course, only at the level of performance

[Personal archive].

It should be noted that the “Khan Bazama” performance begins during Novruz holiday, i.e. on March 21, and lasts for three days. The “khan” chosen from among the people leads the people gathered in the biggest square of the city for three days. By order of "Khan", songs are sung in the square, people dance, various competitions are organized, and at the same time, the participants collect money. The collected funds are used for charity.

When talking about the popular opinion about the law, the games and performances performed by women should be mentioned separately. In such performances, women's rightslessness, polygamy, male violence, violence, etc. many problems and people's attitude towards them are reflected.

Conclusion

As in other nations, the earliest examples of Turkish legal and state thinking are embodied in folklore. These texts can be evaluated as the conclusion of the people's thinking about the most democratic system of governance, a just ruler, and a free and happy life.

Even in our modern era, when technology is rapidly developing, the study of thoughts that are always present in folk thought, and are artistically reflected in living tales, epics, old tales, lullabies, proverbs, anecdotes, and other texts, does not lose its relevance. Because folklore is always alive, this rich wealth continues to shine.

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About the Source of Trabzon Folklore

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Abstract

Trabzon is the intersection point of trade routes from Europe to Asia and from the south to the north. When the written sources and the available concrete sources are examined, it is seen that Trabzon folklore has a very old and deep history. Trabzon folklore is a cultural accumulation that blends Asian and European cultures for ages. However, it is a fact that the Caucasus and Central Asia constitute the weight point of this mixed culture. There is no doubt that as the creators of this culture, the worths belonging to all the peoples that have existed in this geography from the first ages to the present day form the basis of Trabzon folklore.

The worths that are the indicator of the lifestyle of the ancient periods are very important for Trabzon folklore. In fact, a new and original folklore is created with this understanding of folklore, which is integrated with the first-age Macron culture. The first concrete examples of Trabzon folklore are embodied in medieval and older religious structures and lifestyles.

Key words: Trabzon, folklore, ritual, Zoroastrianism, fortune-telling.

As it is known, the geography of Trabzon, which is one of the oldest settlements in the Anatolian region, was first settled by the Gas/Kas and Gud/Gudis, who were accepted as one of the pioneer branches of the Oghuzs between the 3rd and the 2nd millennium BC. It is stated that they are the Proto Turks who lived the first steppe culture in Anatolia and Azerbaijan. However, due to its strategic importance, the geography of Trabzon has hosted dozens of nations and different peoples.

It is really sad not to see any serious work on Trabzon folklore until today. When we look at the written sources and the available concrete sources, it is seen that Trabzon folklore has a very old and deep history. Although the geography of Trabzon has been an arena of war for years, it cannot be denied that there are cultural values belonging to many tribes that have struggled for life in this geographical area for years.

There is no doubt that as the creators of this culture, the values belonging to all the peoples that have existed in this geography form the basis of Trabzon folklore, no matter what tribe they belong to from the earliest ages to the present day. When the ritual values that form the basis of Trabzon culture are examined, it is seen that Trabzon folklore is a common cultural accumulation that blends Asian and European cultures. However, it is a fact that the focal point of this mixed culture has been influenced by the Caucasus and Central Asia.

There are records of Xenophon related to the Macrons, one of the oldest peoples of Trabzon, who lived by hunting as well as producing honey and making weapons. Xenophon, who participated in the war in Trabzon in 380 BC, made interesting observations about the Trabzon settlement and its local people in his famous book "Anabasis."

In addition, the two ethnographic journals "Sbornik Svedenij o Kafkazskix Gorcah" and "Sbornik Materialov Dlja Orisanija Mestnostej i Plemen Kavkaza," which were recorded and published in Tbilisi in the 19th century, are remarkable examples in terms of Caucasian peoples and Trabzon ethnography as well as Trabzon folklore. The pages of different issues of these journals indirectly contain information about the ethnography and folklore of Trabzon in the Eastern Black Sea Region (Sbornik Svedenij 1881, X; Sbornik Materialov, 1881-1915: 44).

The values, which are indicators of the lifestyle that belong to the primitive period, are very important for Trabzon folklore. In fact, a new and original folklore is created with this understanding of folklore, which is integrated with the early Macron culture. This work also provides important clues for ancient Trabzon folklore. Different cultural structures are expressed, from culinary culture to street performances.

It cannot be thought that Caucasian mythology, which is considered the main source of mythology, is far from Trabzon folklore. Revealing these traces requires serious study. Because Trabzon, besides its geographical location, is the intersection point of trade routes from Europe to Asia and from the South to the North. In this context, the work of the Greek writer Aiskhylos named "Prometheus on a Chain" (490 B.C.) is remarkable.

Circumcision (Herodotus II-CIV), beekeeping, and similar cultural similarities should have provided information about the history of the people living in this region. This relationship, whether through war or neighborhood (marriage, trade, etc.), has ensured rapid changes in social life. Based on the fact that honey residues were found in the pots of the pharaohs' tombs in 2000 B.C., I believe that it cannot be said that the history of the people of the Black Sea, who produced honey in the east (although no research has been done), does not go back to 2000 B.C. or even earlier.

It is mentioned that Trabzon is famous for its mad honey (andromedotoxin) and wine. Sacrificial ceremonies are held there, and sports activities are organized. "After the sacrifice ceremony, they gave the leathers to Dracontius and told him to show the place that he marked as the running field. Showing where they were at the time, he said: 'For those who want to run, this hill is the best competition ground!' Others asked: 'How could it be? Will the wrestlers also wrestle on this shrubbery and hard soil?' He said: 'All right, so that the one who falls to the ground will understand better.' Young boys, mostly captives, competed first in the race. More than sixty Cretans participated in the strength race. Others engaged in wrestling, fistfights, and pankration.

They also had a horse race. The cavalry had to go all the way down the slope to the sea and turn from there to ride uphill all the way to the mihrab. Most of the horses rolled as they descended the slope. When they were going up, they couldn't even walk because the hill was so steep. This caused a lot of shouting, laughter, and shouts of encouragement." (Xenophon, 1939:144,145).

It should be noted that competitions were held here with the participation of people from different nationalities. In the records written in Anabasis in the millennium BC, international sports events can be seen as the first Olympic shows in the world in a sense. The mentioned place must be the area extending from Değirmendere to Boztepe.

In fact, when the ritual values that constitute the basis of Trabzon culture are examined, Trabzon folklore is a cultural accumulation that blends Asian and European cultures throughout the ages. However, it is a fact that the focal point of this mixed culture is composed of the Caucasus and Central Asia. In the 430s B.C., Xenophon says in his famous

work "Anabasis" that the Thracians danced as if they were fighting with daggers by leaping to the accompaniment of a woodwind reed, which is undoubtedly the knife game that was widely played in our region in the past. Likewise, when Xenophon talks about the Chaldeans, he states that they were a free and warlike people, using spears and braided shields; similarly, when speaking of the Chalyblers, he says, "they do not shy away from war, they have linen armor that goes down to their bellies, they have skirts of tightly twisted rope instead of armor wings; they carry knee pads and helmets, and they have a war blade the size of Laconian swords inserted into their belts, which they use to overcome enemies they could defeat" (Xenophon, 1939:118-138). These expressions are remarkable in terms of expressing the ethnographic elements in the cultural heritage of the inhabitants of Trabzon in ancient times.

Similarly, during the "Return of the Ten Thousand," the sacrifice offered by the prophecies to the wind god at different times; various expectations of victory and performing sacrifice rituals after victory (Xenophon, 1939:127,135, etc.) are very important and significant for ancient Trabzon mythology and folklore.

When Xenophon entered this city at the head of eight thousand six hundred heroes who were the remnants of the Ten Thousand, he was welcomed with the honor befitting his dignity. For this reason, public dances were performed for Jupiter and Hercules by offering sacrifices. The name of Theches went down in history for the first time with this event. However, Mithraism and Christianity were in many ways brother religions. Mithraism and Christianity, which appeared in the same geographical region and at the same time, meant two different products of the same cultural factors. Against the sinful, God-irritating customs of Trabzon Catholic girls and women; apart from the hair on their heads, they dyed the nails of their hands and feet, and even their inner fingertips, with henna (Nubian golden red), but married older girls were deprived of using the Nubian ornament with their mothers (Fallmerayer, 2002:52).

It cannot be thought that Caucasian mythology, which is the main source of mythology, is far from Trabzon folklore. Revealing these traces requires serious study. Because besides its geographical location, Trabzon is the intersection point of trade routes from Europe to Asia and from the south to the north. There is an ancient relationship between the culture and mythology of the Caucasus and the folklore and mythology of Trabzon. The myth of the "Golden Fleece" constitutes an interesting example of this situation.

As it is known, the myth of the Golden Fleece is one of the greatest epic stories of antiquity, which begins on the coasts of today's Greece of the Aegean Sea, continues in

the Black Sea, and ends on the coasts of the Aegean, where it started again. There is a deep connection between the mythology of the Caucasus and the folklore of Trabzon.

We learn this story thanks to a famous mythology writer named Apollonios, who lived in the 3rd century B.C. This myth, created with mythological elements, is based on a magical hide. Although this myth is directly related to the Caucasus, the fact that different groups belonging to the Oghuz branches from the Caucasus came to Trabzon and its surroundings between 3000 and 2000 B.C., and the fact that part of this mythological event took place in Georgia and the Eastern Black Sea, makes this connection even more meaningful.

Apollonios tells an epic story of a warrior group called the Argonauts, with a ship called Argo, which covered a wide area from the Greek coast of the Aegean Sea to the Caucasus, the country of Kolha. Shaped with mythological elements, this Bronze Age myth is based on a magical golden fleece. This epic story contains many mythical values belonging to antiquity. Because, although the mystery of the ship paintings known as "galleys" and "navis bucius" on the outer walls of the Hagia Sophia Church in Trabzon remains unsolved even today, it completes the story of the Golden Fleece. In case of a contrary claim, the issue should be viewed as values reflecting the socio-cultural life of Trabzon in the 8th century.

The commemoration ceremonies attributed to the painful death of Eugenios, which were celebrated widely and ostentatiously in the 4th century (Rozenqvist, 1996: 36-53), are important for Trabzon folklore. These celebrations are held on January 21. The civilization of the people, its beliefs, and customs were magnificently reflected in the feasts. It is a fact that the historical and folkloric values of the Khazars who lived in Trabzon for a long time were not preserved. However, rare examples that have survived, although very rare, can give clues to show the interest of the Caspian in Trabzon folklore. Lotus flower motifs on the stone floor covering at the base of the Ayayorgi Church in Livera Village and in the orangery of a few old houses in Maçka's Çinali Village in Trabzon; the Star of David on the wooden inscription of the house, which is said to belong to Trantafilos, and on some tombstones in the villages of Kizera [=Bakırcılar] and Araklı Yeşil Yalı; the presence of stamp marks which belong to the Oghuz tribes and lotus flower motifs should be accepted as concrete indicators of the Caspian traces in the region. These semiotic values are not only very important for the history of Trabzon but also for the folklore of Trabzon.

There is no doubt that the traditions of Mazdeism originating in Iran were later Hellenized by being transformed into Mitra (Mithras). Later, it is seen that this culture was included

in Roman culture. In the pre-Christian period, religious ceremonies were performed with enthusiasm and wide participation in and around the sun temple built on Mitra Hill. This temple also served a function for astrology. In Trabzon, the ancient Eastern culture (Iran) Sun god Mithra was worshiped. "According to what the Trabzon encomiast Konstantin Lukit stated before the 14th century, three altars apart from the cult of Mithra were created in Trabzon; Apollon, Artemida (Artemis), and Ares" (Rosengvist, 1996: 216, 213-218). Sometimes Mithra was seen as Apollo. Arrien Périple states that the Greeks lived on the beaches east of Trabzon and played the role of a fortress and naval power for the Eastern Romans.

Undoubtedly, Mithra culture, which has been adopted by the people of Trabzon for many years, constitutes a part of Trabzon folklore. In this context, the altars in both Boztepe (Mithra) Mountain and Moloz (Sütkhane) appear as concrete folklore values.

Graves have a different importance in Mithra culture. In this context, the oldest concrete document available is in the garden of the Franciscan Church, which belongs to 175-176 AD (Brayer, 2020, I:342). There are also tombs belonging to the Mithra culture in Boztepe. These tombs were remembered until 1438 (Brayer, 2020, I:344).

Mitra Mountain (Boztepe) is one of the most important places where religious rituals are performed. It is mentioned in different records that pagans and Zoroastrians performed religious rites here.

It cannot be said that Trabzon, which has been under the influence of the Zoroastrian religion of Persian culture for many years, has not been affected by this religious culture. It is clear that the rituals related to the votive and sacrificial ceremonies performed in both Suthane/Sutkhane and the temple in Boztepe are directly related to Persian mythology. Later, with the spread of Christianity in Trabzon, we see that ritual expressions related to the Christian religion gradually began to settle in Trabzon culture. The sun course in Livera is the oldest and only concrete example of this cultural experience. After the Komnenos administration took over the management of the region in 1204, Georgian cultural worths began to be experienced in Trabzon. The rich and ornate lives of the period were suitable for the rich reflection of folkloric worths on life. For this reason, a large number of folklore pieces were composed in the Pontos dialect during the Komnenian period.

The diaries of ancient historians and travelers who have visited Pontos for a long time also provide valuable information about the Trabzon Empire (Yerasimos, 1991; Müller, 2005). Account records of the people there during the end of the Trabzon Empire, and the commemorative notes of the people who were later found in Trabzon can provide valuable

information about the monuments that have disappeared today. The writings of two Ottoman prisoners, German Loganna Schiltberger (XIV- XV. century) and Serbian Konstantin Mihailovich-Ostrovets, whose special memories remained during the time of the Trabzon Empire, are noteworthy (Schiltberger, 1859; Mihailovich, 1978). The records of the Castile Ambassador Ruy Gonzales de Clavijo (1404) and the traveler Pero Tafur (1437-1438) in Timur's palace are also very important (Clavijo, 2008; Tafur 1874, 1926). The narratives and records of researchers, travelers, and narrators can also be considered as remarkable studies in the context of the historical dimensions of Trabzon folklore.

The first concrete examples of Trabzon folklore are embodied in medieval and older religious structures and lifestyles. While religious Easter feasts and similar religious rituals led by churches and especially made in the square district constitute a source for Trabzon folklore; the inscriptions on the altars have a folkloric value. Since these inscriptions were left unprotected in the course of time, they were erased and they are far from making any contribution in the context of folkloric knowledge. In addition, the folkloric contribution of religious figures and stories in religious buildings must be taken into account.

While there are different scenes telling the story of Hızır İlyas on the decorations on the church walls; at the same time, there is the opportunity to see the frescoes related to the creation scene. Although there are many such myths, the Genesis (Creation) scene sequence that has survived to the present day, are the reliefs in the portico of the Church of Hagia Sophia.

The paintings made in memory of certain people in many churches in the city, including the bell tower and church altar in Hagia Sophia and the Theoskepatos Women's Monastery, are remarkable products of Trabzon folklore. However, there is no doubt that the legends related to the Virgin Mary icons made by St. Luke, together with the icon related to the Virgin Mary in the Khrysokephalos Cathedral, should be considered as remarkable folkloric products in the name of Trabzon folklore.

In these legends, when Sultan Melik besieged Trabzon in 1223, the rituals of circulating these icons along with the icons on the city walls and inside the city are very important in terms of the nature of the folklore of the period. Legends that a dragon appeared in the tomb of St. Eugenios and defeated Sultan Melik, and a century later, St. Eugenios helped in killing a terrifying dragon on Mithrion Hill (Boztepe) by Alexios II (Rosenqvist, 1996:154), these legends can be described as the first mature examples for Trabzon folklore. Dragon and deer motifs have a special position in the medieval culture of Trabzon.

II. Alexios' battle with the dragon hints at a less mundane aspect of the empire, a world

of myths and beliefs. According to the narratives, in 1318, II. Alexios hired a magician to briefly resurrect his favorite palace counselor, who was killed, so that he could say the name of his murderer.

In this narrative depiction, carved as a triumphal show on the walls of the great palace of Manuel Comnenos, is the well of the Holy Dragons, where Alexios II saved the city from the destruction of a dragon in single combat.

Dragon legends based on the dangers faced by the city are tried to be immortalized by II. Alexios. A dragon dwelling in the vicinity of a spring on the Mitra Hill has made life difficult for the folk. II. Alexios himself decides to take over the situation. With the moral support of the holy Eugenios, the protector of Trabzon, he kills this dragon, which is harassing the folk. He also fed the dragon he killed to his dogs. The dragon's head is also exhibited in the palace. He commands that this day of victory be celebrated with feasts every year. In addition, a privileged visitor would be shown the dragon's head, which was ostensibly hidden in the palace corral.

In the city, many fountains as well as churches in the Middle Ages contribute to this story with their motifs and narrations. There are many holy fountains on Mithra Mountain and its surroundings. In this context, St. John (John the Baptist), Kaymaklı Monastery, and Skylolimene in Gölçayır are significant. In this context, there is only information about the Dragon Fountain (Bryer, 2020, I:394).

Along with the other sacred fountains on Mount Mithra, Cumonts naturally turned his attention to this area as well. He noted that rumors about a well on a mountain called Mithras, where a dragon guards, may have ancient connections to this culture. In this case, it is seen that while Lazaropoulos ascribes an irrelevant folk tale that can be adapted to a Mithraic hero to Alexios II, it goes back to an earlier period than the reign of Alexios II (Cumonts, SP, postscript II:369).

In the famous dragon myth, St. Eugenios, with the help of the Patron saint and Panagia, slays a dragon, a local menace, at the Dragon Fountain on Mount Mitra of Alexios II the Great (1297-1330). Alexios places the severed head of the dragon in the palace so that there is no fear left behind (Bryer, 2020, I: 394-395). The legend is deepened with bronze-headed dragon motifs and sculptured fountains located to the south of Chrysokephalos next to Hoşoğlan's tomb.

The interesting thing is that the story of Alexios II and the dragon told to Rottiers has no connection with the Dragon Fountain near Hoşoğlan village; on the contrary, it is the currently demolished bronze dragon-headed fountain located to the south of Chrysokephalos

next to the tomb of Hoşođlan. The proximity of both fountains associated with Alexios II and the dragon to two areas related to Hoşođlan is not a coincidence that misleads public memory. However, it does not seem possible for us to explain the mystery here. However, the story can be said to be an adaptation of the earlier cult from the fourteenth century, which is certainly more well-founded (Brayer, 2020, I:395). The Chrysokephalos fountain clearly appears to have the traditional Byzantine dragon spout, which confirms the story.

According to a member of the court, Ioannes Lazaropoulos (1310-1369), the skill of Alexios II in slaying the dragon encouraged him to re-establish the feast of St. Eugenios in the city. This feast will last a whole day and night; "... all night long, hymns will be sung, songs, hymns, radiant lights, various scents, torch bearers, lanterns will be placed on boats and toured [...] moreover, various tables and all kinds of drinks and food, feast guests, gold plates, fish dishes, plates, bottles and glasses of miscellaneous wine, sweet drinks; in short, it will be a wholly dinner to satisfy the soul and a feast for the body (Rozenqvist, 1996).

Mundandoz Church (1861) in the village of Mađa in İspela (Ocaklı) has reliefs of two dragons drinking water from a dripping dropper, their tails knotted to each other, facing right and left, on the stone portal above the door. There is also a lotus flower on the floor, which is the remains of an old church, in Yazlık village. There are also rumors about a traveling aerobic group performing in Trabzon during these years (Miller, 1926:41,42). There are Scythian (Saka) gold women's hair clips that İsmet Zeki Eyubođlu found on the way to the Virgin Mary Monastery, and iron and bronze spearheads found by Adnan Durmuş. The presence of the figure of "A warrior killing a dragon on two mules" (Durmuş, 2020:361) on the rock in the Yazlık Village of Mađa shows how widespread the dragon cult is in Trabzon culture.

First of all, the Sun Course (Helios) on the wall at the gate of İlyas Karagöz and lotus flowers on some gravestones in the old cemetery of the village, lotus flowers embroidered on the gravestones in the old graveyards in Gizera and Coşandere, and Star of David motifs that were in many old mosques and conservatories of old houses are very important for Trabzon mythology.

When the Roman Empire adopted Christianity, the parades began to gain religious meanings. Parades began to be made not only to commemorate victories but also to ensure victory. It was believed that the victory of Andronikos I Gidos over Melik Sultan in 1222-3 was thanks to the parade of the Virgin Mary icon in the Chrysokefolos Cathedral and the relic of the head of St. Eugenios in the church built in his name in the east of the city

(Rosenqvist, 1996:308-34; Shukurov, 2001:116-35). Since the geographical structure of Trabzon is not suitable for organizing such big ceremonies, it is thought that such ceremonies were made in front of Kabak Square or Hagia Sophia Church.

Based on all this, it can be said that 13th-century Trabzon life was quite colorful, and this indicates the richness of Trabzon folklore. Sacred Cape Yoroz, Beşirli Creek, under the Hagia Sophia tower where Turkish women bathe on the day of St. Eugenios, special feast days, and sea festivities in Hidrellez celebrations are of great importance for Trabzon folklore.

It is a fact that fortune-telling, which has the same time period as the history of humanity, has been a part of Trabzon folklore since ancient times, which has been kept alive among the people, especially the Trabzon nobles and clergy.

Since ancient times, the source of the cult of fortune-telling has been astrological events in Trabzon. As the Sultan passed by the Church of the Virgin Mary, he sighed and declared his grief. She is deceived by her fortune-tellers and the words of a strange man who calls himself Yevkeni.

Fortune-telling was one of the popular professions of Trabzon, and it gained world fame. We see that fortune-telling is also used in astrology. Even Istanbul has lagged behind Trabzon in this regard. Even the doctors were interested in astronomy, not their work. The pictures of the zodiac signs and the moons in a manuscript and paintings belonging to the St. Evgenios Monastery (1346 AD), which is called the Yeni Cuma Mosque in Trabzon today, are very important. This manuscript is said to be kept in the Vatopedi Monastery in Athos. There are many examples of prayers and talismans in the manuscript, which is thought to have been written by an anonymous person in the late 13th century. Healing, exorcism, and spell-writing were theological narratives of the church world rather than popular culture. In this context, one of the Emirs of Sivas probably came to Trabzon in the 14th century in the hope of healing his insane wife, who was haunted by demons, and a spell was cast on his wife by the famous healer St. Athanasios (Brayer, 2020, II:636).

Fortune-telling was at its peak in Trabzon during the Komnenos period. "Trabzon Horoscope", which was written in 1336 in order to direct possible future events or to take precautions according to possible events, is important for astronomy as well as for Trabzon folklore. Because, in this work, various diseases are mentioned, from colds and colds of the lungs, headaches and heart diseases to epilepsy, even intestinal and gynecological diseases (Mercier, 1994: 154).

Fortune-telling in daily life constitutes one of the strong faith bases of the palace and the

aristocratic class. In the 1420-1440s, studies were carried out on the arrangement of the Astronomy table, which was very important for Trabzon folklore. Because the science of Astronomy was used to organize the fortune books. In this context, the "Trabzon Horoscope" prepared in 1336 was quite curious. In this work, there are statements about the future of people belonging to all living classes of the city. This work was prepared by Manuel, a student of Hioniad (Mercier, 1994:92-94), included in the astronomical almanac and is preserved in the handwritten manuscript of Andrey Livadin (Cod. Monac. Gr. 525, f. 155v-171v). The Trabzon almanac consists of monthly statements and short texts. The ruler gives information about the Sun, Moon, and the state of the planets until 12 March 1336, as well as the length of the day, the formation of the planets, and their divisions. In the spaces around the ruler, information was given about what would happen for each ten days of the year. At first, Trabzon school and Lukita-Livadin office showed interest in astrology, and as a result, almanac and garaskop (astrology) were created. The names of the months in the almanac were originally named for both the Greek and the Hijri calendar.

In this work, various diseases were mentioned, from colds and colds of the lungs, headaches and heart diseases to epilepsy, even intestinal and gynecological diseases. This is very important in terms of folk medicine. For the author of the work shows not only the patronage of the saints, but also various drug treatments. Lazaropoulos would describe in detail the symptoms of diseases, and medicine would indicate the rules of diagnosis (for example, according to the sediments in the urine). It is understood from the works of Lazaropoulos and the "Trabzon Horoscope" of 1336 that stomach and infectious diseases have spread widely in Trabzon. Bloodletting, diet, various softening and strengthening drugs, and treatment modalities were shown.

There is very little information about the folk civilization of the Trabzon Empire. It is thought that it was mostly preserved and hidden in Pontos tunes, performances, tales, folk music, and Pontos customs. Although most of the tunes keep their ancient values, they belong to the period of the Turks, and their collection was carried out in the late 19th - early 20th centuries (Megas, 1958, XVII:373-382, etc).

The religious struggle with the nomads is reflected in the works that reveal the heroism of the past generations and warriors in the perspective of the attacks of the Ottomans. Agriculture and animal husbandry culture are in the first place in Trabzon socio-cultural life, as in other nations and peoples. Migration festivals organized during the migration to the plateau in the summer are quite colorful and common and are continued with various activities today.

Between the 13th and 15th centuries, under heavy conditions, later during the Ottoman rule, heroic epics became more famous in Pontos. Here, the "A Song About Xsanfin" about the famous warrior, the Sarasin commander, and his victory over his army, was composed and written down. One of the long versions of poems about Digrenise Akrite is about Pontos (Trapp, 1971, C. IX, No. 3, pp. 601-605), "The Tune About Xanfin" is naturally related to him.

Literary works related to Pontic folklore have been published in the Afina yearbook since 1928. The "Longs About Porfire", which draws attention from these tunes, has a very remarkable structure in terms of Christianity as well as in terms of its period.

Porphyry, which the nun gave birth to, turns into a mighty warrior a few days after he was born, in front of him all the commanders of the king of Constantinople fear him. Porphyry, who was taken prisoner lying down, destroys all the soldiers of the king with the chain he is tied to, then takes a beautiful girl from Constantinople with him and goes to the mountains.

Porphyry, mentioned in the epic, is not afraid of "Vran, nor Nikifor, nor Varitrahil. It is difficult to find historical figures similar to them. These people are thought to be Byzantine ruler II Nikifor and his father Vrani in the epic. As G. Destunis saw it possible, he thought of the sultan as Nikifor, who ruled in Istanbul "in tune", and the person under the name Porphyry as the free Klefta.

Pontos tunes (ballads) give information about the legendary defense of the mountain fortress Paleokastron and Maçka, but it was taken as a result of the betrayal of one of the liars (the Dog Marfas) who defended it (Megas, 1958, XVII:381). Although most of the tunes have kept their ancient values, they now belong to the period of the Turks, which were collected in the late 19th - early 20th centuries (Megas, 1958, XVII: 373-382; Lampsides, 1977:10, etc.).

In the Milesian period, the Latin poet Virgilius's "Shepherd's Folk Songs", Kekavmen's "Advice and Stories" (Kekavmen, 2003:11-35; Fonkiç, 1971:108-120), Pontos tunes, representations, tales, folk music, and the customs of the Pontos people are examples that can be perceived as amateur evaluations of social life, it is a remarkable study in terms of being very old folklore examples.

He pioneered the emergence of the view that Constantinople was destroyed as a result of betrayal. At the same time, the heroism of Constantine and the cowardice of Davit Komnenos were embodied in the Byzantine ruler as the hero of the Trabzon manias.

The civilization of the people, its beliefs, and customs were reflected brightly during the

holidays. In this context, a long time ago probably in the 9th century, Eugenios' memorial day (his death in torment) was commemorated in a wide and ostentatious manner on January 21. In this period, from the reign of Vasileios I, the emergence of the holy, after the appearance of the cleric (religious officer in the church), as well as the common people, overlaps with the birthday of Iohannes Krestitel on 24 June: A feast was made in honor of the day.

Likely, it would be best to seek the sources of Trabzon on the basis of rituals because Trabzon folklore was formed mainly in religious buildings and entertainment venues outside of areas.

The clarification of the state of the empire during the reign of Alexios II led to the celebration of festive ceremonies again. According to Ioannes Lazaropoulos, thanks to the patronage of Eugenios, the protector of the monastery, the emperor, who defeated the dragon, wanted to learn more about the miracles of the holy and read the ancient legends about him. At that time, the emperor again ordered the organization of ostentatious feasts. He ordered that this festival be celebrated day and night and that the expenses necessary for the celebrations be met from the treasury of the kingdom. According to the opinion of the Swedish scribe, this holiday, like the report of the imperial policy, indicates that it was organized much later, in the 60th year of the 14th century during the reign of Alexios III.

However, it cannot be considered that the information about the preparations for the feast and even the religious text of the Xioniad during the time of Alexios II are fabrications. The religious feast was concluded with a spiritual feast. Lazaropoulos would describe in detail the meals served, including specially prepared bread, honey desserts, rabbit and goat meat, cow, fish products, bird meat, and various wines and sweet sherbets. Lazaropoulos repeatedly states that banquets, and especially church holidays, are very popular in Trabzon. All this information is of great importance for the archaic period of Trabzon folklore.

Although we do not have certain information about trade and craftsmanship in the 13th century, Venetian craftsmen were used during the Great Komnenian period. Venetian craftsmen were used in the repair of watches and the preparation of watch glasses {ASV, Sen, Misti, XLV, f. 6v (1401); XLVI, f. 77v (1403)}. Vazelon agreements of 1350 are also very important for folkloric and ethnographic purposes in terms of the agricultural culture of the period: (No.37.6-7;45.5;49.25;50.17;82.5; 105.85; 89.5; 110.11-12; 177.2-5). In these agreement records, there are records about warehouses (No.79,119,156···), mills (No.101,104,141,172). Vazelon Treaties are also very remarkable in terms of Trabzon ethnography. They include information about running as well as horse races (No. 11.4; 19.2;

49.23) as stated in the written records in the contracts. Horses and oxen were used in the races in Trabzon. In short, Vazelon contracts are a source of Trabzon history as well as a serious source of Trabzon folklore.

In the 14th-century rituals, we witness especially colorful entertainment and religious ceremonies. It is known that there are similarities between the palaces of Trabzon and Constantinople in terms of rituals. For example, wearing white clothes during the Prokypis ceremony or mourning ceremonies can be given as an example.

Funeral ceremonies and feasts made in Panaghia Chrysocephalos Church constitute the oldest burial examples of Trabzon folklore. In the Komnenian period, attention to the special colored clothes specific to the authorities, as per the rules of the palace hierarchy, can be considered as small samples for Trabzon folklore, even if it is on behalf of the elite class.

The depiction of women dating back to the middle of the 15th century may be three centuries later, in the time of Constantine Porphyrogenetos. From this period, studies have emerged to determine the debates about the headdress of the emperor and the high court notables, and since this period, new terms related to women's clothing are seen. F. Uspenski states that there are texts from this period according to earlier time periods (Uspenski, 2003:47). This is an issue of great importance for the ethnography of Trabzon.

In the 15th century, local art remained out of attention due to the researchers' focus on commercial issues (Nystazopoulou-Pélékidis, 1970:31-33). When Fatih Sultan Mehmet conquered Trabzon in 1461, families of Oghuz Turks from the Chepni clan settled in Trabzon and its surroundings. These uninterrupted developments in social life brought Turkish culture to the forefront in the folklore of Trabzon in the 15th century. This formation develops over time, creating an incredible contribution to Trabzon folklore, as well as creating extraordinary folkloric richness. In fact, a new and original folklore is created with this understanding of folklore, which is integrated with the first age Makron culture.

Wedding pictures on mücrüs (medium-sized jewelry chests) manufactured in Trabzon in the 15th century are of great importance in learning the history of Trabzon folklore. There is no doubt that temporal management changes in Trabzon also brought religious changes. In this context, the belief in Paganism as the oldest belief in Trabzon and then the belief in Zoroastrianism for a period led to the remnants of Zoroastrianism in Trabzon folklore. Unfortunately, these pictures were later erased from memories. A few examples of mücrü from that period are also kept in foreign museums.

There is no doubt that temporal management changes in Trabzon also brought religious changes. In this context, the belief in Paganism as the oldest belief in Trabzon and then the belief in Zoroastrianism for a period led to the remnants of Zoroastrianism in Trabzon folklore.

The belief in Paganism in Georgia before Christianity and the dominance of the Komnenos empire founded by Georgian Tamara for many years in Trabzon were undoubtedly effective in the acceptance of Paganism in Trabzon. In addition to the religious rituals in the temples of Mitra and Apollo where the Zoroastrian altar in front of the Mumhane used to be, Ayios Eugenios (Yevgeni Church) in the Roman period, and the temple of Mitra in Boztepe, the rituals performed by the demons to end the foggy and rainy days and the amulets they wrote are the remnants of the pagan belief.

Grape leaves and bunches and pigeon motifs were used in the embroidery on the walls of both Hagia Sophia and Eugenios Churches. Again, the depictions on the walls of Theodora Church in Maçka were made on the basis of folklore symbols in a unique way. For example, the rooster chats with the wolf, and their conversation was written there on the top of the fresco (Bryer, 1985, I:283).

It is quite remarkable that there are folkloric depictions in places arranged for religious purposes. The grapevine and bird figures on the wall on the right side of the entrance of the Yevkeni (Eugenios) Church, which is one of the most important churches in Trabzon in terms of its historical and religious structure, are remarkable folkloric motifs in terms of showing the depth in Trabzon culture.

Yevkeni Church is the richest church in Trabzon in terms of folkloric figure richness. The walls of this church look like a folklore panorama. Each of the motifs belonging to agriculture and winemaking, which is the oldest life struggle of mankind, has been revealed with magnificent depictions. Hunting scenes, farmers plowing with two oxen, double-headed eagles and grapes used in door decorations, grape harvest, wine production, discus knight and bull, mythological fish, mythological snake, goat, lion and cypress, mythological crab, scorpion, and plants adorn the walls of the Evgeni Church. The 4000-year-old double-headed ox statue (Şirana) has had an impact on power, reproduction, soil, and agriculture, as well as showing how old agriculture and viticulture are in Anatolia. Trabzon is also quite advanced in terms of fruit growing, especially grape growing, and the best wines of Europe were produced in Trabzon.

It was venerated and sanctified because of its power and its importance in plowing and agricultural production. As a result, it was painted on the cave walls, on the sarcophagi,

on the temple doors and walls, which we see on the walls of the Yevkeni church with all the splendor of this tradition. This situation shows that either as a result of the effect of Zoroastrianism or in Trabzon and its region, the agricultural culture developed in a very old period.

In addition, these figures include mythological crab and tree motifs, and the scorpion is identified with the elements of sexuality, love, and beauty in mythology. This folklore panorama is a very important sample in terms of Trabzon folklore, culture, and civilization, as well as lifestyle.

On the other hand, ritual and mystical rumors about Yevgeni are also an important source for Trabzon folklore. These mystical stories and rituals, especially in the transition period from Paganism to Christianity, are very important. Since the miracles of the Virgin Mary were accepted by the people, the patients were taken to the Yevkeni church to be treated.

Kaymaklı Church has also been a source of Trabzon folklore. On the old wall frescoes of this church, there is a depiction of Prophet Yunus being swallowed by a fish. In the frescoes, Prophet Jonah sitting on a fish swallowing him is depicted with a saint sitting on the fish's mouth with his whole body swallowed by the fish in another painting. A similar motif is also seen in the famous Virgin Mary Monastery.

During the reign of Alexios II, while the internal turmoil in his empire was eliminated, peace was sought with external enemies. The peaceful, glamorous life of the city returns, and the celebration of festive ceremonies begins again. According to Ioannes Lazaropoulos, the emperor, who defeated the dragon thanks to the patronage of Eugenios, the protector of the monastery, wanted to learn more about the miracles of the holy and read the ancient legends about him. At that time, the emperor again ordered the organization of ostentatious feasts. He ordered that this festival be celebrated day and night and that the expenses necessary for the celebrations be met from the treasury of the kingdom.

In his famous work *Anabasis*, Xenophon states that tens of thousands of soldiers organized a climbing race with their horses from Trabzon's Değirmendere district to Boztepe, which is claimed to be the beginning of the Olympics. The traditional polo game performances held every year in the direction of Kindinar or on the plains in Kabak Meydan are considered to be one of the instruments that make up the ancient pillar of Trabzon folklore. These polo festivals were one of the most important entertainments of the period. Andronik Kid II, one of the kings of Komnenos, fell from his horse while playing a game of polo. At the end of the 18th century and the beginning of the 19th century, we see a poster advertisement stating that horse races were held in the area that is now the airport

in Trabzon. This situation takes place in Vazelon records, where the tradition goes back to very old times. It includes information about races as well as horse races, as stated in the written records in Vazelon contracts (Vazelon, No. 11.4; 19.2; 49.23).

When Adrian, one of the Komnenian emperors, came to Trabzon, amphitheaters were built at the foot of Mitra Mountain and in the king's palace in the Inner Castle, and the competitions and festival performances held in these open-air theaters are important for Trabzon folklore. There is no doubt that Evliya Çelebi's famous *Seyahatname* is of great importance for Trabzon folklore, as in many other subjects. Trabzon was almost an entertainment center for the Orient. "From the Zagnos gate, in the place that is known as Kavak Square, all pashas fight with their soldiers and play javelin on holidays." (Çelebi 1998:II:51-53), he sheds light on the culture of entertainment in his folklore.

N. P. Kandakov has repeatedly set an agenda for the emperor and the palace notables, especially the headdresses of the Byzantine Empire, as he has many articles about the Trabzon Komnenian palace clothing (Uspenski, 2003: 45,46). It is a remarkable topic for Trabzon folklore that the Kesar and Sevastokrator clothing style consists of a *plaş* (wide) belt and a headdress. While the *plaş* belt would cover the entire body, it would have little ornamentation on the Sevastokrator and Kesar's headdresses.

The crown surrounded the head from all sides in the form of a circle, and this circle was decorated with pearls and precious stones attached to it. Pearls and colored stones in the form of chains swayed, touching the cheek from the side of the head. This emperor made his crowns different from the others.

Panaghia Chrysocephalos Church (Golden-Headed Virgin Mary Church/Great Fatih Mosque) was an important venue for both coronation and marriage ceremonies. Although the rituals performed in this context are related to the Komnenians and Byzantium, they are ultimately very important for the recognition of Trabzon folklore. Uspenski's explanations about the palace clothing, especially in the Komnenian period, are also extremely important for Trabzon folklore (Uspenski, 2003:45,46,47).

Naturally, agriculture and animal husbandry have been carried on for years in the geography of Trabzon, which has fertile lands and is very suitable for human life. The wheat ear painting on a stone in the Galyan Creek valley of Maçka is a good example of how old agriculture is in Trabzon. Especially honey production is quite famous in Trabzon. Although many agricultural products are grown, "in the past, an agricultural culture consisting of flax, silk, grapes, plums, pears, figs, cherries, lemons, olive production and fishing was quite common. Halva and kadayif complemented the cult of mutton, fish, rice,

and vegetables” (Fallmerayer, 2002:191).

Trabzon folklore is a very valuable and rich treasure, accumulated over the years. Although a very important part of this treasure has disappeared, concrete examples of it live in religious buildings today. In addition, although thousands of books have been written on Trabzon, Trabzon folklore has been severed from its past traces. For this reason, it should be based on its historical roots by searching for the treasure of Trabzon folklore in the past of history.

Abbreviation

(ASV) - Archivio di Stato di Venezia

(Sen. Misti) - Senato (Consilium Rogatorum), ser. Misti. (Mixtorum)

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Global Context of Malabar Uprising in 1921

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Abstract

The article examines the historical anti-imperialist struggles of Kerala Muslims, emphasizing the continuity of resistance from the Crusades through Western colonization. It highlights Vasco da Gama's arrival as the beginning of Western invasion and the subsequent atrocities against Muslims in Kerala. The study explores the spread of Islam in Kerala through peaceful means, the strong ties with the Arab world, and the significant role of the Ottoman Caliphate. It delves into the Khilafat movement, the global connections of Kerala Muslims, and their literary contributions. The research underscores the profound impact of Islamic faith in motivating resistance against foreign occupation and maintaining global Muslim solidarity.

Key words: Kerala Muslims, Anti-imperialist struggle, Vasco da Gama, Ottoman Caliphate, Khilafat movement

The Malabar struggle is a continuation of the centuries-old anti-imperialist struggles of Kerala Muslims. The Muslim community has a tradition of fighting many battles under the leadership of scholars against the invasion of Western powers on the soil of Kerala. The history of the anti-occupation struggle in Kerala has its background in the Crusades. From the arrival of Vasco da Gama to the history of the British Empire, the Islamophobia that was echoed during the Crusades was also applied to the context of Muslims in Kerala. Western countries that colonized Asian and African Muslim countries maintained a crusader attitude. Vasco da Gama came to Kerala in the context of the Christian dynasties defeating the Muslim rulers of Spain in 1492. Therefore, Gama, who maintained an anti-Muslim approach, took a terrible attitude towards the Muslims of Kerala. Scholars of Kerala viewed this as a crusading attitude.

The spread of Islam mainly occurred with the presence of the Muslim sultanate established in Delhi and other parts of North India through the Turko-Afghan-Persian wars. However, history books show that the acceptance of Islam in the southern parts of India happened through peaceful means. Islam had rapid growth in Kerala under favorable conditions of peaceful commercial and marital relations. The Arabs were able to establish a long-lasting mutual relationship with the local people, which was totally different from any other part of the world because of the favorable economic, social, and cultural environment prevailing in Kerala at that time. Especially in Kerala, the preaching of Arab traders, the friendly interactions of Arabs with the people of Kerala, and the religious conversion aimed at getting rid of the existing caste system in Kerala have all contributed to the spread of Islam in Kerala. This rare Hindu-Muslim coexistence was interrupted by the advent of Western invasion. Islam can be the source that fuels anti-imperialist thinking. Since it is based on the idea of submission and servitude only to Allah, Islam can have a profound effect on the social and political interactions of the Muslims. Based on this thought, the Kerala Muslim leaders decided to join forces with the Hindu local rulers to fight against the common enemy. Michael Pearson explains that before the arrival of the Portuguese army, the coast of the Indian Ocean was ruled by Muslims until the fifteenth century (Salahudheen, 2006: 59). The Indian Ocean was known as 'Muslim Lake' among Western traders. He observes that the spread of Islam was also caused by the presence of Muslims in the Indian Ocean (Pearson, 2003: 95). The presence of traders from West Asian regions, including the Egyptian-Persian peninsula, increased the importance of the port of

Kozhikode. The aim of the Portuguese army to end the Muslim naval dominance on the Kerala coast was also formed from their anti-Muslim approaches. C.R. Boxer explains that the Age of Invention that happened in the West had economic, strategic, and political reasons as well as religious reasons (Boxer, 1969: 17). An attempt was made by the Portuguese to find the location of King Prester John, a legendary man, to fight against the Muslims (Boxer, 1969: 17). Bartholomew Diaz's travel had the same aim. He reached the Cape of Good Hope in 1488 without being able to reach India. Pedro Covilho, who visited Kannur and Kozhikode in 1488, had no other intention. In a letter sent by King Manuel to Rome on August 28, 1499, he claimed to have the leadership of trade in vast areas such as India, Persia, Arabia, and Ethiopia. The discovery of the Cape of Good Hope presented a major maritime challenge to the Muslims. Although the Portuguese dominated the maritime domain, jihad and martyrdom emboldened the naval group led by the Kunjali Marakars to organize resistance against the Portuguese.

Vasco da Gama and the Portuguese Conquest

Vasco da Gama's arrival in Kerala marked the beginning of the Western invasion. It is natural for Gama's Indian tour to have a religious color in the background of the Crusade war of the Christian countries against the Muslim regimes of Spain in the fifteenth century. Vasco da Gama traveled with the intention of opposing any society he encountered, such as the Saracens and the Moors. Vasco da Gama, who saw the Zamorin (Zamorin or Samuthiri is the title of the rulers who ruled the southern half of Malabar, which includes Calicut for about 750 years), demanded that the Muslims be expelled from the city. Naturally, this demand was rejected by Zamorin. After this, a strong attack was made by Gama in Kozhikode, and the cruelest measures were taken against the captured people. The massacre of 2,000 Arabs who were returning to their homeland in Pandalayani of Kollam and the killing of Hajj pilgrims reveal the fact that the anti-Muslim approach was the main motivation beyond commercial and economic objectives (Salahudheen, 2006: 37).

One of the characteristics of the Muslim history of Kerala is that there are readings that oppose the Western historical construct, which considers the series of Crusades to have ended before the fifteenth century. The name given by Shaikh Zainuddin Makhdoom I to his work is significant to the context. Shaykh Zainuddin Makhdoom I, who had direct

relations with the social and political conditions of the Arab world, through the title of his work 'Tahreed Ahlul Iman Ala Jihadi Abdatil Sulban' (The Incitement for Believers to Fight Against the Worshippers of the Cross), suggests that the Portuguese invasion was a continuation of the Crusades. Abdatil Sulban literally means Worshippers of the Cross. It shows that Shaikh Zainuddin Makhdoom I was aware of ongoing cultural-political conflicts between Crusaders and Muslim lands. Shaikh Zainuddin Makhdoom I describes the atrocities and various types of violence committed by the Portuguese, such as destroying cities and imprisoning people, looting, burning mosques, destroying the Holy Qur'an, desecrating women, preventing them from performing Hajj, killing, or mutilating them, making the mention of Prophet Muhammad's name punishable (Salahudheen, 2006: 71). Zainuddin Makhdoom II judged the arrival of the Portuguese as a punishment from Allah. He also explains the brutality of the occupying forces against the Muslims. The prevention of Hajj and all other violence continued by the Portuguese during the time of Zainuddin Makhdoom II. Muslims were persuaded to convert to Christianity by offering them money. In order to tempt Muslim women, the Portuguese dressed their women in colorful clothes. Muslims were taken as slaves and tried to be sold in the markets, and they were forced to work like slaves without pay. Many Muslim women were raped and impregnated. Several Muslim scholars were tortured and killed. In this historical backdrop, Shaikh Zainuddin Makhdoom II issued the fatwa for jihad against the 'worshippers of the cross.' He declared that Jihad was a personal responsibility against those who invaded Muslim-inhabited areas (Makhdoom, 2009: 56). Qadi Muhammad, who was involved in the battle of Chaliyam in 1571, also describes the attacks of the Portuguese invaders. Zamorin was forced to negotiate with the Portuguese and allowed them to build a fort at Chaliyam. The Muslim leaders warned that this fort was dangerous, but to no avail. In 1531 AD, they arrived at Chaliyam with a ship full of supplies. The fort was built in a short time. As the fort rose, the Portuguese became more powerful and aggressive. The trade was made in their favor. Attempts to conquer the country by subduing the Zamorin also started. The Portuguese introduced new laws. It was passed that no trade should be carried on without their permission. Day by day, their violence was increasing. The old samurai had died before the fort was built. The new king entered a truce with the Portuguese army many times, but they broke it whenever they got the chance. Regardless of the outcome, the Zamorin prepared for battle. Muslim warriors and Hindu Nair warriors joined hands and attacked

Chaliyam fort. Muslims from various parts of Malabar joined the group. In 1571 AD, the Portuguese burnt down the Juma Mosque during the battle to capture Chaliyam fort. Historical collections, rare manuscripts, and inscriptions kept in the mosque were burnt or smuggled away. The war and the siege lasted for two months. Three Muslims and many Portuguese army men were killed. The foreigners struggled for life without food and water. When there was no other way to escape, they surrendered to the Zamorin and were forced to return to Kochi, which was their stronghold. Then the Zamorin demolished the Chaliyam fort and razed it to the ground (Tanveer, n.d.). With that, the Muslim hostility of the Portuguese increased tenfold. Even after the Battle of Chaliyam, the struggles of many scholars and Muslim warriors against the Western invaders have been mentioned in Kerala Muslim history books.

Kerala Muslims and the Connection with the Islamic World

Even before the Prophet's time, Kerala's maritime trade relations with the Arab world prompted Arab traders to settle in Kerala. This relationship paved the way for the spread of Islam in Kerala during the Prophet's time. An event that greatly influenced the growth of Islam in Kerala was the conversion to Islam of Cheraman Perumal, the King of Kodungallur, and his journey to Makkah to meet the Prophet Muhammad. This incident is mentioned in most of the history books dealing with the Islamic history of India. The earliest reference to this event is *Tuhfatul Mujahideen* by the 16th-century scholar Shaykh Zainuddin Makhdoom II (Makhdoom, 2009). Later, many scholarly families and merchant groups, including the Makhdoom family and the Syed family, settled in Kerala. Religious studies and Hajj-Umrah pilgrimages have historically been one of the main reasons for connecting Kerala Muslims with the Arab world. From the Makhdooms to Ali Musliyar, the leaders of Kerala Muslims at various stages of history have received education from the Arab world. There is a history of Arabs who are proficient in Islamic sciences taking the social and political leadership of Kerala Muslims. Relations with the Arab world have served as a major driving force in the contemporary Muslim renaissance and socio-economic growth of Kerala Muslims. In addition to the Qadiriyya and Rifaiyya traditions, the presence of Sufi orders such as Ba-Alawiyya, Chishtiyya, Shaduliyya, Naqshbandiyya, and Suhrawardiyya, who came to Kerala at various historical stages, also

adds to the world Islamic vibes.

The global connection of Kerala Muslims is also evident in the field of literature. Islamic literary works such as *Kotupalli Mala*, *Tahreed*, *Tuhfat*, and *Fathul Mubeen*, composed in the context of the Portuguese invasion, analyze the historical contexts of the invading forces in Kerala and the resistance of the Kerala Muslims. *Padapats* (War cries) have played an undeniable role in providing energy in the fight against the invading forces based on Islamic faith and morals. Along with writings about the history of the Prophet Muhammad and his companions and the Arab Muslim world, works have been written about many world-renowned scholars. The 'malas' about prominent Sufis, including Shaikh Abdul Qadir Jilani and Shaikh Riffaee, are writings that have an impact on the contemporary life of Kerala Muslims.

The Ottoman Caliphate and the Arakkal Dynasty

The relationship of Kerala Muslims with the Ottoman Caliphate is one of the most important events in Kerala Muslim history. Diplomatic relations between the Arakkal dynasty—the only Muslim monarchy of Kerala—and the Caliphate are well documented. Historical records show that there was a strong relationship between the Arakkal dynasty and the Ottoman Caliphate. Diplomatic exchanges between the two Muslim regimes have been recorded. Many of the monarchies in the southern part of the Indian subcontinent surrendered in front of the British Empire or were defeated in battles. After Tippu Sultan's defeat in the Fourth Anglo-Mysore War in 1799 and the Vellore Rebellion of 1806, the British started to control South India. In 1809, the King of Kochin accepted British protection. The King of Travancore disbanded his own army and surrendered his suzerainty to the British East India Company. Thus, in 1809, most parts of Kerala came under British rule. During this turbulent time, the Arakkal dynasty, the only Muslim monarchy within Kerala, tried to contact the Ottomans, expecting military assistance. In 1777, Arakkal Sultan Aliraja sent a representative to Istanbul requesting help to fight against the British administration. The Caliphate could not help the Arakkal regime due to their political tensions with Russia. Historical records show that the Arakkal dynasty had warm relations with the Ottomans, even if it was not a war situation. In 1778, the Ottoman Caliph sent a congratulatory message to Arakkal Beevi, who was installed as the ruler of Arakkal, and

requested to ensure the protection of Muslims and their faith under the Arakal dynasty (Kurup, 1973: 105-109). In 1780, Beevi Sultana sent appeals to the Ottoman Caliph twice against Portuguese and British aggression, but they could not help. Although unable to extend a helping hand in critical situations, the Arakkal dynasty maintained strong ties with the Ottoman Caliphate (Özcan, 1997: 11). All these diplomatic relations indicate the Arakkal dynasty's acceptance of the sovereignty of the Ottoman Caliphate as the world Muslim leadership.

Sayyid Fazal Pookoya Thangal and the Ottoman Caliphate

Mampuram Sayyid Fazal Pookoya Thangal Alawi followed his father Mampuram Sayyid Alawi's path of struggle against British Imperialism. After the expulsion by the British in 1852, Sayyid Fazal became the representative of the Ottoman Caliphate in the Arab world. Mampuram Thangal was able to exert a decisive political influence in South Arabia and could intervene in local problems among the Arab tribes (Bang, 2003: 78). In 1880, he became the chief advisor and minister of Sultan Abdul Hamid II. He could exert a decisive influence on Sultan Abdul Hamid II's policy towards Islam and the Arab regions (Buzpinar, 1993). Mampuram Thangal, who died in October 1901, assisted Sultan Abdul Hamid II in preparing the possibility of the Ottoman Caliphate's centralization of power over the Arab world (Illias, 2011). His *Tanbihul Uqala* explains the legal validity of the Ottoman Caliphate and obedience to the Caliph based on Islamic precepts. Scholars like Tufan Buzpinar, Annie K. Bang, and Azmi Ozcan analyze Mampuram Thangal's political interactions with the Ottoman Caliphate.

Khilafat struggle and Kerala Muslims

The Khilafat struggle and the related events are important historical milestones in the global relations of the Kerala Muslim community. The vast majority of Indian Muslims viewed the Ottoman rule as a caliphate. The Khilafat struggle and the bloody battles that followed it demonstrated the devotion of the Indian Muslims, particularly the Kerala Muslims, to the Islamic political leadership of the Ottomans. The various turbulences that took place in different regions of the Ottoman Caliphate created ripples in Kerala. The

Turkish-Egyptian border dispute of 1900 and the Anglo-Russian Treaty of 1907 created tremendous impacts within the circle of Kerala Muslim literary milieu. Italy's invasion of Libya in 1911 also raised strong voices of protest in the Malabar region of Kerala. At the national level, Congress leaders saw the Khilafat movement as an anti-British imperialist struggle, while the Muslims perceived the Khilafat movement as a religious obligation to protect the Islamic Khilafat. The objectives of the Khilafat movement were to preserve and maintain the Ottoman Caliphate, protect the holy places of Muslims, and maintain the unity of the Ottoman Empire. In 1912, a 40-day prayer was offered at the Perinthalmanna Mosque for the victory of the Ottoman Caliphate in the context of the Balkan War (Salahudheen, 2007: 29). It is stated that the Fatwas of the Central Khilafat Committee and the Tark-e Muwalat of Abul Kalam Azad were translated and distributed to the Khilafat Committees and Mosques in the Khilafat Conference held at Manjeri on April 27, 1920. In July 1920, the first Khilafat Committee was formed in Kozhikode, Kerala. By June 30, 1921, about two hundred Khilafat Committees were formed in different parts of Kerala. On August 18, 1920, the speeches of Mahatma Gandhi and Maulana Shaukat Ali on the beach of Kozhikode enthralled the people. Maulana Shaukat Ali's statements like, "If you are strong and capable, as long as you are Muslims, it is incumbent upon you to fight against the violent state and ruler who are hostile to your God and faith" and "if you are weak, fleeing to another country is obligatory," point out the universal relevance of Islamic fundamentals such as jihad and hijra against injustice (Salahudheen, 2007: 31). In the context of the Khilafat struggle, Muslims used to remember the Khilafat in all their rituals. The Muslims of Malabar sent the wealth collected on the occasion of the Eid al-Adha to the Ottoman Caliphate, which was at war with the Greeks. Kerala Muslims sent financial aid to the Indian Medicine Mission and the Red Crescent Society led by Dr. Mukhtar Ahmad Ansari for the Ottoman Caliphate, which was involved in the Balkan war (Gangadhara Menon, 1972: 70-71).

Urdu articles such as Nusratul Islam, Taramaye Khilafat, and Darde Khilafat reached Kerala. Many Urdu compositions and themes, including Maulana Abdul Kalam Azad's *Muhimmatul Mu'mineen*, have been translated into Malayalam. Abul Kalam Azad's view that the British government was the enemy of Islam and Muslims and that all those who joined it were infidels is a statement that demonstrates Islam's general approach to occupation (Musaliyar, 1921: 1-31). In the context of the Greek war, the Malabar Muslims

were prepared to congratulate Mustafa Kamal Pasha, who was an Ottoman general, and send gifts to him (Husain, 1922: 45).

Scholars who took a pro-British stance among the Kerala Muslims took a negative stance towards the Khilafat movement. In 1914, a group of pro-British scholars decided to write a letter to the Ottoman Caliph in a meeting organized at the Hidayat Sabha Hall in Kozhikode, requesting him not to stand against the British Empire. In this committee, they also decided to request that special prayers should be organized in all the mosques in Kerala for the victory of Britain (Parappil, 1994: 150). On September 22, 1921, in Ponnani, a group of pro-British scholars led by Tattankara Kutti Amu Musliyar passed a resolution entitled Mahakhul Khalafa Ala Ismail Khilafa (Reality of the Khilafat Movement). The British ruled India for two centuries but did not create any kind of problem for the Muslims. Not only that, but the disbelievers were not prevented from embracing Islam. If any unbeliever opposed this religious conversion, the British government adopted a sympathetic policy towards the Muslims. Therefore, they argued in these resolutions that this non-cooperation is a grave sin (Musaliyar, 1921: 5). K. Abdullah Kutty Musliyar, in his work 'Nadir Masmu'i Ila Maanal Khilafa Kama Hiyal Mashru'i' (For those who understand the meaning of Khilafat), wrote that the Khilafat that existed in Turkey was only a monarchy and therefore Kerala Muslims would not suffer any loss in its collapse (Musaliyar, 1921: 1-6). E. Moidu Moulavi and K.M. Moulavi wrote a rebuttal called Da'watul Haq in Malayalam and Arabic Malayalam to the work of K. Abdullah Kutty Musliyar. The above-mentioned fatwas and resolutions of the Kerala Muslims towards the British and Ottoman administrations indicate that the Kerala Muslims have kept different positions on the world Muslim issues and politics. During the Khilafat struggle, Variyankunnath Kunjahammad Haji, who adopted the Turkish cap and the dress of the Ottoman Caliphate, succeeded in attaching sentiments about the Caliphate to the Malabar region.

Publications and Global Relations of Muslims

Kerala Muslims also took part in the armed and intellectual anti-occupation struggles in the face of rising anti-British sentiment throughout the Indian subcontinent. Muslim

intellectuals were trying to awaken the Kerala Muslim community by publishing anti-occupation articles through various publications like newspapers and magazines across Kerala. In the context of the Ottoman Caliphate's fighting against the British Empire, Kerala Muslim scholars and intellectuals succeeded in bringing those news and discussions through many publications in Arabic and Malayalam. Kerala Muslims started these publications even before the Khilafat movement. In general, the Muslims of Malabar have played a greater role in the religious and political discourses with the Ottoman Caliphate, but the Muslims of South Kerala have a decisive position in the field of print media. In 1899, C. Saithali Kutty Master published the newspaper 'Salahul Ikhwan' from Tirur, which gave major importance to the administrative reforms of the Ottoman Caliphs and other world Islamic chronicles (Kunju, <https://muslimheritage.in/innermore/76>). In 1909, Sanaullah Makti Thangal, an evening newspaper published from Kochi called 'Turki Samacharam', gave priority to the religious, social, and political reforms of the Ottoman Caliphate. In the same year, V. Abdu Muhammad Haji, a prominent Muslim reformer from Kochi, started a journal called 'Malabar Islam'. The articles of 'Malabar Islam' rendered invaluable service to the Khilafat movement and Muslim reformation. In 1920, A. Muhammad Kunjikaka from Varkala started 'The Khilafat Patrika' and his 'Al-Manar' magazine published in 1924 contributed significantly to the Khilafat movement and religious revival efforts in Kerala. 'Deepika', a magazine launched by Vakkam Moulvi in 1931, also played a decisive role in bringing news of the Islamic world to Kerala. He gave a detailed account of the war between Greece and Turkey in the Archipelago. Many publications such as 'Al-Hidayat' (1929) from Irumpiliyam, 'Islam Duthan', and 'Muslim' from Alappuzha, 'Kerala Chandrika' from Kollam, and 'Al-Amin' of Abdur Rahman Sahib, the prominent freedom fighter, played an extraordinary role in connecting the Kerala Muslim community with the world Islamic currents and the Ottoman Caliphate (Kunju, <https://muslimheritage.in/innermore/76>).

Conclusion

Islam can be the source that fuels anti-imperialist thinking. Since it is based on the idea that submission and servitude are only to Allah, Islam can have a profound effect on the social and political interactions of Muslims. This idea gives them the motivation to bravely

resist the military forces that tried to conquer the Muslim territories. It is a unique fact that their greatest weapon in fighting the forces of violence that create discomfort in the Muslim way of life is their belief in one God. There is no doubt that it was this faith that the Muslim leadership of Kerala used as the main force in their struggle against the Western invaders. The Muslim community of Kerala maintained constant contact with the Islamic world through various phases of its history. The spread of Islam in Kerala was initiated by the Arabs who were active in the fields of education and trade during the time of the Prophet. Religious education and Hajj-Umrah journeys brought Kerala closer to the Arab Islamic world. The topography of Kerala was a major factor in this international relationship. Commercial disputes along the Indian Ocean coast and the Arabian Peninsula became a significant component in keeping foreign-occupational powers at bay. The dominance of Muslims in the naval sector was viewed with hostility by the Western powers, which led them to take on a religious color. Vasco da Gama's arrival in Kerala can also be perceived as the continuity of crusade sentiments. The Muslims of Kerala saw it as an imperative duty based on their Islamic faith to resist the Portuguese, Dutch, and British invasions. Many scholars, including the Makhdoom family and the Mampuram family, called for fighting for Kerala against the common enemy, the Western invaders. Ali Musliyar and Variyankunnath Kunjahammad Haji are crucial factors in these anti-imperialist struggles.

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Basic Theory of Arch Roots

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Abstract

This article presents a significant finding in linguistics resulting from the author's investigations. It was determined that there are some language units consisting of one vowel and one consonant, which possess either lexical or grammatical meanings, such as phoneme, morpheme, word, and word combination. We call this language unit an archetype (tubirtek), and in accordance with international terms, it is called an archesyllable. This theory disproves the notion that "one-syllabled root is the smallest unit that can't be divided into parts." It was found that the number of consonants in a root matches the number of archetypes. However, dividing archetypes is not easy. To succeed in this area by mastering the theory of archesyllable, all achievements of linguistics, ancient manuscripts, and materials of modern languages should be studied in depth. The only way to succeed is by managing all methods of linguistics and mathematical logic. Only then will the archetype be thoroughly examined. Restoring a vowel-pair or consonant-pair extinct archetype requires etymological studies. The priority of archetype theory is that it will be proven with the help of accurate data that the origin of world languages is one. If this theory is supported by the world's scientists, it will be an outstanding discovery..

Key words: Turkic languages, archesyllable, Syllable Studies, root, vowels, consonants, prosthesis, epenthesis, metathesis, affricates.

Introduction

The scholars studying Indo-European languages concluded that in ancient times, unknown to history, there was a complex sound in the basic parent language of modern languages which performed the function of both a word and a syllable. Such sounds, which cannot be divided into vowels or consonants, were called sillabofonema. In English, "syllabema" means "syllable," and "phoneme" means "sound." In this context, it is considered a complex element used instead of each word, syllable, or phonological sound. Initially, vowels, then consonants, distinguished themselves from it.

For many years, we had another view about sillabofonema. It is beyond doubt that the phonological part, indivisible into vowels or consonants, existed in ancient times unknown to the history of Turkic language development. However, linguistic facts prove that there was a linguistic unit consisting of one vowel and one consonant. Though it is quite different in nature to be understandable, we called this linguistic unit a «sillabofonema» in the thesis «Phonologic patterns of the Turkic languages development» (Sagindikuli, 2005: 184).

Any of these linguistic units consisting of a combination of only one vowel and consonant stand out for their lexical or grammatical meaning. As it is considered the indigenous origin of roots, stems, and even affixes, we called the linguistic unit consisting of a combination of only one vowel and consonant an arch root (Sagindikuli, 2009: 379-384). An arch root is a linguistic unit like a phoneme, morpheme, word, phrase, or sentence. According to its complexity, it takes place between a phoneme and a morpheme, meaning it is more complex than a phoneme but less so than a morpheme.

The main difference of this recently known linguistic unit from the known units is that it is not so noticeable and is not easy to distinguish. Not every linguist can understand the specifics of arch roots without special training. It is very difficult to conjugate any word and divide it into arch roots, especially to find its lexical or grammatical meanings, and this is purely etymological work. Therefore, we should apply a focused study to this concept.

The following main positions in distinguishing the arch root

The researcher should take into consideration the following main positions in distinguishing the arch root, the sixth linguistic unit on the composition of words and number.

1. As there is no word which cannot be divided into phonemes (sounds), there is no root, stem and ending which cannot fall into arch roots in any language. Despite their combination arch roots consist of the combination of only one vowel and one consonant and gives lexical or grammatical meaning. If lexical and grammatical meaning is not determined, the combination of a vowel and consonant is not considered an arch root.

If the phonemes in different languages are old, the arch roots are also ancient. We are not mistaken saying that arch roots existed during the language development. In Kazakh there are some arch roots which have existed since the ancient times unknown to history. But they are only few. For example, *aq* (movement of water downstream, to move ahead without a stop), *at* (to throw), *as* (to cross the mountain, hill), *az* (to become emaciated, to weaken), *iyñ* (burrow, hole, den), *ur* (to beat, to strike), *ün* (sound, voice) and others. And also there are some words formed by the connection of two arch roots. For example, combination of the arch root *aq* in the meaning «movement of water downstream» and nominal forming arch root *m* makes the adjective *aym*. The verb *ur* in the meaning «to beat, to strike, to hit» joining with the nominal forming arch root *ıs* forms the noun *urıs*. We can consider them the traces of antiquity.

2. There are as many arch roots as consonants. Therefore dividing the word into arch roots, it is necessary to be based on the consonants. For example, according to modern linguistics the adjective *uşqır* (alert, flying, quick) is divided into two syllables (*uş+qır*), root morpheme and ending. The direct meaning of the verb *uş* is «to rise, to fly up», the figurative meaning is the adjective «alert, flying, quick», *qır* is adjective forming old suffix. From the point of arch root theory this word has three consonants. So, adjective forming old suffix *q+ır* is divided into two parts. *-ır* at the end of the word is an old suffix formed from the auxiliary verb *ur* that can be in the idioms *bas ur, qadam ur, alas ur, quraq ur, qulaş ur* and occurs together with the root. *q* is the remainder of the dead arch root. It lost its vowel during the historical development. Despite the fact that a dead root, the sound *q* is often found in the middle of a word and it is not difficult to find its vowel. It is the consonant pair of the suffix **uwq/ıq/iq* which formed the name of action. This suffix is formed in our modern language in the form *w*. That is, if earlier it was *baruwq*, now *baruw, aytuwq > aytuw, tanuwq > tanuw, januwq > januw, jayuwq > jayuw*, etc. Disintegration and elision of the arch root **uwq/ıq/iq* decided the fate of the voiceless *q*. It gradually moved into the endings with vowels at the beginning. To be more precise, changed the closed syllable *-ıp* into

-qır. If we reestablish the adjective *uŝqır* it is **uwŝ+uŝ+ur*. As the main stress falls on the arch root *uŝ*, and secondary stress falls on the arch root *ur*, the vowel *u* in the arch root *uq* disappeared by itself. As the adjective *uŝqır* is an ancient derivative, it preserved the complete form of action name.

There is additional evidence that the first two arch roots of the adjective *uŝqır* were *uŝ+uq* > *uŝ+uq*, and they were used separately. The noun *uŝiq* means *chaff of the cereal crops the result of threshing*. If so, this word has the seme «to fly». *Uŝqır, uŝiq, uŝqın* (spark, minim burning) are old derivatives of the ancient period.

3. There are some distinctive sounds which do not comply with the rule «There are as many arch roots as consonants in any word», do not take part in forming arch roots, complicate dividing the words into arch roots. They are prosthetic phonemes *j, q, k, ɣ, g, p, b, m* which are prosthetic in the final position, epenthetic in the middle and episthetic at the end. They always put between the arch roots beginning with vowels and ending with consonants, contributes to the implementation of phonological functions of vowels. Among them, the consonants *q, k, ɣ, m* sometimes have phonological functions taking part in forming arch roots, and sometimes prosthetic function. But the researcher who understands the nature of linguistic unit arch root, can overcome this difficulty.

How to define prosthetic phonemes in the words? If one of the above-mentioned prosthetic phonemes are at the beginning of the word, it should be separated from the remained part of the word. For example, *burŝaq* – *hail, atmospheric precipitation*. If the prosthetic phoneme *b* is separated from the word, the rest of the word gives the meaning of an arch root: *b+urŝaq* > *b+ur+ŝaq*.

Ur gives the meaning *to beat, to strike*, *aq* is used as *to move downstream, to move ahead without a stop*. And *ŝ* the remainder of the arch root shows the periodicity of the process. During the analysis the question «what beats constantly» arises. We start searching the morpheme with the phonemes *b* and *p* which gives the meaning «round». As the other semes of the word *burŝaq* except «round» are covered in *ur+ŝ+aq*. The word with the phoneme *p*, with the meaning «round» is *dop~top*. If to re-establish the old form: *do+ b+ur+ŝaq*. Are there any other words formed by this model? *Suw tijgen soŋ un toparŝaqtanıp qalıptı* «Slightly wet flour turned into lumps». Though the word *toparŝaq* is a dialect, it is in the sample *doburŝaq*. In this way we have shown the origin of the words *balŝiq, büldirgi* in the published article (Sagindikuli, 2005: 109).

Prosthetic, epenthetic, episthetic phonemes can be found easily in the middle of a word and highlighted. For example, the prosthetic phonemes between the arch

roots *sa+b+ın*, *sa+y+ım*, *sa+j+ın*, *kö+g+en*, *so+p+aq*, *že+m+is* are *b*, *γ*, *j*, *g*, *p*, *m*. *Sī+j+İR* – *horned cattle* – one of the main domestic animals like horses, cows, camels, sheep. This word is pronounced like *sī+y+İR* in some Turkic languages. Here we can notice correspondence of *j~γ*. Prosthetic, epenthetic, episthetic phonemes shows dialect feature and can alternate at the beginning, in the middle and at the end of the word. *Sī+j+İR* and *sī+y+İR* is one these phenomena. But mutual alternation of prosthetic phonemes does not harm to the meaning of the word.

Prosthetic, epenthetic, episthetic phonemes occur only at the end of the monosyllabic word, and among them only in the words with closed syllables. In the historic development of the language the disused arch roots beginning with a consonant and ending with a vowel are likely to add episthetic prosthetic phonemes in looking for support. For example, in Orkhon-Yenisey monuments the pair-word *žer-suw* is given as *jer-sub*. Here *b* is an episthetic prosthetic phoneme after the arch root *suw*. We can determine that *b* is a prosthetic phoneme through the other facts. For example, in the monument «Oguz-name» there is a sentence «*Etil su+y+İ aqa turur* (the Etil water flows)». And in the monument «Hibat-ul xaqajiq» we can see the lines «*Xalimlıq su +j+İN sač ol otnİ öčür* (Splashing the water of softness, choke that fire)». If we compare the variants *su+b*, *su+y*, *su+j* we can see that episthetic phonemes alternate with each other. So, dialect (regional) feature requires the prosthetic phoneme characteristic to them. Thus, there appear differences.

Ta+q – *separate, single, one*; *ta+j* – *yearling colt* (A year has passed, my colt became a yearling foal). In the monosyllabic words *taq*, *taj* the meaning «one» is given by the arch root *ta*. The meaning «one» given by the arch root *ta* can also be proved by the other linguistic facts. If that's the case, *q* and *j* are episthetic prosthetic phonemes. The function word *ta+p* formed as the result of abstractness of the numeral *ta* and gives the meanings *to a tag, just, real* and the adverb *ta+q* with the meanings *just, straight, exactly* retained episthetic prosthetic phonemes *p* and *q*. We can use *taq özi*, *tap özi* «the very».

The episthetic phoneme *p* may have been added to ancient arch roots beginning with a consonant and ending with a vowel. The words of closed syllables *ža+p*, *sa+p*, *ta+p*, *ša+p*, *qa+p*, *se+p*, *že+p*, *de+n*, *še+p*, *do+p*, *dö+p*, *to+p*, *ži+p*, *šə+p*, *tü+p* are witnesses to that. Their first parts are arch roots with their lexical meaning. Adjectives with superlative, intensifying syllables (*qİp-qİzil*, *sap-sarı*, *žap-žalañaš*, *dop-domalaq*, *qap-qara*, *sup-sur*, etc.) shows that episthetic prosthetic

phoneme *p* is more active than other prosthetic phonemes.

In conclusion, we are confident that the purposeful researcher can find prosthetic, epenthetic, episthetic consonants at the beginning, in the middle and at the end of the word.

4. In separating the roots and stems in the words of the language to arch roots it is correct to divide them from right to left, in other words from affixes to roots, because it is easy to distribute both dead and living roots in arch roots from the end to the beginning of the word and to define their grammatical meaning. Let's dismember the adjectives *as+q+ar* (*distinguished, heavenly, highest*), *as+q+aq* (*highest, distinguished, heavenly*), the adverb *as+q+an* (*very, too, particularly*) according to this rule. *Ar* in the words *alb+ar, ajd+ar, žan+ar, šin+ar, suws+ar, ast+ar*, etc., *aq* in the words *qon+aq, buwn+aq, sin+aq, urp+aq, tar+aq, sur+aq, qur+aq*, etc., *an* in the words *arm+an, orm+an, tum+an, qum+an, žap+an, šan+an, top+an, saz+an, qul+an*, etc. are formative ancient roots.

As we have said above *q* is the remainder of the arch root forming denominative action *uq/uy* (the root *u* in a modern way). As which became abstract is the verb giving the meaning «to overtake, to highlight». Thus, as there are three consonants in each of these three analyzed words, they are divided into three arch roots. According to this pattern any word in the vocabulary can be divided into arch roots. The rules of the arch root division in each language can be suggested only by the experts of that language.

5. The modern arch root patterns and their use.

5.1 Most of the arch roots consist of one vowel and one consonant and retain its ancient natural form. For example, the arch root *as* with lexical meaning which we have analyzed and the arch roots *ar, aq, an* with grammatical meaning can respond to these measures.

5.2 The vowel part of the arch root is retained and the consonant part disappears after undergoing elision. For example, Kazakh people called *blameless, honest, virginal* women as *aru*. In the ancient Turkic language *aruy~ariy* had the meaning «guiltless, virginal, clean». We can see that in ancient times Kazakh word *ar+u* consisted of two arch roots – *ar* and *uy*. Here the lexical meaning «virginal, clean» is in the arch root *ar*, and *uy* is an ancient suffix which denotes action, process. The consonant *y* in the second arch root was cut down and the word was substantivized. The vowel part joined to the first arch root. All the consonants at the end of the word are incomplete arch roots which lost their consonants. For

example, the adjective *orta* (partially filled, incomplete). The word ends in a vowel. Comparing with the phraseologisms *ortan qol* (middle finger), *ortan žilik* (femur) we can see that the word ended in *n* before. Thus, *a* is a remainder of the arch root - *an: ort+an*. *Bala (child)*, *dala* (steppe) - *balan, dalan* in the dialects, i.e. *bal+an, dal+an* etc.

5.3 On the contrary, the consonant part of the arch root is retained and the vowel part disappears after undergoing elision. *Ört* - *burning fire, flames*. From the point of the modern linguistics it is a monosyllabic word and indivisible. From the point of the arch root theory it is divided into two arch roots as there are two consonants. Though the structure of the arch root *ör* is complete, the second arch root has no vowel. We can define it according to its semantic content of the word *ört*. It is *ör ot*. In the historical development for some reasons unknown to us the consonant of the second arch root was reduced. The first arch root means «to burn sprawling, to burn intensely». If we combine the lexical meanings of two arch roots: *an expanding, increasing fire*. The ancient verb forming arch roots *uq/uy* (now suffix) can occur as *q/g* without their vowels. In general, there are many remainder or *incomplete arch roots* with the vowels underwent elision.

The incomplete arch roots which lost their vowel or consonant can occur at the beginning, in the middle and at the end of the word.

5.4 In the historical development the arch roots are divided into two parts and a vowel part retains lexical or grammatical meaning functioning as an arch root. A consonant part will become the dead element and gradually moves to the next arch root. We can see it from the next examples. In Orkhon-Yenisey manuscripts the complete form of the ending of possessive case is *-in/-in*. In the modern languages *-i* and *-i*. That is *-in/-in* is divided: *-i+n/-i+n*. Now let's decline the word *qayan* from Orkhon-Yenisey manuscripts in the third person of the possessive ending in an old and new way. *Ancient*:

A. (Nominative) *qayan + in üčün*

I. (Genitive) *qayan + in + in*

B. (Dative) *qayan + in +qa*

T. (Accusative) *qayan + in*

Zh. (Locative) *qayan + in +ta*

Sh. (Initial/original) *qayan + in +tan*

K. (Ablative) *qayan + in birlan*

As we have noticed from the table, the third person of the possessive ending

retains its complete form and grammatical meaning in combination with function words only in Nominative and Ablative cases. When nominative case did not combine with function words, it was conjugated with the form *ĩ* in the third person and lost the final phoneme *n*. Let's look at the *new* conjugation of these words.

- A. (Nominative) *qayan + ĩ*
- I. (Genitive) *qayan + ĩ + nĩŋ*
- B. (Dative) *qayan + ĩ + na*
- T. (Accusative) *qayan + ĩ + n*
- Zh. (Locative) *qayan + ĩ + na*
- Sh. (Initial/original) *qayan + ĩ + nan*
- K. (Ablative) *qayan + ĩ + men*

The table shows us these changes: 1) The complete form of the possessive ending *-in* in the third person in Nominative and Ablative cases underwent elision and disintegrated. However the incomplete arch root *ĩ* gives the grammatical meaning of the third person of possessive form ending.

2) In Ablative case the function word *birlan* became the ending *men*.

3) The dead element *n*, separated from the third person of possessive form ending, functions as an Accusative. 4) In Genitive case the dead *n* just moves slowly, in Dative, Locative and Initial/original cases it moved away the phonemes *q, t*. So in the historical development some arch roots are divided into two parts, the first vowel part still retains lexical or grammatical meaning and serves as an arch root, the second consonant part becomes a dead element and moves to the next arch root. If the researcher does not take this fact into consideration, he will not reach the goal (Sagindikuli, 2005: 172).

5.5 Both the vowel and consonant parts of some arch roots become the dead element and the first part moves to the previous, the second part moves and are assimilated with the next arch root. For example the Kazakh pair-word «*alqa-qotan*» (around a circle).

The meaning of the word in the dictionary is *around, in a circle*. Such pair words in Kazakh linguistics are called «one pair is with meaning, the other is meaningless (incomprehensible) paired word». The first part *alqa* gives the lexical meaning *crowd, meeting*.

In the pair word, the object of the study has five consonants. Therefore, it means

that this form can be divided into five arch roots. To distinguish arch roots from each other, according to the rule, we study them from the last affix to the root, dividing into groups. The last part consisting of one vowel and one consonant is **an**. This old noun forming suffix from the other parts of speech can occur in the words like *ap+an, ap+an, ur+an, at+an, sab+an, tab+an, saz+an, qaz+an, žil+an, bil+an, qul+an, mam+an, arm+an, orm+an, tum+an, dum+an, qum+an, žap+an, šap+an, bor+an, ajr+an, qir+an, qot+an, toy+an*. The next part consisting one vowel and one consonant is **ot**. It means *Burning of different materials with light and heat: wood, coal, gas, oil, etc.* The arch roots **ot** and **an** together can give the new derivative meaning: *family; motherland, homeland*. When the word forms are divided into arch roots, two or three united arch roots often give the new meanings.

So, we define that the form **qotan**, which is considered to be meaningless, has the arch root **an** with grammatical meaning and **ot** with lexical meaning. The consonant **q** in this form has no vowel element. The consonant **q** is naturally a moving phoneme. It can be moved from one root into another, from root to affix. If **q** moved, it should serve as an arch root together with the previous vowel **a**, that is, **aq**. This verb means *the flow of water downstream*. But **aq** is a polysemantic word. This word in the ancient Turkic manuscripts means not only *movement from the height to downwards* but also *movement from the bottom to the top*. For example, ai ioqary **ayar** (the moon rises) (DTS, 16). The arch root **aq** in the verb **ž+aq** also means fire inflammation, ignition. If so, we understand the set of three arch roots (**aq+ot+an**) as «flaming fire».

Then as the final vowel **a** in the word **alqa** finds its place, the consonant **q** next to it remains isolated. It is not difficult to find out that its lost vowel is **u**, because, the verbal forming suffix **uq** (now suffix **u**) was assimilated as **q** in many words. That is we understand the suffix **κ** in the middle of the word as a remainder of the suffix **uq**. In the process of analysis, the lexical and grammatical meanings of four arch roots (**uq+aq+ot+an**) have been determined and modified forms have been restored. What lexical meaning does the arch root **al** in the pair word **alqa-qotan** give?

In «Defining dictionary of the Kazakh language» **al** means *to hold, to raise; to own or possess something, to appropriate, to take possession*. These meanings do not converge with the content of the pair word **alqa-qotan**. So what is it? Perhaps finding the archroots of vowels and consonants help us to overcome the deadlock. From the beginning **a** is an archetype phoneme, and archetype of **l** is **r**. The

meaning of the reduced form **ar* in the dictionary is *human dignity or conscience*. This meaning also does not correspond to the content of the analyzed word. Let's return to the meaningful content: *around, roll*. Here is the question if there is a word with the morpheme *ar*, which gives the meaning whirl. This word is *šar* (ball) – geometric configuration obtained by rotating a circle around its diameter; the thing of this geometric figure form. Though the arch root *ar* is missing in the phraseologism *šir ajnaldī* (whirl strongly), it means to whirl without stopping. We know that compass is a device to draw a circle and the form of the circus is round. From these examples we can see that the notion round remained in the consonant *š* and its cognate affricate *ts* (*ts*). But the word *šar* with the meaning round is divided into two arch roots: *ša +ar>š+ar*. In our scientific works we have proved that the arch root *ša* gives the meaning *sun* in the world languages. In the course of historical development each of the substantial character of the arch root *ša* (sun) became individual words. One of the features of the sun is its roundedness. If so, it is natural that the form *ša* gives the meaning round. The forms *ar~er* in the ancient Turkic manuscripts are the function words which point, confirm the possibility of the thing or process. Summarizing, the first three arch roots of the pair word *alqa-qotan*: *ša +ar+uq* means *to sit round, in a circle*. In the dialects *šar* – *a machine with a rotating grinding wheel, machine sewing thread, rolling thread*. Not only meaning, but also the forms of the word in the last combination converge. In general: ** ša +ar+uq +aq+ot+an* (*alqa-qotan*) is used in the meaning *to sit around the flaming fire*.

The pair word *alqa-qotan*, whose ancient lexical meaning was defined, resembles the primitive society. The people of the primitive society were sitting around the fire, talking and having fun after a hard day of work. And that ancient word is stored in the memory of people from those times, unknown to history.

What internal and external factors were the phono-morpho-semantic changes of the analyzed word based on? 1) The final arch root *-an* is an ancient suffix which forms names from the verb and other parts of speech. *Ot* is a moving thing. It is materialized only when the suffix *-an* is added and substantivized. After the first meaning of the given pair word is out of use, the suffix assimilated with the root. We can say that it is the result of assimilation. 2) After losing its lexico-semantic meaning the arch root *aq* was divided into two parts: *a* assimilated with the previous, *q* with the next arch root. It is common to the history of arch roots. For example, the third person of possessive ending, when the complete form *-in* is divided into two, the first part – *i* continued to serve as the

third person of possessive ending, the second part *n* moved to case ending (Above-mentioned. **B.S.**). Here we can notice the influence of economizing and assimilation. 4) In the course of historical development the arch root *ar* changed into the arch root *al*. We consider it as the renovation of the old. 5) The arch root *ša* at the end which gives the meaning «round» underwent elision and was not pronounced. 6) Because of external factors the notion «around the fire» deleted from people's memory. And here we can see the specificity of compound word changes. We gave it as an example to the conclusion that «both vowel and consonant part of some arch roots (*a+q*) become the dead elements, the first part moves to the previous arch root, the second moves to the following arch root and assimilated».

5.6 Some arch roots at the beginning and at the end of the word disappear under the influence of the law of economy. But they can be restored based on the content, nature, quality, characteristic etc. For example, *leather cord of a whip, bludgeon, cudgel stalk* is called *büldirgi*. If we separate the prosthetic phoneme *-b* according to the rule, which doesn't form an arch root, there is a new word *ildirgi*. If we compare it with the words like *közgeldek* (a small wooden bowl), *közildirik* (eyeglasses), we see that it was used permanently in ancient times. To the question what *ildirgi*? We can answer as *sap ildirgi*. The notion «handle of the whip» is in the arch root *sa* which has undergone elision. Prosthetic phoneme *b~p* in the first arch root has the form *sap*, in the second has the form *büldirgi*. One more example, soil mixed with water is called *balšiq* (mud). As usual, we exclude the prosthetic phoneme *b*: *alšiq* means something that makes soaked, wet. It is water. If we return, it is *su+b+alšiq*. In Orkhon-Yenisey monuments *sub* was used instead of water. In this way we can restore separate phonemes and syllables. In general, to understand the arch root inherently, it is necessary to learn all the progressive methods and ways in linguistics. Only in the case of complex and beneficial use of all Etymology principles we can reveal the secrets of the arch root.

In the course of development the vowels and consonants at the end of the word, the arch roots consisting of the combination of one vowel and one consonant can undergo elision and disappear. The words *qoj+un*, *tör+ün*, *bar+ün*, *qos+ün*, *jar+ün* in the ancient Turkic manuscripts have the forms *qoj* (*a sheep*), *tör* (*the seat of honor*), *bar* (*have*), *qos* (*dwelling or paired*) in modern Kazakh. The dropped elements at the end of the word are determined by the historical-comparative method and restored (Sagindikuli 2009: 379-384).

5.7 When the arch root ending in a vowel is combined with the arch root ending in a consonant, they form a closed syllable and one of the two vowels is not pronounced. For example, after combination of the arch roots *qa* and *at* there is a morpheme *qat* (*qabat*, *qatpar*). In *qaat* we do not pronounce double *a*. If there is an epithetic prosthetic phoneme between these arch roots, the form *qabat* (*a layer*) is detected. In some of the examples one vowel moves the second vowel, in the others both vowels are preserved with the help of epenthetic phoneme.

This phenomenon is also noticeable when the words come from other languages. For example, the word *sayat* (timekeeping) from Arabic, *nahan* (a big giant fish) from Persian are easily divided into two arch roots (*sa+y+at*, *na+h+an*). When the prosthetic phonemes *y*, *h* between the arch roots are omitted, the words *sāt* (moment), *nān* (very big) are formed. In the process of further assimilation, we can see that one of the vowels undergoes elision. On the basis of this conformity some closed syllables can be divided into two arch roots. For example the verbs *žaq* (to light a fire), *žan* (to burn) can be divided into the arch roots *ž+a+aq*, *ž+a+an*. Now we pay attention to the meanings of separated arch roots. *aq* means that a certain action, process or movement has been realized, *an* means that this action, process or movement becomes a permanent phenomenon. *ža* which is common to them seems to have no meaning. But the verbs *žaq*, *žan* has the seme *ot*. The arch root *ža* gives this seme. In fact *ta*, the old form of *ža*, gives the lexical meaning «fire». In the ancient Turkic manuscripts *ta+m+uq* (DTC, 531) (hell, burning fire) conveys the notion «fire» and *tamdur* is *to set fire* (DTC, 530). Therefore, correspondence of *t~ž*: *ta* and *ža* are ancient and new variants. Division closed syllables into two arch roots is also one of the ways to define arch roots.

6. Knowledge of the rules of phoneme combination facilitates to distinguish arch roots. For example, sonorant *r*, *l*, *n*, *ŋ* in Turkic languages never combined with the following vowels and give meaning. That is, the arch roots *ra*, *ry*, *ri*, *la*, *lu*, *li*, *na*, *nu*, *ni*, *ŋa*, *ŋu*, *ŋi* are not formed. The sonorant sounds can combine and form arch roots only with the previous vowels: *bu+y+an+a*, *b+it+ir+a*, *ž+or+iq*, *t+ur+aq*, etc. If there are sonorant sounds *r*, *l*, *n*, *ŋ* in the word, it would be correct to accept the neighbouring vowels as a pair of the next arch root: *r+a*, *r+y*, *r+i*, *l+a*, *l+u*, *l+i*, *n+a*, *n+u*, *n+i*, *ŋ+a*, *ŋ+u*, *ŋ+i* etc.

7. In the unknown periods to history of the Turkic languages development there were no front vowels and voiced consonants. We can define it comparing hard and soft roots of the same variants. For example, in Kazakh there are lots of synonymous words with different forms like *äže~aža*, *äžim~ažim*, *älemiš~alamiš*,

äreğigek~arayıraq, bəri~bari, döñgelek~doñyalaq, žüdeu~žadaw, zeñgir~zañyar, käni~qani, kewdire~qawdıra, käri~qari, küldire~qoldıra, köl~qol, ežirej~ožiraj, eresen~orasan, ülkej~ulyaj, edirej~odiraj which consist of only soft (front) or only hard vowels. We know from the history that there were no words consisting of soft (front) vowels. If we exclude the borrowed words from languages of other system and select the words consisting of soft (front) vowels in Turkic languages, we can find their hard variants. For example, the variants which are not found in the Kazakh literary language occur in the dialects: **äreñ** – in the southern dialect, in the Urals – **arañ**, and **müñi, šäli, šil** – in the eastern dialects **muži, salı, šil** and also in the names of the land, people. For example, **örkeš** is person's name **Orqašbaj**, etc.

Sometimes new words appear with lexical meaning from the soft and hard equivalent word variants: **ana** – a mother, **ene** – mother-in-law (wife's or husband's mother), **adıraj** – to stare wide-eyed, **edirej** – to watch with eyes filled with anger or fear, **soraj** – to rise, lengthen, protrude upward, to stick out, **serej** – to lie stretched, to stretch oneself, etc. Though they semantic colour, these variants do not lose their common sense. The hard variants are considered to be the first.

Many words, consisting of soft vowels in Kazakh, consist of hard vowels in the other Turkic languages: **äreñ** is **arañ** in Kırğız, **bütün** is **butun** in Uzbek, **er** is **ar** in Chuvash, **kümis, min** (verb) is **kumus, min** (verb) in Sary Uıgur, **til** is **dil** in Tofa, etc. The ancient Turkic manuscripts, proverbs and sayings, phraseologisms, the lexemes embedded in other languages, and other sources of information can help to find the variants with hard vowels of the words with soft vowels. In different languages the soft variants had their hard variants in ancient times.

In conclusion we say that only the words consisting of hard vowels should be divided into arch roots. It is more difficult to divide the words consisting of soft vowels than the words with hard vowels. It would be correct if we first find the variants with hard vowels of the words with soft vowels and then divide them into arch roots.

Usually, lexical meanings of hard variants grow dim and become archaism. But the soft variants of them retain lexical meaning and help us to find out their meaning. For example, the word **qujqa** – scorched skin of slaughtered livestock. The soft variant of this word is **küjgen** *teri-burnt skin*. Here we notice **q~k, u~ü, q~y, a~e** correspondence of the variants and that the phoneme **n** underwent elision, and also the soft variant is clarifying the meaning of the hard variant. It means

that the words consisting of only soft vowels are not outside the research work.

8. Interjections and imitative words are grammatical categories different from other parts of speech, with their special linguistic nature and with the principles characteristic to them. Therefore they cannot be the object of root study like the borrowed words. Borrowed words, interjections and imitative words should be known as a sphere with its established theory. But when the new words from the interjections and imitative words are formed the arch root theory set to work and helps to find out their composition and structure.

9. A speaker wishes the language elements were easy to pronounce, not to have difficulty with vocal organs. Economy (Saving) also submits to this law. The end result in the process of economy is the reduction of a certain phoneme, syllable, word and even a sentence. Especially the disappearance of a phoneme or syllable as the result of elision is important for root-study. One of the main aims of arch root-study is achieved when that lost phoneme or syllable is restored. By the law of economy the reduction of the phoneme or syllable can occur at the beginning, middle and end of the word. As the result the form of the word changes beyond recognition. For example, in the Middle ages the notion «poison» in «Qutadgu bilik» monument was given by the word *urayun*. After the first syllable was omitted the form *ayun* could give that meaning. After the final phoneme *n* fell it was *ayu*, and when its first syllable underwent elision the modern form *u* was formed. Then the form *urayun* and *u* are so unlike. Here's another example. *jalbiryaq* a tree leaf (DTC, 228), *japuryaq* a leaf, petal (MK III 67), *japirayaq* body of air power, gas exchange and photosynthesis of plants in the form of a thin, green plate. Comparing these forms we notice such correspondences: *j~ž*, *l~Ø*, *b~p*, *u~i*, *y~Ø*. The correspondence of *j~ž* shows the difference between the Oguz and Kipchak languages, *u~i* shows that the process that labial phoneme *u* became not labialized *i* existed in the period of Orkhon-Yenisey monuments. Now the phonemes *l* and *y* excluded from the word, *b* and *p* alternate with each other freely. And now we restore the old form: **žalp+ur+(u)y+aq*. In Kazakh: *žalp+uryaq* (waving, swaying thing). The adjective *jalbiryaq* in modern Kazakh *dangling, hanging thing*. It is the word derived from the form **žalp+ur+(u)y+aq*. Though it is a derivative, it conveys the meaning of the word *japirayaq*.

From these two examples we can clarify some features of the meaning and form. In the first word despite the form change the meaning remained. The meaning of the second word became dim. We know that it is *dangling, hanging thing* only comparing it with the materials of manuscripts. But not all the words occur in the

manuscripts. How can we restore the phonemes and syllables disappeared by the law of economy? We can give the answer only when we learn all the principles of economy.

Knowledge of the principles and positions of the law of economy comes only by practice. In this regard, I want to share my experience, the results of the research. In Kazakh the combinations **aw** or **wa** often occur in the middle and at the end of the word. For example, **aw** in the middle of the word: *t+aw+iq*, *s+aw+at*, *q+aw+aq*, *d+aw+il*, *s+aw+iñ*, *q+aw+iž*, *ž+ay+iž*, *s+aw+işqan*, *bal+aw+sa*, *q+aw+iřsñ*, *q+aw+iñ*, *q+aw+ya*, *ž+aw+iñ*, etc. At the end of the word: *buz+aw*, *ž+aw*, *s+aw*, *t+aw*, *q+aw*, *b+ay*, *at+aw*, *ot+aw*, *ož+aw*, *aq+aw*, *žal+aw*, *šil+aw*, *bul+aw*, *žam+aw*, *tim+aw*, *tan+aw*, *zar+aw*, *qyr+aw*, *sur+aw*, *žas+aw*, *tus+aw*, *ast+aw*, *qorq+aw*, *arq+aw*, *nusq+aw*, etc. And also **wa** in the middle of the word: *s+wa+t*, *s+wa+jt*, *s+wa+r*, *bel+wa+r*, etc. at the end of the word: *ž+wa*, *äž+wa*, *al+wa*, *na+wa*, *da+wa*, etc. In the Turkic languages the combination of the phonemes **wa** is rare than **wa**.

The combinations **aw**, **wa** can never be an arch root, because the voiced consonant **y** between these combinations was omitted. Previously they have always pronounced as **ayu**, **uya**. It is not difficult to prove that by comparing the parallels: *buzayu* ~ *buzaw* (a calf), *tayyuq~tawiq* (a hen), *qayun~qawñ* (a melon), *suyar~swar* (to water), *qirayu~qiraw* (frost). That is in the middle of the word **wa** and **uya**; **aw** and **ayu** are always equal. But at the end of the word they are restored in the model **ayun** ~ **ayñ**, **uyan**. Why?

In the ancient, unknown to the history, periods the vocabulary of the parent language of the Turkic languages was poor and its grammatical structure was not developed (Baskakov, 1962: 106). The genera Turkic forms ***an**, ***un**, ***in** were used as nominatives. So the noun, adjective and numeral which form the basic vocabulary ended with the phoneme **n**. This is confirmed by many linguistic factors. One of the words ancient from ancient times is **alpawit** (big, giant). In the Turkic manuscripts this word occurs in the forms **alp+ayun**, **alp+ayut**: **alp+ay+un** in the singular, **alp+ay+ut** in the plural. In the Ogyz languages **n** is more subject to elision at the end of the word. In Orkhon-Yenisey monuments **alp+ay+u** is a hero, a strong man. In Kazakh the form **ayun** is omitted: **alp** (too big, giant person). If we compare the form **alp+ayut** in ancient Turkic with the form **alp+awut** in Kazakh, we can see that the phoneme **y** underwent elision, and epenthetic vowel **ï** intervenes between the phonemes **u** and **t**. On this basis we can restore the word **žiraw** to the form **žirayun**. And we understand it as *a*

talented representative of a certain genre of Kazakh historical poetry. An example to the combination *wa* is *žwa* – *wild leek*. According to the theory, *wa* < **uyan*. We can confirm this with the help of the form *soyan* *onion* in the ancient Turkic manuscripts (DTS, 507). *s~ž* are the consonants with genesis. *belwar* < *beluyar* < *belbuyar* is restored in this form. That is *belwar* – *waist, girdling place of the body*.

Language factors indicate that any vowel and consonant at the beginning of the word can be omitted. But in the most ancient words mostly the phonemes *t* and *s* were omitted. The phonemes *q, ɣ, k, g* are considered to undergo elision often in the middle and at the end of the word. The sonorants *l, r, ŋ, n* are the phonemes which quickly influenced by the law of economy. To find saved phonemes is one of the main tasks of etymologists.

10. One of the main tasks of specialists in arch root is to learn assimilation, shifting, alternation metathesis in the Turkic languages properly. The morphologic process where the meanings of the morphemes in the words are eliminated, they are assimilated and as the result the words can not be divided into morphemes is called *assimilation*. For example, the verb *zdegi apar* in our language is understood as an individual word. It has four lexical meanings. 1) *to carry something from one place to another, to deliver*; 2) *to take away, to bring*; 3) *to lead, to develop*; 4) *to put near, to bring closer*. If we divide this word into the arch roots *ap+ar*, both of them do not give meaning. If we consider it not to be a nominative, but an assimilated word we have to restore its structure. *Apar* – *alip bar*. This is the assimilation of the polysemantic verb *al*, participle ending *ip* and the auxiliary verb *bar* which lost their meaning. We can comprehend that first the vowel of the participle *i* weakened and then the sonorant *l* underwent elision: *ap bar* > *appar*. The voiceless *p* turns the sonorant *b* into voiceless consonant, and disappears: *ap par* > *apar*. So, not the word, *apar* but the combination *alip bar* should be divided into arch roots.

In the course of language development the phenomenon that one of the morphemic elements of the word moves to another, the joint and relationship of the morphemes changes is called shifting. Shifting mostly occurs between two roots, between root and suffix, root and ending, two suffixes, suffix and ending. It is impossible to comprehend arch roots if you do not define the moved phonemes.

The suffixes and endings beginning with the phonemes *q, k, ɣ, g* appeared as the result of shifting. For example, (*q+aq*) (*-k+ek, -ɣ+aq, -g+ek*), (*-q+ir*) (*-ɣ+ir, -k+ir, -g+ir*), (*-q+ar*) (*-ɣ+ar, -k+er, -g+er*), (*-ɣ+an*) (*-q+an, -k+en, -g+en*), (*-q+aj*) (*-ɣ+aj,*

-k+ej, -g+ej), -q+anaq (-y+anaq, -g+enek), -q+aš (-y+aš, -k+eš, -g+eš), -q+il (-y+il, -k+il, -g+il), -q+in (-y+in, -k+in, -g+in), -q+ iš (-y+iš, -k+iš, -g+iš), -q+i (-y+i, -k+i, -g+i) and other suffixes, the ending of the Dative case *-y+a (-q+a, -k+e, -g+e)*, in short all the suffixes beginning with *q, k, y, g* is also the result of shifting. Despite the smaller number the phonemes *t, s, d* moved to the affixes. This phenomenon is particularly noticeable in borrowed words: *bost+an+dīq > bos+tandīq, dost+iq > dos+t+iq > dos+tīq, qast+ iq > qas+t + iq > qas+tīq* etc.

Now we will analyze the noun forming suffixes *-q+i (-y+i, -k+i, -g+i)* whose etymology is considered the most difficult. *žonyi* – *the tool to whittle wood, smoothing plane; uryi* – *an ancient stone tool for threshing*. First the with the help of the suffixes *-uq(-uy, -ük, -üg)* of the verbs *žon, ur* nominal action was formed: *žon + uy* (now *žon +u*), *ur +uy* (now *ur +u*). Then the noun forming suffix *-in* was added. In this case we can restore the first archetypes **žon+ug+in, *ur +uy+in*. Development pattern: **žon+uy+in > žon+y+in > žon+yin > žon+yī; *ur +uy+in > ur +y+in > ur +yin > ur +yī*. The vowel of the arch root *uy* disappeared because of the absence of stress, and after the phoneme *n* of the arch root *-in* underwent elision, *y* and *i* were assimilated. So, the phenomena like shifting and assimilation are involved in the formation of this suffix. We can notice the shifting from one suffix to another from this description. The relative forming suffix *-q+i (-y+i, -k+i, -g+i)* was also formed under the influence of this law. Analysing this way we can find out the history of moved phonemes.

The process of displacement of some consonants in the word and their giving way to sonorant consonants is called alternation. The most active displacing phonemes are the sonorants *j, n, l*; especially the sonorant *j* moves away any vowel at the beginning, in the middle and at the end of the word and stands in their place. We can see this by comparing the parallels *sözle~söjle (speak), ög~oj, god~qoj (sheep), qutad~qutaj, qanda~qajda, üb~üj, sabra~sajra, tügün~tüjin* etc. And also *šajqaluw~najqaluw, tiiyiz~niyiz, taq~naq*, names of people *Žüsip~Nüsip, Žaqip~ Naqip*, and other parallels show the preemptive function of the sonorant *n*. Not everyone considers that the form *-na* formed by displacing *q* in the dative case, *-ni* formed by displacing the phonemes *t, d* in the accusative case, *nan* formed by displacing the phonemes *t, d* in the original case are the result of the phenomenon of alternation.

The sonorant *l* also has the preemptive function at the beginning of the word. In the Turkic-Mongolian languages the plural meaning is mostly in the phoneme *t*. But as *t* is displaced by the sonorant *l*, the plural ending *-c* was formed. All the

endings beginning with *l* were in this position. Not taking this phenomenon into consideration caused to recognize **-lar* as an arch root by many turkologists. *taya~nayaşı* is one word. Its evolution of development is described in our monographs. To avoid such mistakes we should take into consideration this phenomenon.

Changing the places of phonemes in a word is called metathesis. In some Turkic languages the word *žanbur* (rain) in Kazakh is pronounced as *jaymur ~jamyur*. The root (the verb *jay*) gives the lexical meaning in the first word and in the next word the form *jam* has no meaning. If the researcher does not pay attention to metathesis, he will get confused.

There are adjacent phonemes which change places and also there are consonants change places inserting vowels between them: *qolyap~qolbaq* (mittens), *žalaŋaš~žanalaš* (bare), *ajnaluw~ajlanuw* (whirl), *selsoq~selqos* (indifferent) and others.

Not only adjacent vowels but also an adjacent vowel and consonant can change places: *es+it~es+ti* (hear), *sil+ik~sil+ki* (shake), *siŋ+il~siŋ+li* (younger sister), *žu+maq~uš+paq* (paradise), *žar+iq+šaq~žar+ɣi+šaq* (crack) etc.

Changing places can take place when the phonemes are not close: «The Latin word **pa+r+avo+l+a** were changed into **pa+l+av+r+a** in Spanish (Khasenov, 1996: 77). That is the phonemes **r** and **l** changed places from a distance. The vowels can also change places through one vowel and consonant: **tarbayaj+ta>tarbayataj**. The Kazakh pronouns in Dative case *ma+y+a+n* (to me), *sa+y+a+n* (to you), *o+y+a+n* (to him/her) belong to this group. Their ancient forms are **manya**, **sanya**, **anya**. Here a phoneme and syllable change places. In short, metathesis is important in arch root study.

11. The researcher, who knows the history of all vowels and consonants in the Turkic languages and their evolution of development, can define the roots (archetypes) of ancient words in the basic vocabulary of the language. In other words, it is to rely on the mathematical logic.

Each vowel or consonant has its origin. We defined them scientifically in our monograph (Baskakov, 1962: 106). For example, how can we learn the origin of the voiced consonant **d**? The phonetic variants as *tize~dize* (knee), *tuz~duz* (salt) make the correspondence **t~d**. The lexical meanings of these words are equal. So, one of the variants appeared before, the other later. We mentioned above that the words with soft vowels came from the archetypes with hard vowels. Hard vowels combined only with voiceless consonants. There were no soft vowels. If so, the

origin of **d** is **t**. But we have to know the origin of the voiceless consonant **t**. This time the parallels like *sıçqan~tışqan* (mouse), *sajaz~tajaz* (shallow), *soyım~toyum* (the livestock for slaughter) (DTS, 571) can help us. Why do the variants **s** and **t** give only one lexical meaning? Moreover, **s** and **t** are not homogeneous and can not change each other in any position like **t** and **d**. We know from the history of languages that old phonemes and affricates are more complex than new ones. If you look at the affricate **ts** (**ts**), we notice that the phonemes **t** and **s** were assimilated. The parallels above suppose that they appeared as the result of the division of the affricate **ts**: **t~s**.

To know about this process we have to look at the history of development of the affricate **ts**(**ts**). At first the second part of the affricate **ts** (**ts**) was reduced. Little by and little it gave place to the prosthetic, epenthetic, epithetic phoneme **h**. The development scheme: **ts>ts^h>t^sh>t^oh>th**. The second element in the affricate is reduced and then the prosthetic phoneme **h** take the place of the weakened phoneme **s**. When **s** undergoes elision, the combination **th** appeared. The language development, formation of each territorial district, tribe is different. Some parts retained the affricate **ts**(**ts**), the others used the combination of **th**. Later the combination of the phonemes **th** changed. **h** underwent elision and disappeared: **th>th>th^o>m^ho>m^oo>ø>t**. If we utter the affricates aloud the sound **t** sticks to the palate. Freed from the affricate **t** is pronounced closer, without sticking to the palate.

Now we return to the parallels *sıçqan~tışqan* (mouse), *sajaz~tajaz* (shallow), *soyım~toyum* (the livestock for slaughter). We know that the origin of the voiceless consonant **t** is the affricate **ts**(**ts**) from the research. The consonant **s** became an individual phoneme after the first element **t** of the affricate **ts**(**ts**) underwent elision. Its origin is also **ts**(**ts**). Disappearance of the first element of all affricates were realized thousands of years after the phoneme **t** was formed. So, for many years the correspondences **ts**(**ts**)~**th**~**t** existed simultaneously.

There are some ways to find unknown numbers by the known numbers in mathematics. A simple equation $x+5=12$ can help us to find an archetype. To check the task $x=12-5=7$ we use $x=7$: $7+5=12$. We can use this way to define an arch root. The origin of the phoneme **t** is the combination **th**, from the affricate **ts**(**ts**), the origin of the phoneme **s** is the affricate **ts**(**ts**).

Now we make the scheme of the periods of development with the help of the mathematical logic.

I. ts(içqan)~ts(işqan), ts(ajaz)~ts(ajaz), ts(oçım)~ ts(oqum)

II. *ts(ičqan)~th(išqan)*, *ts(aiaz)~th(aiaz)*, *ts(oyım)~th(oqum)*

III. *ts(ichqan)~tišqan*, *ts(aiaz)~taiaz*, *ts(oyım)~toqum*

IV. *sičqan~tišqan*, *sajaz~tajaz*, *soyım~toqum*.

So, the correspondences **ts(ts)~th~t** and **ts(ts)~s** appeared in the language. If we look at the development scheme the affricate **ts(ts)** does not divide into **t** and **s** at once. We understand that the correspondence appears passing through different periods. These changes are considered equal: **ts(ts)=th**, **ts(ts)=s**, **th=t**, **ts(ts)=th=t**. Development directions: **ts>th**, **ts>th>t**, **ts>s**. The direction of restoration: **t<th<ts**; **s<ts**. According to the mathematical logic, we try to find the initial form by changing the equal elements. For example we find the origin of the voiced consonant **d** in this way.

I. *tize~dize*, *tuz~duz*

II. *th(ize)~tize*, *th(uz)~tuz*

III. *ts(ize)~th(ize)*, *ts(uz)~th(uz)*

IV. *ts(ize)* *ts(uz)* i.e.: **d<t<th<ts(ts)**.

We can show you the development scheme of the vowels and consonants without reporting the history. The direction from new to ancient:

z<dz<ts(ts)<*T [S/Š]

š<tš(ch)<*T[S/Š]

ž<dž<tš(ch)<*T[S/Š]

c<ts(ts)<T[S/Š]

All of them, especially the voiceless **t**, **s**, **š** and voiced **d**, **z**, **ž** appeared after the division of affricates. Now we describe the origin of the sonorants.

m<*N

ŋ<*N

l<*R

Both of the sonorants appeared from the clearly pronounced vowels, without noise:

j<*J

ũ <*U

In Kazakh the clearly pronounced vowels **ij**, **uw** disappeared. Instead, the prosthetic, epenthetic, episthetic phonemes **ı**, **i**, **u**, **ü** combined, and the combinations, diphthongs **j**, **ij**, **uw**, **üuw** appeared. After the sonorant **j** appeared it was not changed. But the sonorant **u** continued developing. As the result the phonemes **p**, **b** in the Turkic languages and the phonemes **f**, **v** in other languages appeared. Development scheme:

$$\mathbf{b} < \mathbf{p} < \overset{f}{\underset{p}{\mathring{u}}[\quad]} < \mathring{\mathbf{u}} < *U$$

$$\mathbf{p} < \overset{f}{\underset{p}{\mathring{u}}[\quad]} < \mathring{\mathbf{u}} < *U$$

And in the Turkic languages the guttural voiceless phonemes **h**, **x** occur. Their archetype is ***h**. It can also be the archetype of the phonemes **q**, **k**, **ɣ**, **g**. As the complex ***h** is the archetype of some phonemes it is marked with **h₁**, **h₂**, **h₃**, **h₄**.

Then:

$$\mathbf{x} < *h_1$$

$$\mathbf{h} < *h_2$$

$$\mathbf{k} < *h_3$$

$$\mathbf{q} < *h_4$$

The archetype ***h** is only voiceless, in the Turkic languages it became voiced **h**.

$$\mathbf{g} < \mathbf{k} < *h_3$$

$$\mathbf{ɣ} < \mathbf{q} < *h_4$$

So in the Turkic languages there are 7 voiceless, 7 voiced, 7 sonorant, in general, 21 consonants.

voiceless – **t, s, š, q, k, p, x**.

voiced – **d, z, ž, ɣ, g, b, h**.

sonorant – **m, n, ŋ, r, l, ũ, j**.

The consonants and vowels in the language develop 1) phonologically or 2) phonetically. For example, the division of the affricates **ts**, **č**, and appearance of the phonemes **t, s, š, d, z, ž** is a natural phonologic way. But the voiced consonants formed phonetically, as the result of the integration of phonemes. The formation of **m** from **n** is a phonologic way, its correspondence with **b** is a phonetic way.

Together with consonants vowels also were developing, changing and restoring in the history. The archetypes of the vowels:

$$1. \mathring{a} < *A$$

$$2. e < \overset{ij}{\mathring{a}} < *ij a; e < ij; e < *a.$$

$$3. u < *U.$$

$$4. \mathring{u} < u < *U;$$

5. $o < ua$; $o < u$; $o < a$.
6. $ö < uä$; $ö < o$.
7. $ı < u < *U$; $ı < ij$; $ı < u$.
8. $i < ij$; $i < i$; $i < ü$.

The archetypes of the consonants $*T[S/\check{S}]$, $*R$, $*h$, $*N$. The archetypes of the vowels - $*A$, $*U$, $*İ$. The affricates **ts**, **č**, originated from hypothetical complex affricates $*T[S/\check{S}]$, can be considered archetypes as they are the phonemes that carry functional service. In fact all the vowels and consonants of the Turkic languages come from these archetypes.

Now we analyse a word putting the original forms of new phonemes into their places. The cross wood on the floor, lower part of the door in the Kazakh houses is called **tabaldırq** (threshold). The objective concept of this ancient word is known, but the lexical meaning is not so clear. And we can not say the reason of its naming. Not everyone can say anything about the ancient meaning of this lexeme. This word has no soft vowels, it has only hard vowels. But two phonemes **b**, **d** are voiced. Their origins and voiceless pairs are **p**, **t**. The ancient form of **ı** is **u**. If we put these ancient phonemes, everything will be in its places: the word combination **tapal turq** appears. The synonym of the adjective **tapal** «low» is used in the dialects. We can see that the word **turq** means «set up small plank», together: *set up small low plank*. It is true and reasonable. To know the etymology of phonemes gives such a good result.

12. There is one more problematic language phenomenon for a researcher of arch root study and an etymologist. It is the remnants of internal flexion, changed beyond recognition in the word and have undistinguished features. In ancient times internal flexion occurred in all world languages and eventually disappeared. In Hamit-Semitic languages about 20-25 percent, in Indo-European languages about 10-15 percent, and in Turkic languages only 3-5 percent remained. Therefore, the turkologists do not often pay attention to internal flexion.

Internal flexion is a linguistic way of changing words lexically, lexico-grammatically and grammatically. The phonemes **a** and **u** make the difference in lexical meaning of the Arabic words **zalm** (insidious), **zulim** (wicked). The Kazakh language also has such situations. The lexical meaning of the words *astı* (under) and *üstı* (on) is made by the phonemes **a** and **ü**. We have the phonetic variants **zabır~zäbir** in our language. The word **ozbir** (usurper) is formed from the hard variant of these words by internal flexion and turned the nouns **zabır~zäbir** into adjective. In other words, it changes the lexico-grammatical

form. The grammatical meaning of the auxiliary verbs **at** (köbik attı (to foam), bürşik attı (to bud)), **et** in our language is superior than the lexical meaning. When these auxiliary verbs became the suffixes **-ta/-te**, **-da/-de** by internal flexion, they continue their grammatical function. The functions of **at~ta**, **et~te** are equal. The verb suffixes **-uq/-uy** denote action, shifting, the suffixes **-aq/-ek** denote the direction of the action. The phonemes **a** and **u** form the semantic change. Now we give one more example to internal flexion.

The word **altan** in Mongolian means «gold». We divide it into arch roots **al+ta+an**. **Al** in the meaning «scarlet». **ta** is the root of the words «tas»- «stone», «tauw» - «mountain», the meaning is *stone*. **an** is a noun forming ancient suffix. Unpolished, natural precious stone is called **altan** by Turkic and Mongolian people. After processing and making it for use, it was called **altun**. As the result of changing **uw** into **u**, later into **ı** in our language the form **altun** appeared. There were earrings, bracelets, rings and other things made of altun (gold). Using internal flexion our ancestors called it **altijn**. **Altijn** things were sold to European people. So, Europeans use the word **altijn** for gold. Then the phonemes **a**, **u**, **ij** make the lexical differences of the words **altan** (natural stone), **altun** (processed stone), **altijn** (golden thing). You can find the details in Zhunisbaeva Zhadyra Kabylykzy's dissertation for the degree of Candidate of Philological Sciences on the theme «The remnants of internal flexion in the Turkic languages» (2003).

13. Not only Turkic languages but all world languages have the same origin. The way to disclose this fact and to communicate to people is the way of finding arch roots. Let's prove that some words are common to all world languages using the above knowledge. The word «žol» with the meaning «path» is **jol** in Oguz, Karluk, **džol ~žol** in Kipchak, **tjol~djol** in Altaic, Chulym, **čol** in Tuvinian, Khakass, Shor, **dzol~zol** in Karachai, Balkar, **suol** in Yakut, **sul** in Chuvash. So, this forms correspondence **j~dž~ž~tj~dj~dz~z~s~s**. The first phoneme changed and the other two phonemes did not change so much. In the correspondence there are combinations of the phonemes **tj~dj** which formed from the affricates **tš(ch)**, **dž**, **dz** and **tš(ch)**. It shows that this word had affricates and the phonemes **t**, **d** in some periods. In Kyrgyz the word «žoldas» (a friend) is «žora». In our language we have the pair word «žora-žoldas». This example proves that the sonorant **l** was pronounced as **r**.

Now let us pay attention to the languages of other structures, different from the system Turkic languages. The Russian word **dor+oga** gives the meaning «road, way». **Dor** and **žol** are homogeneous, because **d** is found in the affricate **dž** in

Kipchak. The archetype of **l** is ***r**. The Arabic word **tar+ijx** (history)– *fact, truth, the origin, development and way of life or society*. In Sufism **tar +ijqat** is *a way*. In English it is **his+tor+i**, in Russian **is+tor+ia**.

English and Russian are the representatives of Indo-European languages, Arabic is the representative of Hamit-Semite languages. In Turkology it has been proved that the correspondences **tš(ch)~dž~ž~t~d** and **a~o**, **r~l** have the same genesis. Undoubtedly, the words (**žol~žor~dor~tar~tor**), similar in their meaning, are archetypes. Once this word was in all people's lexicon. We have demonstrated that the word **kün (the sun)** occurs in all world languages in a certain form. We would define that thousands of words are common to us, if all linguists (in spite of nationality) take part in studying the theory of arch roots.

Here is another example. We divide the Kazakh word **qart** – *an old, elderly man* into arch roots **q+ar+t**. The arch root **ar** is found in Russian word **st+ar+ik**. In English and German two arch roots –**ar** and incomplete **t** which has lost its vowel. In English **ol+d**, in German **al+t**. German is closer to Turkic than English: the phonemes **a** and **t** are the same. It is easy to find the origin of **l** on the basis of the correspondence **l~r**: ***ar+t~r+art**. English and German are kindred languages. On the basis of the correspondences **o~a**, **d~t old** becomes ***art**. So, the word **qart** is common at least to the Indo-European and Turkic languages.

Mostly consonants saved lexical and grammatical meanings of arch roots of the old days. Vowels changed thousands of time in the course of historical development. For this reason we rely on the consonants in division to arch roots.

If we compare the Kazakh words **žaq** (to light a fire), **žan** (to burn), **žalm** (fire flame) with the Russian words **zhara** (hot, burning), **zharit** (to fry), **zharko** (hot), **zhguchi** (burning), **ozhog** (burn, scald), **pozhar** (fire), **szhech** (to burn), we can see that the consonant **zh** retained the seme of the arch root **ot**. The correspondence **t~ž** in the words like **talpaq~žalpaq** can be found in the languages. The arch root **ot** is **at>ataš** in Persian. This word also was common to the Indo-European and Turkic languages in old days. This interconnection came to these days by the correspondence **t~ž**.

One of the most ancient phonemes is the consonant **r** can generalize the forms and meanings of hundreds of words in Kazakh and Russian. For example, *pervy~birirnši* (the first), *chetyre~tört*(four), *sorok~qırıq* (forty), *sery~sur* (grey), *vor~urı* (thief), *seredina~orta*(middle), *sertse~žürek* (heart), *bryzgat~bürkü* (to splash), *prygat~ıryuw* (to jump), *povorot~burılıs* (turning), *griaz~kir* (dirt), *cherny~qara* (black), *ris~küriš* (rice), *krasny~qırmızı* (red), etc. Some words have

common two consonants and meaning. For example, the Russian word **oblako** (cloud) and the Kazakh word **bult** have common two consonants (**b** and **l**), two consonants of the Arabic word **zulmat** «evil» are common to the phonemes **z**, **l** in the Russian lexeme **zlo**. And there are words with common three consonants, though the languages have different systems. The Russian word **zhaloba** (complaint) and the Kazakh word **žalbarınuw** (to beg) have common phonemes **ž**, **l**, **b**, the word **korotki** (short) and **qortıq** have the same meaning by common consonants **q~k**, **r**, **t**. We can continue this list.

We mainly use Kazakh, Russian parallels as we know Russian better than other foreign languages. If English linguists study the arch root they would find English-Kazakh, German linguists would find German-Kazakh, Chinese linguists would find Chinese-Kazakh parallels quickly. The linguists of different languages should participate in defining the relationship of world languages.

14. Where does the theory of arch roots originate? It originates from the Koran, Allah's word. In the 59th verse of the surah «Agraph» it is said: «On my oath, we sent Noah to his community as a prophet». In the 64th verse of this surah the story ends like this: «Then (his community) made him a liar. Then we rescued him and people with him (addressed/turned to him) in the boat, we drowned the people who said that our verses are lies. Because they were ignorant and blind».

During the tsarist government and when Islam was not divided the scholars who studied in the major religious centres like Bukhara would describe the case in this way. The content of the story we remember from childhood concerning the language:

Adam and Eve spoke the language of angels as they lived in Paradise for a long time. Their descendants also speak this language. One day people became more and more on the earth. But they denied and did not recognize the Creator and became impious. By God's power meteorite falls to earth and rotates it 180 degrees. The sun rises from the west. So, the first signs of the day of judgment appear.

After this disaster only the people who recognized the Creator survived. But they also suffered from that. They lost their language of angels which helped them to communicate with each other. So, they had to speak with gestures. Eventually they learned to talk imitating animals and birds, with the help of movements. After many years the language formed. People had the common language. In the days of Noah all people spoke one language. After the Flood (in our era) many languages appeared. In all world languages rudiments of that ancient mother tongue retained.

Now the researchers have verified that all the languages have the same origin.

Today the science proves that the verses in the Koran are the facts. If so, the Flood and the prophet Noah NuH are the facts. The people escaped in the boat returned to the earth and had to live wild life like Robinson Crusoe. With the development of industry, agriculture, art, culture and other spheres the words people forgot the words. Only the simple words, necessary in everyday life retained as the basic vocabulary. And the researchers need this basic vocabulary of Noah's contemporaries.

Before the Flood the mankind went through the period of melodic purely flexional structure. Vowels and consonants were pronounced in seven styles. It means that one arch root had forty nine melodies. As the language is close to nature, environment it could gave the description of life not only through their meaning but also through melodic words. Tha basis of music existed in the words **do, re, mi, fa, sol**, etc. After the Flood music separated from words and became individual.

In the period of melodic purely flexional structure the vowels moved around the consonants making a circle like the planets around the sun. It is clear that the position of vowels before or after consonants and their changing their places with each other depend on the law of rotation and natural phenomenon. Consonants marked things or phenomenon and vowels meant their quality, features, process of passing and other peculiarities. For example the vowel **u** can give seven types of wind. Only the Chinese language kept different pronunciation of one phoneme. But it became simplified and primitive.

After the Flood the human society with developed science, industry, agriculture, art and culture disappeared. The survivors did not need rich vocabulary. They used only the words (arch roots) of the vocabulary which were necessary for them. This violated the law of moving of vowels around the consonants. Vowels and consonants were combined and settled. The connection of the arch roots became like a locomotive with trailing wagons. Vowels and consonants which had been in a circle made straight line, the arch roots consisting one vowel and one consonant had their ancient meanings. Homonymy began to spread. The arch root **ar** which had forty nine melodies, was pronounced in only one tone. The arch roots of different melody were combined and acquired the third lexical meaning. The first morphemes appeared. In this way the root languages came from the archetype languages. In short, the Flood was the reason of spoiling the first language structure. The information given by ancient scholars leads to this conclusion. All

these findings make young researchers think about it.

Conclusion

In the conclusion we can define the arch root in terms of history and modern times.

In terms of history: The arch root is a unit of language consisting of one vowel and one consonant arche phonemes, which has variants with some lexico-semantic or some grammatical meanings and has a specific linguistic function.

In terms of modern times: Continuation of the arche phonemes which consists of one vowel and one consonant and gives a certain lexico-semantic or grammatical, a language unit which has its function in the system of language. In modern languages, in the scale of the world's languages, there is no indivisible word. But modern arch roots are defined only on the basis of etymological research.

There are legitimate questions: Why are there thousands of differences between the words of different languages if all world languages have the same origin? Why do the coryphaeus scholars of linguistics doubt about the assumption that all world languages have the same origin? In fact, none of the scientists proved this idea. We try to answer such questions.

Each language has the inherent laws of development characteristic to them. Therefore, the words, which had common form, concept and meaning, changed in the form of the historical development. Sometimes their forms changed beyond recognition. For example in paragraph 9 we said about the ancient Turkic word «uragun» with the meaning «poison» reduced to the phoneme **u** in the Kazakh language. Even linguists can accept these two words are different words. These forms have the same concept and the only phoneme **u** is common to them. It means that compliance of one phoneme with one concept paves the way for etymological researches.

1. Apart from the languages (English, German, French, Arabic, etc.) of other system, comparing the languages of close system like Ogyz, Kipchak we can see that the form of the words, which had common form, concept, grammatical meaning and function, changed very much. The word **tuis** – *close relative* in Kazakh, **oyuš** – *clan, tribe* in Ogyz (DTS, 315). If we compare **tuis** and **oyuš**, the first phonemes are different (**t** and **o**, **u** and **y**, **ɪ** and **u**). Only the correspondence **š~s** points to their common genesis. As they have the same concept we put the phoneme **ɾ** before the word **oyuš**: **toyuš**. We put the most ancient of the next

phonemes **u** and **o**: **tuyuš**. **y** in the middle is an epenthetic phoneme: * **tu+y+uš** . The more ancient of **u** and **ı** is **y**. In the Kipchak languages: ***tu+y+us** has been restored. The archetype of the phoneme **š** is **č**. When the complex affricate ***T[S/Š]** was divided into two, the northeastern part of the union of Tungus-Manchu, Mongolian, Turkic tribes used the affricate **ts(ts)**, southwestern part used the affricate **č** in speech. It means that the correspondences **ts~s= č~š** come from ancient times. In the Ogyz languages voiceless **t** does not undergo elision in the form ***tuyuč**, because the affricate **tš(ch)** had voiceless phonemes. When the affricate **tš** is replaced by **š**, weak phonemes does not need the voiceless phoneme **t** in the word and fall under the influence of the law of economy. The Kipchak languages left **y** in the first syllable, the Ogyz languages left **u** in the second syllable. In the Kipchak languages middle **y** is omitted. In the Ogyz languages vice versa. And thus there were changes.

Sometimes several phonemes of the same word correspond. **Artut** – gift, present (DTS, 58). In Kazakh **tartuw** – *a special gift, a valuable thing for somebody*. In this word the first four phonemes of the ancient language are common to four phonemes of the modern language. We can notice that voiceless **t** underwent elision. The final **-ut** is a plural ending. We want to say that if the kindred languages have such variable changes, the changes between the languages of other systems might be greater! The words with common genesis can be restored, however they have changed.

The difference between the languages of different system is in millions of words. It is connected not with the inherent laws of development, but because they depend on the extraneous factors, the law of external development. Each nation assumes things, processes, events, various natural phenomena according to their way of life. Therefore different features of this thing or phenomenon become the basis for their new names in a language. In other words, the motivations are different. «Bullfinch, a bird which comes from the north during the first snow» is called **snegir** by Russians, **zimovka** by Serbs. The Russians use the designation **qar** («snow»), Serbs use the designation **qis** («winter»)» (Baskakov, 1962: 87). So the distance between languages moves away and it is impossible to understand each other. But it is the result of the faraway past. We can not compare such words.

To compare them along with a similar meaning, at least one phoneme should coincide. If there is no coincidence, their genesis should be one phoneme. Let us make a comparison that is not in the scientists' practice. In Russian **rod** – *clan, gender*; **rozhdenie** – *birth, to be born*; **rozhat** – *to give birth to a child*. In Kazakh

urıq – *seed, grain*. **tuqım** – *ancestry*. **Uryaşı** – *female, woman*. **Ult** – *a historical-social and ethnic unity of people formed on the basis of common language, territory, economic life and psychological behaviour*. **Uls** – *generic association; genus*. In «Muhabbatname», Altın Orda monument published in the XIV century: Zehi arslan iurak Qoñırat **uruyı** Kichik iashdyn uluglarnyn ulugy (107-108 verses) (Hey, lion hearted descendant of Konirat the greatest from an early age). **Urpaq** – *descendant, generation, genesis*. **Ru** – *ancestral tribe of related people, blood relationship*. **Tuuw** – *to be born*. In ancient Turkic **toy** means be born (DTS, 570). In the 3d verse, the 112th surah of the Koran;

Lam **ialid** ua lam **iulad** (He was not born and did not give birth).

Since the archetypes of vowels and consonants have been defined, and the main positions of the arch root theory became known, we try to replace the new phonemes with the new ones and find the initial form, old meanings of the given examples. On the basis of the correspondence **uw~u, u~ı** the word **urıq** in Kazakh has been restored to the form ***uruq**. It is the same with **uruq** in «Muhabbat-name». Now we use **Qoñırat ruı** (genus Konirat), and in the XIV century it was as **Qoñırat uruyı**. It proves that the word **ru** formed on the basis of the variants **uruy~uruq**. The phonemes **q~γ** underwent elision, the phoneme **uw** became **u** and the form **uruw** appeared. In Kazakh audible vowels before the sonorant **r** are not seen. So, **uruq ~ uruy = uruw=ru**.

Uls is an ancient word. «ulistıñ ulı küni» (the first day of the new year – March, 22, Nauriz holiday) can occur in the phraseologisms. It has the same root with the word **ult**. Taking into account that the affricate **ts(ts)** has divided into the phonemes **t** and **s**, these two words are restored to the form **ults**. In division: **ult** and **uls**. In the word **ult** the prosthetic phoneme **ı** between **l** and **t** is heard, but in writing is not seen. And the form **uls** was formed as **uls**.

The first root of the noun **uls** is **ul** (foundation) (DTC, 608) means the foundation of the tribe, genus or clan. The words from the root **ul**: **ula** (to connect, to bind), **ulam** (constantly), **ulajuw** (followed, after) (DTC, 608) confirm this opinion. The Kazakh the noun «ultan» (bottom of the river, lake, ravine, ditch etc.; sole of the shoes) is closer to «bottom», «foundation».

If the consonant **l** in the root formed from its archetype sonorant **r**, it is paronymous with the word **urıq** (seed; root). Here «the generation of the same origin» can be understood as **ult, uls**. Semantic link, phonetic and morphologic similarity unite the above words (Sagindikuli, 2005: 227).

If we return to the aforesaid word **ult**, the audible phoneme **ı** between **l** and **t** is

restored in the form **u** from in terms of archetype, and the sonorant **l** in the form **r**. Then: **ult** = **ur+ut**. The arch root **ur** means «kindred, relationship», **ut** is ancient plural ending. Comparing the words ***ur+uq** and ***ur+ut**, we can notice that **uq** and **ut** are suffixes, present in word-formation and transformation of words.

The Russian word **rod**, monosemantic with the words «ru» - «genus», «tuqım» - «descendant», «urıq» - «seed» in Kazakh, is also close to the form **ult**. And their ancient form is also the same: on the basis of the correspondence **o~u**, **t~d** the word **rod** is restored as ***rut**. ***ur+ut** = ***rut**. The difference between them is that the vowel **u** at the beginning of the word has undergone elision in

The words **rozhdatsia**, **roditsia** (to be born) in Russian, **tuuw** in Kazakh, **toy** (to be born) in ancient Turkic are identical with the Arabic words **la+lid**, **ju+lad** in meaning. That language has suffixes **ja** and **ju** before words, the root changes as **ld**, **lad**, **lid**, **lud**. The form **lud** in Arabic is restored as ***rut**. Conclusion: Thus, Russian from the Indo-European languages, Arabic from the Hamit-Semite languages, Kazakh from the Turkic languages are paronymous. It is defined not on the scale of one word, but the similarity in meaning, concept and form of innumerable words.

Here's another retreat. Externally, the words **roditsia** in Russian, **lalid**, **julad** in Arabic, **tuuw** in Kazakh, **toy** in ancient Turkic seem not to converge or coincide. According to the demand at least the origin of one phoneme should be similar. This similarity is only the correspondence **t~d**. The restored form common to these three languages is ***ur+ut**. If we add the suffix **-uq~uy** which means action in the ancient Turkic language to this ancient form, the new form ***ur+ut+uy** appears. In the ancient Turkic language stress does not fall on the second syllable of three neighbouring syllables, and the vowel of this second syllable is not pronounced. And then it is ***urtuy**. The arch root **ur** at the beginning of the word usually undergoes elision in the ancient language (for example, *ur+ayun* > *ayun* > *ayu* > *u*). If so, it is natural that the form ***urtuy** > **tuy** means «to be born».

It is very difficult to find out arch roots for a researcher because of such confusions. Only initiators who take responsibility can reach to the end of etymology. These are brief abstracts of the monograph «The theory of the arch root (Syllabology)», which we intend to publish in future. We thank the reviewers in advance.

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The Great Role of Hüseyin Düzgün in the National Awakening Movement of South Azerbaijan

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Abstract

In this paper the literary creativity of the great Azerbaijani poet, scholar in linguistics, Turcologist and translator Huseyn Mahammadzade Sadig, more known by penname Hüseyin Düzgün, is analysed, assessed and evaluated. In the presentation of the poems the own translations of the author of this paper are used. In the paper, the main themes and ideas in the literature of Hüseyin Düzgün are identified and the attempt for explanation of them is made, as well as the techniques he used are characterised. The conclusion which can be drawn from the review is that the positive role in the development of the social and political movement of the Azerbaijani people of Iran is great and undeniable, as well as the contribution of Hüseyin Düzgün to the world literature is great and specific.

Key words: *Hüseyin Düzgün, national awakening, Cyrus Cylinder, Koroush, assimilation, dislocative nationalism, Iranian nationalism, identity, South Azerbaijan*

The purpose of the present article is to discuss the role of the works by Hüseyn Düzgün, his poetry as well as publicism and scientific works, in the national awakening process of the people of South Azerbaijan.

Huseyn Mahammadzade Sadiq, better known with his poet penname Hüseyn Düzgün, was a great scholar, a well-known scientist in the field of Turkology, philosopher and literary critic. Huseyn Mohammadzade Sadiq was born in 1945 in Tabriz, the historical capital city of Azerbaijan. With his literary works Sadiq revealed the discrimination and assimilation politics of the Iranian regime against Azerbaijani Turks and all his life he struggled against the assimilating of his people. Sadiq was engaged in political, literary and social activities at different times. After the 1979 Iranian Revolution, he was the editor-in-chief of various literary publications, including the journal Yoldash (The Comrade) published in Azerbaijani Turkish. After the first years of the revolution, as a result of severe political pressures, Sadiq stopped his political activities and engaged in literary and cultural activities. He opened courses for teaching the Turkish language in Tehran and had a great role in helping many young people learn their mother tongue.

Let my generation shout

Let my generation call people for help!

You also rub your ugly face

in front of the king of kings,

“Kourosh” is a fiction!

You are proud of the fictional history!¹⁾

The author of the these lines is the great Azerbaijani poet Hüseyn Düzgün and these lines are from his poem The Beauty of Humanity. The poem The Beauty of Humanity was written on the occasion of the secret publication of the book "Chohreye karihe shahane khod ra beshnasid" in 1351 in Hijri calendar, 1973 in Gregorian calendar. As can be seen from the abovegiven verse, the poet criticizes the Persian Shah's production of history where, with he by relating to Kourush (Persian کوروش بزرگ, Kuroş-e Bozorg) urges that the history that the Shah was trying to glorify is a falsified and imagined history. It is worth to remind that

1) Traslated from Azerbaijani by Saadat Karimi.

Kourush (Old Persian), whose name commonly known as Cyrus II of Persia in the West (c. 600–530 BC), or as Cyrus the Great²⁾, was the founder of the Achaemenid Empire, which was the first Persian empire.³⁾ In the 1970s, the last Shah of Iran, Mohammad Reza Pahlavi, identified Cyrus' famous proclamation inscribed onto the Cyrus Cylinder⁴⁾ as the oldest-known declaration of human rights,⁵⁾ and the Cylinder has since been popularized as such⁶⁾. This view has been disputed by some scholars as "rather anachronistic" and tendentious⁷⁾ as the modern concept of human rights would have been quite alien to Cyrus's contemporaries and is not mentioned by the cylinder⁸⁾. "In 1965, Mohammad Reza Shah took the title of 'Ariyāmeh' – 'the light of Aryans'. [...] In 1987, the British ambassador Sir Anthony Parsons claimed that as Aryans, Iranians 'were in fact members of the European family and that it was a mere "accident of geography" that Iran found itself in the Middle East rather than among its fellow European nations'⁹⁾. Matthee claims that "John Malcolm, Britain's first ambassador to Iran, historicized Iran in his *A History of Persia* (1815) by describing the country's

2) Xenophon, *Anabasis* I. IX; see also M. A. Dandamaev "Cyrus II", in *Encyclopaedia Iranica*.

3) Schmitt (1983). Achaemenid dynasty. The clan and dynasty.

4) One of the few surviving sources of information that can be dated directly to Cyrus's time is the Cyrus Cylinder (Persian: استوانه کوروش), a document in the form of a clay cylinder inscribed in Akkadian cuneiform. It had been placed in the foundations of the Esagila (the temple of Marduk in Babylon) as a foundation deposit following the Persian conquest in 539 BC. It was discovered in 1879 and is kept today in the British Museum in London (H.F. Vos, "Archaeology of Mesopotamia", p. 267 in *The International Standard Bible Encyclopedia*, ed. Geoffrey W. Bromiley. Wm. B. Eerdmans Publishing, 1995. ISBN 0-8028-3781-6)

5) Neil MacGregor, "The whole world in our hands", in *Art and Cultural Heritage: Law, Policy, and Practice*, pp. 383–84, ed. Barbara T. Hoffman. Cambridge University Press, 2006. ISBN 0-521-85764-3

6) Zia-Ebrahimi, Reza. 2016. *The Emergence of Iranian Nationalism: Race and the Politics of Dislocation*, p. 212.

7) Elton L. Daniel, *The History of Iran*, p. 39. Greenwood Publishing Group, 2000. ISBN 0-313-30731-8

8) John Curtis, Nigel Tallis, Beatrice Andre-Salvini. *Forgotten Empire*, p. 59. University of California Press, 2005. p. 59.

9) Zia-Ebrahimi, Reza. 2016. *The Emergence of Iranian Nationalism: Race and the Politics of Dislocation*, p. 147.

trajectory, in a secular mode, as linear and purposeful. Translated into Persian, works like that of Malcolm, together with new archeological findings, offered a template for Iranian literati intent on creating a national identity”.¹⁰⁾ I also consider the possibility that this founding mythology does not have any practical political or social value. Unfortunately, the battle of the Iranian state to define the ‘national character’ whether one is talking about the Pahlavi monarchy or the Islamic Republic, continues to this day and consensus as to the true nature of “Iranianess” remains elusive up to the present. The Iranian nationalism is conceptualized by Zia-Ebrahimi (2016: 4) as a ‘dislocative’ one as the author asserts that Iranian nationalism mostly rests on the notion of belonging to a certain race. Zia-Ebrahimi explains the origins of what he terms “dislocative nationalism”, a specific strand of the phenomenon of Iranian nationalism which sought to craft an ahistorical and racialised narrative of the Iranian nation. This strand of nationalism, he argues, sought to dislodge Iran from its reality as an Islamic, Eastern land, and portray as a member of the Europe family accidentally gone astray in the Middle East.

As a historical linguist Hüseyin Düzgün reveals that the Persian historians could derive facts about the ancient time period, but with caution, because many of the sources for the history of the Persian Empire are not contemporary (so they are not eyewitnesses) and biased. Hüseyin Düzgün states also that under the Pahlavi rule the great part of the Persian history were written as propaganda, and are therefore biased. He claims that in and of itself, it shows what is important to the boastful officials. The Persian state of Iran, created by a coup in 1925, was called the state of Iran at the official request of Reza Shah. Until 1925, the area now called Iran was never officially called Iran. This can be seen in the maps of ancient and medieval authors, including the map given by Mahmud Kashgarli in his work *Divani Lügat-At-Türk*. Later, the states of Manna, Media, Achaemenid [the eponymous founder of this dynasty was Achaemenes (from Old Persian *Haxāmaniš*)], Seleucid, Parthian, and Sasanian states were established. After the Sassanids, the area called Iran, which was occupied by the Arabs, was under the rule of the Turkish dynasties for more than a thousand years. Matthee (2017: 1167) refer to Zia-Ebrahimi who reminds us “how the nineteenth-century Qajar dynasty fully acknowledged its Turkic roots, which included the Turkish language spoken by the elite, and how absurd it is to blame the seventh century Arab conquest for Iran’s “decline” for all of the subsequent 13 centuries”.¹¹⁾ However,

10) Matthee, Rudi. *Perspectives on Politics*; Cambridge. Vol. 15, Iss. 4, (Dec 2017): 1166-1167.

although there is no reference to Manna in Iranian history, it is claimed that Media was Aryan and supposedly an Iranian state in the history of Iran created under the Shah.

It is worth to argue by taking into account that during the 19th and 20th centuries, the West, led by England, invented the Aryan or Indo-European theory in order to destroy the entire cultural structure of the region and destroy its potential to become a great power.¹²⁾ Although that theory was first invented in the direction of Britain keeping India as an eternal colony, later it was directed at the current Tajik Iran, which acts as a factor that splits the entire cultural structure (from the ancient Turkic empires to China and the territories inhabited by Turks to Europe). Based on that theory, there is supposedly a race called Aryan race, and that race moved to the territory of present-day Iran about 1000 years before Christ and founded the Achaemenid state 2500 years ago. However, as we mentioned above, all these ideas consist of purposeful fabrications. In particular, at the beginning of the 20th century, they carved dozens of fake cuneiform inscriptions and even built historical monuments in order to create a material historical base for the history they invented. Today, as impartial Iranian scientists expose these frauds, they are horrified by the magnitude of the crime. The Achaemenids and the founder of that dynasty, Cyrus II, demolished the surrounding Greek buildings and mosques and built a capital and a palace in the empty area to create a capital and eternal tomb, which they called Cyrus II. They made history in a way. They registered such terrible frauds and forgeries even from UNESCO. The Takhti-Jamshid building (Throne of Jamshid), which was never put into use and only some of its columns were carved, i.e., 20-30 percent of it was built and left incomplete, was supposedly built by Novruz and others. Zia-Ebrahimi (2016) shows how European travelers “rediscovered” Persepolis in the sixteenth century, noting that the Iranians lacked a historical memory of the site and called it the Throne of Jamshid (referring to a mythological king). European scholars, beginning with the eighteenth century French Orientalist Anquetil du Perron, next laid bare the pre-Islamic roots of Iran¹³⁾. They described it as an Achaemenian palace where

11) Matthee. Rudi. *Perspectives on Politics*; Cambridge. Vol. 15, Iss. 4, (Dec 2017): 1166-1167.

12) Arvidsson, S. 2006. *Aryan Idols: Indo-European Mythology as Ideology and Science*. Chicago (IL): University of Chicago Press; ISBN 0-226-02860-7 , 354 pp.

13) Matthee. Rudi. *Perspectives on Politics*; Cambridge. Vol. 15, Iss. 4, (Dec 2017): 1166-1167.

celebrations like fictions in the direction of Aryanism are so numerous and diverse that they include all areas of material and cultural heritage. In other words, it is possible to find fabrications in every field. Although the Jews actually refused to attach the Achaemenid state to themselves, which was a part of their history, they considered it their profit to create an Iranian state for the modern-day Tajik ethnos based on the history of that state they sympathized with.

Also in his poem Fakhriye (from Persian افتخار و احترام Honor and Respect) the poet Hüseyin Duzgün develops the same subject and teaches his Azerbaijani people:

I am a worker, a soldier of my people,

My heart is kept in this flower homeland.

Nobody wrote your history!

The stranger made a trick,

the stranger made a plot,

and took your holy spirit from me.¹⁴⁾

Hüseyin M. Sadiq translated The Dīwān Lughāt al-Turk (Arabic: ديوان لغات الترك, the literary translation 'Compendium of the languages of the Turks') is the first comprehensive dictionary of Turkic languages, compiled in 1072–74 in Baghdad by the Turkic scholar Mahmud Kashgari who extensively studied the Turkic languages of his time. It is known that the tradition of Turkish lexicography, which started with Divani Lūgat-i-Türk, has a deep-rooted history. One of the most important examples of this tradition is the Turkish-Persian dictionary called Senglah, which belongs to the Chagatai area and was written in the 18th century by Mirza Mehdi, who was the khan of Astrabadi in the 18th century. The most important part of this dictionary, along with the Turkish-Persian-Arabic dictionary used in the works of Ali Shir Navai, is to include some Mongolian-oriented words in Turkish and some literal expressions used in poems from Anatolia. But the importance of the work is much more than that. Senglah also contains characteristics of Turkish and Persian poetry. The scientific work on Senglah was carried out by Huseyn M.

14) Translated from Azerbaijani by Saadat Karimi

Sadigh and published in Iran in 2015. *Dîwān Lughāt al-Türk* was intended for use by the Caliphs of Baghdad, who were controlled by the Seljuk Turks. It has a map that shows countries and regions from Japan to Egypt. The book also included the first known map of the areas inhabited by Turkic peoples¹⁵). The compendium documented evidence of Turkic migration and the expansion of the Turkic tribes and Turkic languages into Central Asia, Eastern Europe and West Asia, mainly between the 6th and 11th centuries. *Dîvânü lugāti't-Türk* is not only the first dictionary of the Turkish language, it also has the character of a dictionary of dialects compiled from various Turkish tribes. It is a grammar book that sheds light on phonetic and structural knowledge, indicating the language features of the 11th century; source of person, clan and place names. It is also an encyclopedic work that contains rich information about Turkish history, geography, mythology, folklore and folk literature, and also gives information about the medicine and treatment methods of the period. *Dîvânü lugāti't-Türk* was prepared as a dictionary from Turkish to Arabic, as it was written in order to explain the greatness of the Turkish nation, to show that the Turkish language is not behind Arabic, and to teach Turkish to the Arabs. Only the headlines of the work are in Turkish, and the parts containing the explanations are in Arabic.¹⁶)

Professor Hüseyin M. Sadiq also prepared the works of dozens of classical poets of Azerbaijan for publication. Among them is the work *Rend va Zâhed* (رند و زاهد; "Hedonist and Ascetic")¹⁷) which was written in Old Persian by the classical Azerbaijani poet and philosopher of the 16th century Fuzûlî (c. 1494 – 1556), one of the greatest contributors to the *divan* tradition of Azerbaijani literature, who wrote in his native Azerbaijani, as well as Arabic and Persian languages¹⁸). *Rend va Zâhed* is a dialogue of two views, written in prose, of an educational nature. This prose work by Fuzûlî consists of 75 rubaîs, 54 quts, an 18 couplet *masnavi*,

15) Mustafa S. Kaçalın (2020) in *DÎVÂNÜ LUGÂTİ'T-TÜRK* (Turkish) TDV *İslam Ansiklopedisi*. Retrieved 30 June 2020.

16) *Ibid*.

17) Hüseyin Mahammadzade Sadigh. محمد فضولی رند و زاهد - حسین محمدزاده صدیق دوزگون. MEHEMMED FUZULI RIND VE ZAHID -Sediğ-Düzgün (turuz.com)

18) Gutsche, George J.; Weber, Harry Butler; Rollberg, Peter (1987). *The Modern Encyclopedia of Russian and Soviet Literatures: Including Non-Russian and Emigre Literatures*. Forest spirit-Gorenshtein, Fridrikh Naumovich. Academic International Press. p. 76. ISBN 978-0-87569-038-4.

some couplets and a verse. The name of the work is registered as Muhâvere-i Rind ü Zâhid in Kâtib Çelebi's Keşfü'z-zünûn, and as Risale-i Rind ii Zâhid in the corpus of the Asian Museum of Sankt Petersburg. Fuzûlî gave this work a mysticism and revealed his views on the world and the universe, and expressed his own philosophy through the dialogues of Rend and Zahed. The subject of the work is based on the debate between Zahed (father) and Rend (son). Zahed is the defender of the outer sciences and Rend is the defender of the esoteric sciences. Fuzûlî made a discussion of these two types in the society at that time, and therefore the world view represented by these two types. Rend reveals what is in Fuzûlî's heart, Zahed reveals his thought, and finally the poet's thought is united in his feeling. In the end of the work, Rend repents by keeping the advice of Zâhed on the way of dealing with worship and asceticism and avoiding the worldly inclination, contenting himself with wealth, putting up with worry, avoiding greed and enthusiasm, working and earning. Zâhed, on the other hand, realizes that he is in the unity of the Rend, he is cleaned of the dust of hypocrisy, his opposition is removed, unity and agreement are formed. As final words Fuzûlî says: "In the village of transience, of mortality, the wise and the insane are one the same. At the bottom of the sea, the stone and the pearl grain are one the same. When the good and bad counting is eliminated, the mosque and the tavern are one the same." The work was published as a lithograph in Tehran in 1275. Kemal Edib Kürkcüoğlu published the Persian text (Muhâvere-i Rind ü Zâhid, Istanbul 1285), Mustafa Salim Hüseyin and Ayan published its Turkish translation (Rind ile Zahid, Istanbul 1993)¹⁹).

Among the greatest works of Hüseyin Mahammadzade Sadig that should be named are also Risaleye Dede Korkut, Turkish poems of Nizami Gencevi, correction and publication of all Works of Amir Alishir Navai and Senglah of Amir Mirza Mehdi Astarabadi. The state of Uzbekistan awarded the "Amir Alishir Navayi" award to Hüseyin M. Sadig in 2020 for his research in the field of Turkish language and literature and Turkology in general. Alishir Nava'i (1441 - January 1501), whose native was Chagatai Turkic language, was a Timurid poet, writer, linguist and the greatest representative of Chagatai literature. Nava'i is considered by many scholars throughout the Turkic-speaking world to be the founder of early Turkic literature. Nava'i believed that Chagatai Turkish was superior to Persian for literary purposes. This was uncommon view at the time and Nava'i defended this belief in his work

19) Huseyn Mahammadzade Sadigh. محمد فضولی رند و زاهد - حسین محمدزاده صدیق دوزگون - MEHEMMED FUZULI RIND VE ZAHID -Sediq-Düzgün (turuz.com)

titled *Muhakamat al-Lughatayn* in ("The Trial of the Two Languages" or The Comparison of the Two Languages) which was completed in year 1499. Nava'i emphasized his belief in the richness, precision and malleability of Turkic vocabulary as opposed to Persian.²⁰⁾ The idea of superiority of the Turkic language to Persian in literary perspectives is argued also by Maria Eva Subtelny in her work "*Mīr 'Alī Shīr Nawā'ī*" (1993: 91) published in Bosworth et al. (1993)²¹⁾.

The Turkish scholar Ali Kafkazyali describes the journalistic activities of Hüseyin M. Sadig as follows: "Hüseyin Düzgün is one of the most active journalists and writers of Iranian Turks. He started the struggle for the freedom of language and literature of Iranian Turks by publishing the journal "Yoldash" already in the first days of the Iranian Islamic Revolution. He published passionate articles in many journals in the struggle for the removal of the Pahlavi administration from power. By writing very influential political articles in journals and magazines such as "Ulduz" (The Star), "Aydın" (The Intellectual), "Kardashlık" (The Brotherhood), "Dede Korkut", "Odlar Yurdu" (The Land of Fire), "Shafak" (The Dawn), "Azadlıq" (Liberty), "Karger" (Labor), "Sattar Khan Bayrağı" (The Flag of Sattar Khan), "Azerbaijan" appealed to a wide audience. Düzgün, by the publication of all these magazines, prepared the ground for dozens of poets and writers to speak their heartfelt words and write their thoughts. After the banning of "Yoldash", without wasting time, Düzgün launched the newspaper "Inkilap Yolunda" with the same staff. This newspaper was also banned after the fourth issue. In order to continue his journalism, Düzgün started publishing "Yeni Yol" magazine on a seasonal basis. This time, in 1979, the office of the magazine was burned down and the publication of the magazine was banned. Hüseyin Düzgün left for Turkey to complete his doctoral studies. Later, he published the weekly magazine *Türki Sahand* and played a key role in the publication of the magazines *Islamic Birlik* (Islamic Unity), *Akhtar* (Option) and *Yol* (The Way). He trained many students in Turkish writing and his only goal was to spread Turkish language and literature in Iran"²²⁾.

20) Huseyn Mahammadzade Sadigh محاکمه الغتین علیشیر نوایی حسین محمدزاده صدیق دوزگون - MAHAKIMETÜL LUĞETEYN - Alişir Nevayi -Sediq-Düzgün (turuz.com)

21) C. E. Bosworth; E. Van Donzel; W. P. Heinrichs; Ch. Pellat (eds.). *The Encyclopedia of Islam*. Vol. VII. Leiden—New York: E. J. Brill.

22) Ali Kafkasyali. 2005. İran Türkleri ve İran Türk Edebiyatı. *Journal of Turkish*

The literature created by prof. Hüseyn Mahammadzade Sadig which is dedicated to the great and ancient poet of mystical poetry of Azerbaijan Imadaddin Nasimi draws a special interest. Hüseyn M. Sadig published the poems of Nasimi in the Azerbaijani and Persian languages in Iran. He traveled to Syria in 2010 and visited the grave of Nasimi in Aleppo. Hüseyn Düzgün wrote poetry in Azerbaijani language full of indescribable wisdom and taste, where he created a connection between the past, present and future situations with the power of his imagination, and based on the adventures that took place on that trip. The poet prepared and published a collection of poems under the name *The Views of Aleppo*.

As it is well-known, Imadaddin Nasimi is one of the most prominent early divan masters in Turkic literary history. As it is stated in the third edition of the *Encyclopedia of Islam*, Nasimi "is considered to be the true founder" of Turkic classical 'arūd poetry²³). He lived in the dark years of the Middle Ages (1369-1417), he fought for people's freedom, and was martyred in the path of his beliefs and love. Nasimi was influenced by the mystical Sufism beliefs of that century. Hüseyn Mahammadzade Sadig has great researches in this field. He writes (2008: 6): "However, we cannot say that the rules of classical poetry of Azerbaijan did not affect the development of Nasimi's creativity. Subtle dreams, acceptable exaggerations and beautiful allegories are the golden leaf of Nasimi's poems. These beautiful poems are important not only among Azerbaijani, Turkish, Persian and Arab nations, but also in other countries, including Uzbekistan and Georgia"²⁴).

According to Hüseyn M. Sadig (Ibid.), poetry existed in Nasimi's nature, that Nasimi started to struggle for kindness with writing poetry since his youth. His first poems were about love and affection, but with the development of his

Research Institute. January 2005. DOI:10.14222/Turkiyat521

23) Heß, Michael R. (2021). "Nəsimi, İmadəddin". In Fleet, Kate; Krämer, Gudrun; Matringe, Denis; Nawas, John; Stewart, Devin J. (eds.). *Encyclopaedia of Islam*, THREE. Brill Online. ISSN 1873-9830

24) Hüseyn Mahammadzade Sadiq. 2008. *Seyyid Imadaddin Nasimi. Divan. Alhtar Publisher. Tabriz.* (سید عمادالدین نسیمی تورکیجه دیوانی - حسین محمدزاده صدیق) دوزگون (NESIMI T Ü R K C E D I V A N I - S e d i q - D ü z g ü n (t u r u z . c o m) , [https://turuz.com/storage/Poem-Literature/Poem/2013/0545-esimi_Turkce_Divani_\(Husen_Mehmedzade_Sadiq-Duzgun\)_\(Fars-Turkce-Ebced\)_\(Tebriz-Turuz-2013\).pdf](https://turuz.com/storage/Poem-Literature/Poem/2013/0545-esimi_Turkce_Divani_(Husen_Mehmedzade_Sadiq-Duzgun)_(Fars-Turkce-Ebced)_(Tebriz-Turuz-2013).pdf)

thoughts, the content of his poems changed. After Nasimi met with Fazl-ul-llah Na'imi Tabrizi, he began to struggle under the influence of his beliefs and thoughts and chose Na'imi as his murshid (master and guide). The center of Fazlullāh's influence was Baku and most of his followers came from Shirvan (present-day Republic of Azerbaijan)²⁵, then ruled by the Shirvanshahs. From his poetry, it's evident that Nasîmî was an adherent of the Hürûfî movement, which was founded by Fazl-ul-llah Na'imi, who was condemned for heresy and executed in Alinja village and municipality in the Julfa district of Nakhchivan, Azerbaijan. The mausoleum and shrine of Fazl-ul-llah Na'imi are located on a hillside overlooking the village.²⁶

Nasimi become one of the most influential advocates of the Hürûfî doctrine and the movement's ideas were spread to a large extent through his poetry. While Fazlullāh believed that he himself was the manifestation of God, for Nesîmî, at the center of Creation there was God, who bestowed His Light on man. Nasimi states that through sacrifice and self-perfection, man can become one with God²⁷. His beliefs were considered blasphemous by contemporary religious authorities, that is why Nasîmî was seized and, according to most accounts skinned alive in Aleppo^{28,29}. Nasimi stood up against the ruler of that century, showing him as a hermit and a scientist, and continued his fight for human rights and humanity with his courageous words.

Hüseyn M. Sadig writes that in Nasimi's poems, whether in the ghazals he wrote in his youth or in the ethical poetry later, it is obvious that he fought for

25) Turner, Bryan S. (2003). *Islam: Critical Concepts in Sociology*. Routledge. p. 284. ISBN 978-0-415-12347-1.

26) Mélikoff, Irène (1992). *Sur les Traces du Soufisme Turc: Recherches sur l'Islam Populaire en Anatolie*. Editions Isis. pp. 163-174. ISBN 978-975-428-047-0.

27) Hüseyn Mahammadzade Sadiq. 2008. *Seyyid Imadaddin Nasimi. Divan*. Alhtar Publisher. Tabriz. (سید عمادالدین نسیمی تورکجه دیوانی - حسین محمدزاده صدیق) (دوزگون NESIMI TÜRKCEDIVANI-Sediq-Düzgün(turuz.com)https://turuz.com/storage/Poem-Literature/Poem/2013/0545-Nesimi_Turkce_Divani_(Husen_Mehemmedzade_Sadiq-Duzgun)_(Fars-Turkce-Ebced)_(Tebriz-Turuz-2013).pdf

28) Andrews, Walter G.; Black, Najaat; Kalpakli, Mehmet (1997). *Ottoman Lyric Poetry: An Anthology*. University of Texas Press. pp. 211-212. ISBN 978-0-292-70472-5.

29) Cengiz, Halil Erdoğan (1972). *Divan şiiri antolojisi*. Milliyet Yayın Ltd. Şti. p. 149.

humanity and was a humanist. The object of Nasimi's poems can be seen to show human value and the importance of humanity. In his ghazals, Nasimi commented on the human mind, human thought and the creative abilities of the human mind. He knows Man as the embodiment of God and considers him worthy of respect. It is obvious to everyone that Nasimi's poems are permeated by verses and phrases of the Holy Quran, that he believes in Islam, praises the Prophet, and has the beliefs of Hurufi.³⁰⁾

The poet Huseyn Düzgün expresses his humility in his approach to the greatness of Imadaddin Nasimi in his book *The Views of Aleppo* (2010). Addressing to Nasimi he writes:

You told about the symbol of Alm-ul Asma
You said En-Al Haqq - I am the "Absolut Truth".
You told about the greatness of the Almighty God.
You mentioned the God being Creator,
You recognized our Lord as the owner,
The Originator, The Initiator,
Your mentioned him as Al-Mumin - the One who gives security,
The Creator and owner of Dominion
from the start to the end
He is the First and the Last
And self you became Huruf!
God save us all, I am in this limited property,
Coming to you, without you, and looking for peace!
It is you who are faithful!

30) Hüseyin Mahammadzade Sadiq. 2008.

It is you who are trustworthy!

You still live, you are immortal,

You are the most merciful servant!

...

I am a blind man. I am homeless,

My house is destroyed

I am a naughty man³¹⁾

The poet Hüseyin Düzgün writes that he wrote this poem on the way to Aleppo. All the images he gives to Nasimi in this poem, such as Al-lamul Asma, An-Al haqq and others, are the images which indicate Nasimi's great status. In relation to this, Hüseyin Düzgün describes himself in small terms, like 'he is homeless', 'rebellious' and 'uneducated', and wishes to respect before Nasimi:

O People! Realize!

As it was mentioned above, Hüseyin Düzgün carried a great mourning for Karabakh in his chest and he wanted to share that mourning with his spiritual father Nasimi. He praises Karabakh, which was invaded by the brutal Armenian Dashnaks, and explains himself as "homeless" and "landless" due to that issue. In another poem, Hüseyin Düzgün laments the fact that the children of Azerbaijan are left homeless in Karabakh, he compares that issue to the Palestinian children who were made homeless by the brutal Israeli regime, and expresses his joy that these children have a home in Alwafidin, Syria.

This is Alwafidin !

It is a town near Damascus.

The Palestinian refugees,

The poor devil, offended refugees

31) Traslated by Saadat Karimi (January, 2023)

who came to Syria,

Are settled here

This is Alvařidin !

The second homeland of Palestinians,

Their camps.

But do the refugees of Shusha, Lachin and Khojaly

Have such a place in the world?!

Hüseyñ Düzgün's creativity is very large and multifaceted. He treated a large number of both national and global, universal topics. However, at the top of his topics is the theme of identity, protection from the oppressed and hate for the oppressors. Hüseyñ Düzgün compares the execution of young people, Azerbaijani Turks who struggle for freedom in Iran every day, with the execution of İmadeddin Nasimi. His poem Okhtay and Nasimi he dedicated to the national activist Ali Reza Nabdell. He compares Nasimi's flaying to the situation of Ali Rza Nabdell, who was tortured by SAVAK (the secret police, domestic security and intelligence service in Iran during the reign of the Pahlavi dynasty) executioners and was treated and re-interrogated after the torture. Thus, Hüseyñ Düzgün's technique of combining themes of identity and struggle against oppression in this way is magnificent.

You are hand in hand with death,

You lived with death,

You also kept it alive,

You are "İmadaddin Ali"!

You appeared in my body!

While traveling together with "Okhtay",

You searched for the pain of my heart

in my bowels.

You put blood-drinking executioners to shame,

You have untied the chains of slavery.

You shouted with fiery cries:

Hej! Oh my "Okhtay Nasimi"!³²⁾

Therefore, Nasimi's thoughts are alive to Hüseyn Düzgün. According to him, worshipping Nasimi's grave, the dead or lifeless body, is not worthy of a modern person as he doesn't think it's worth it. For Hüseyn Düzgün Nasimi's thoughts are in the sky like Nasimi himself, and a modern man should use these thoughts and ideologies to find an honest way of in life.

Regarding the theme of identity and origin it can be mentioned, for example, that the poet refers to the fortress of the Seljuks located in Damascus in his book "The Views of Aleppo". Hüseyn Düzgün shows in his poems that the Arab people of Syria are happy that they still use this fortress built by the Turkic dynasty of Seljuks.

... My grandfather Seljuk!

Listen to my voice, I great you generations later!

I trusted you again today

"Bravo, my grandfather!" I said.

This ethnos has gained trust everywhere

Wherever I go, I have a trail,

I have a hymn, I have a word.

32) Traslated by Saadat Karimi (January 2023).

And I have everything!

As I have my Tabriz!³³⁾

Moreover, the Hüseyin Düzgün emphasizes in his poems that Imadaddin Nasimi is from Tabriz and expresses his joy that Nasimi's grave is sacred for the people of Syria.

I came to Aleppo!

To the place

where you were skinned alive,

My grandfather Nasimi!

In order you would get

the smell of Tabriz,

the fragrance of Tabriz

again, from me...³⁴⁾

It is known that Hüseyin Düzgün was forbidden to enter Tabriz during the Shah's regime. In his poem Düzgün integrates these motives by emphasizing the ban on entering Tabriz and the fact that he has the same status as his spiritual father, Nasimi.

Although I was banned

From entering Tabriz,

It is not banned to enter Aleppo!

I admire your courage,

33) Traslated by Saadat Karimi (January 2023).

34) Traslated by Saadat Karimi (January 2023).

Here, at your grave,

I am very comfortable,

Here I can talk.

... Ah! Freedom...

Liberty...

Like Imadaddin Nasimi, Hüseyn Düzgün shows humanity and kindness in his thoughts, beliefs in his poems. He emphasizes that the refugee Karabakh children are homeless, similar to the oppressed Palestinian children, and mentions that the Seljuk fortress in Aleppo and the city of Alwafid near Damascus are shelters for these homeless children. He expresses his gladness about that these children are not homeless and have a shelter. Hüseyn Düzgün considers the occupation of Karabakh to be the biggest mourning for him and the people of Azerbaijan. He is ashamed to comment on this incident to Nasimi, whom he recognizes as his spiritual father. He also emphasizes that the Azerbaijani mugham song The Karabakh Shikaste is heard in the Turkmen district of Aleppo. In his poem he describes his conversation with an elder man in Aleppo:

...An old man sat in front of the balcony

Like contemplating the world, the Existence

He looked at the ground and the sky,

He sighed and suddenly sang "The Karabakh".

His voice filled the Turkmen district of Aleppo

Everywhere, in and to all the places

The old man's voice raised powerful to the sky

He cried:

Even if Aleppo becomes a paradise,

Karabakh will not ever be forgotten!³⁵⁾

The conclusion that can be drawn from the review and the analysis is that Hüseyin Düzgün played a significant role in the formation of national awareness and national identity consciousness. It is also undeniable that this fact has contributed to the development of the social and political movement of the Azerbaijani people of Iran. Additionally, Hüseyin Düzgün's contribution to world literature is both significant and unique.

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Typology of Characters Related to Magic Outlook in the Epos of "ASLI-KARAM"

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Abstract

This article examines the typology of characters related to magic in Azerbaijani epics, focusing on the saga "Asli-Karam." Rich in national and moral values, Azerbaijani epics preserve ancient mythological and magical thoughts. "Asli-Karam," a unique love story, stands out for its magical encounters. The primary aim is to investigate the typological features of magical elements within this epic. The structural typology of the epic genre influences the presence of magical elements in "Asli-Karam." As the largest structural unit of folklore, the saga incorporates various genres and typological signs, including dramatic, lyrical, and epic elements. This comprehensive poetic capacity is deeply connected to national thought. The article discusses the differentiation between heroic and love epics in Azerbaijani folklore, highlighting the magical aspects that make "Asli-Karam" distinct. Characters like Karam and the Black Priest embody magical encounters, engaging in dialogues with nature and utilizing magical powers. The study underscores the importance of magical motifs and their role in the epic's structure, providing insights into the ethnopsychology context of national memory. The theoretical and practical significance of this research lies in its potential to serve as a resource for studies on magic and its application in folklore education.

Key words: Azerbaijani epics, magical elements, Asli-Karam, folklore typology

Setting the issue: In terms of studying the typology of folklore and magic relations, Azerbaijani epics provide rich material. This is, first of all, an issue related to the typology and form of the epic genre. Each epic resource preserves the national and moral values of the nation that created it. In this respect, the ancient mythological thoughts of people, including magical-mythological thoughts, have preserved their traces in the Azerbaijani sagas. One such famous saga is "Asli-Karam." This love story is different from all other love stories due to the prominence of magical encounters.

The purpose of the work: The main purpose of writing this article is to investigate the typological features of the images related to magical elements in the epic "Asli-Karam." The wealth of magical elements in the epic "Asli-Karam" is determined primarily by the structural typology of the epic genre. The saga as a genre differs from all other genres of folklore. This is primarily because the saga is the largest structural unit of folklore in terms of space-time structure. The saga has such a genre structure that it can include other genres of folklore within its structure. For example, Azerbaijani epics have typological signs of all types of folklore. Here, dialogue and monologue elements of the dramatic type, all poetic genres of the lyrical type are used, as well as the main features of the epic type of folklore. These, of course, are the formal-poetic aspects of the saga. In this regard, the saga has the most comprehensive poetic capacity. However, the main feature of the epic is that it is related to the deepest layers of national thought. Professor, folklorist Nizami Jafarov writes that "epos" is not just an epic, it is a great epic that gives various plots and motives and expresses the social and aesthetic thinking of the people to which it belongs. It is impossible to restore it completely, based on the available sources, it is only possible to imagine that this idea is ideological-aesthetic, poetic-technological, linguistic, etc. consists of organic unity of components" (Jafarov, 1999: 12).

So, the epic-epos is the potential of national thought, that is, the treasury of national-spiritual values, a system of moral resources. This system has been formed over millennia. The most necessary values of the national way of thinking of each nation are united there. Magic also reflects important values of mythical thought. Therefore, magic is also a value related to the epic's potential memory.

It should be noted that the above opinion of Prof. N. Jafarov was recently interpreted by Muharram Jafarli in the following way: "This opinion of N. Jafarov about the epos has a complex content and is the basis of the view of the epic in modern times. Thus, the concept of epic includes the following content:

a) Epos is the epic potential of the people. That is, the potential of the epic thought, and the epics expressed by the author are texts created in the unity of music, words, and performance. Epos is an epic thought that includes those texts and encompasses them. b) All the subjects of the action and motives of the epic are concentrated in the epos. That is, if any epic consists of a specific plot and motifs that make up its constituent parts, then the epos is a tradition of epics that includes the plots and motifs of all epics, a reserve of thought, a treasure of epics. c) The epic encompasses the social-aesthetic thinking of the people. "Social-aesthetic thinking" expresses the perfection of society's artistic thinking. Aesthetics is artistic beauty and epic thinking; there is an aesthetic system of artistic reality. Every nation has its own attitude to beauty. The national specificity of artistic beauty is expressed in the artistic description and expression of the people's poetic thought" (Jafarli, 2007: 6-7).

Thus, epics are national memory resources in an ethnopsychology context. In terms of their typology, this memory mainly includes two levels:

1. Heroic memories.
2. Lyrical-emotional memories.

The epics are accordingly divided into two main typological groups: heroic and love epics. For the first group, the heroic spirit is the leading one, and for the second group, the prominence of the lyrical-emotional spirit is the main typological feature.

Prof. M.H.Tahmasib classified Azerbaijani epics in this way:

I. Heroic epics.

1. Heroic epics echoing ancient fairy tales, magical tales and mythical encounters.
2. Heroic epics echoing historical events.
3. Ordinary heroic epics.

II. Love stories.

1. Epics that stand on the limits of love and heroism.
2. True love stories.
 - a) Love stories related to fairy tales.
 - b) Love stories related to the ancient epic.
 - c) Love stories related to written literature.
 - d) Original love stories.
3. Epics dedicated to metaphorical love.

- a) Astral epics.
 - b) Symbolic epics.
- III. Family-moral sagas (Tahmasib, 1972: 112).

As you can see, epics of heroism and love are the main focus in this division. Family-morality sagas form a sort of intermediate stage between these two types of classification. That is, they carry the main features of both heroic epics and love epics. Heroic epics are considered older than love epics. In this respect, heroic epics take their roots from mythological epics about the first ancestor. Therefore, the expression of archaic-morphological encounters in the form of artistic images and motifs is more common in heroic epics. Love stories are more realistic in this respect. However, such magical-mythological elements are preserved in the "Asli-Karam" epic, which are not found even in our heroic epics. So, this saga is rich in elements of magic such as talismans, witchcraft, and magic. This, in turn, gives reason to say that love epics are not "younger" than heroic epics.

M. Jafarli writes that the membership, separation, or differentiation from the general mass of Azerbaijani epics influenced by the sign of love was a huge process. The whole essence of the matter is related to the highlighting of two aspects at the research level here:

1. The motif and sign of love historically belong to heroic epics. In fact, heroic epics have also been love epics since their inception.
2. At a certain stage of Azerbaijan's epic writing, determined by historical, social, political, religious-cultural, and mystical-philosophical factors, there was a special differentiation in the love motives of heroic epics, and love epics became members of the mass of heroic epics with special enthusiasm, and began to develop with special productivity as a separate branch (Jafarli, 2010: 56).

Love stories are based on the love motif from the beginning. Heroic epics also have motifs of hero's lover and heroic mission. This means that epics of heroism and epics of love have been inseparable from each other in terms of time and have the same root.

It should be noted that the "Asli-Karam" saga is rich in ideas, images, and motifs embodying magical thoughts, as well as elements of magic such as spells,

witchcraft, and sorcery. The main aspect is that the general poetic structure of the "Asli-Karam" epic is the same as other love epics. Of course, it should be because all love stories have a fixed poetic structural pattern.

Prof. M. Jafarli confirms that, in general, the epic has a very rigid and indestructible structure, and no storyteller can deviate from this structure. In this respect, all love stories simply repeat each other in terms of the main structure. This repetition is not, in fact, a literal repetition. That is, when a storyteller creates an epic, he does not simply repeat the plot structure of another already existing epic. The essence of the matter is completely different. The narrator works with traditional formulas. He should demonstrate all his creativity, and all his talent based on the static structure, and frozen frame of these formulas repeated in all epics. He is not free to change the order of arrangement of epic formulas (syntactic structure of the epic). Within the structure of the saga, he cannot replace any formula" (Jafarli, 2010: 47-48).

In this respect, "Asli-Karam" epic has the same poetic structure as other love epics. But despite all this, the elements that make up this poetic structure have serious differences from other epics due to their nature. In other words, the main character and his main opponent, the Black Priest, are characters that embody direct magical encounters. One of them (Karam) is a mage who serves goodness's and the other one (Black Priest) is a mage who serves the evil.

Prof. S. Rzasoy, who studied these differences, the reasons for them, and the semantics of the differences, writes that although the plot of the "Asli-Karam" epic does not deviate from the plot structure of other love epics in terms of its general structure, in our opinion, it shows a different plot detail from other epics. This "detail" is so systematic that it constitutes a separate level of the plot pattern characteristic of love stories.

In this case, M. Jafarli's thesis "The epic has a very rigid indestructible structure" allows us to evaluate this different plot level of the "Asli-Karam" epic, not as an anti-plot, or as a collapse of the traditional plot, or as a deviation from it, but as the inner nobility of the traditional plot model.

The structure of the plot of "Asli-Karam" reflects the structure of the black shaman's visit to the underground world, in other words, the structure of the raid by entering the same plot nest as the structure of the story "The looting of Salur Ghazan's house" in the famous Azerbaijani ballad "Kitabi-Dade Gorgud". When the issue is approached in a broader context, the plot structure of the Azerbaijani epic shows a single scheme-model. The differences here are levels, or modulations,

of a single plot. It can be imagined as variable beats of the invariant, repetitions with different algorithms. The main thing is that these levels do not deviate from the general plot model of the Azerbaijani epic and the general plot model of love epics: the structural scheme underlying the models remains unchanged (Rzasoy, 2015: 47).

Apparently, the author directly connects the plot of the epic "Asli-Karam" with the visit of the black shaman to the underworld and the structure of the shaman's gamut. We, in our turn, state that this opinion of S. Rzasoy directly sheds light on the connection of the images of Karam and the Black Priest with magic. In the epic, Karam talks to natural elements, inanimate objects, and animals (mountain, water, storm, snow, gazelle, bird, bridge, skull, etc.). This is a magical model of the relationship between man and nature. Man's ability to tame the forces of nature and force them to work for his benefit is the main sign of magic. J.G. Frazer writes that according to religion, the world is controlled by conscious forces, and they can be influenced by persuasion. It is this aspect that is fundamentally opposed to magic and science. It is self-evident to magic and science that the course of natural processes is determined by the immutable operation of mechanical laws, not by the whims or personal miracles of supernatural beings. Magic often works with spirits, making it akin to religion. But magic treats them in the same way as it treats inanimate forces, that is, it does not bring them to submission, as in religion, but on the contrary, it forces and compels them (Frazer, 1984: 56).

We also see in the epic "Asli-Karam" that Karam communicates with the elements of nature with a magical behavior model, not a religious one. That is, in the epic, Karam's communication with the elements of nature continues throughout the entire plot. He communicates with inanimate, speechless forces using his voice and words. However, this communication is based on a magical behavior model in all cases. Karam does not sit like a religious person and beg these forces. Sometimes he softens those forces with his words and subordinates them to his own interests, and sometimes he subjugates these forces by fighting them with curses and prayers. For example, Karam, whose lover was kidnapped by the Black Priest, praises them and asks for their help in his appeal to the mountain:

Khan Aslim ran away from Zangi,
Don't give way, misty mountains!
His father and mother, made it,

Don't give way, misty mountains!

The khans and lords rose to the wedding,
The rich man was drowned in mud.
A white beauty flew from my hand,
Don't give way, misty mountains.
Hurt Karam suffered with this love,
And for love give up his life,
Asli, priest had moved on Khoi,
Don't give way, misty mountains! ("Asli-Karam" epic, 2005: 18).

In the same place, Karem curses the cypress tree:

Stop, cypress, stop, let me hear from you,
Cypress tree, where is your deer?
The tears same as blood streaming from my eyes,
Cypress tree, where is your deer?

If you don't tell the truth,
let your body bend,
I'm going to crow,
let your back bend
Let your leaves fall with my sigh,
Cypress tree, where is your deer?

Karam says, I'll drop my tears
I will be singing in a desolate garden,
Halfway through I'll pass for love
Cypress tree, where is your deer? ("Asli-Karam" epic, 2005: 18).

Of course, these appeals of Karam to the mountain and the tree can also be evaluated as an artistic metaphor. In other words, it can be considered that Karam, whose heart is full of anxiety and sorrow, just presses his saz to his chest and declares his pain. This is a poetic-rhetorical address, and there is literally no question of communicating or talking with a mountain or a tree. But the epic itself denies this. The uniqueness of the epic "Asli-Karam" is that Karam here

makes inanimate and speechless natural objects speak, engaging in verbal communication with them, and the forces of nature speak and respond to him. In this respect, Karam's conversation with the rock, forest, river and gazelle in the epic are purely magical and mediatic communication acts. Kerem Asli, whose lover Asli was kidnapped by the Black Priest, and he is searching for clues to find her.

Everywhere he asks people, animate and inanimate objects, where was she has been taken.

Even now, the rock, the forest and the water know the location of Asli.
This time the rock, forest and water answer him:

"Let's see how Karam asked about Asli from the rock, the forest, the river:

Let me hear from you,
O yellow rock,
Has my Asli passed through here?
You cast your blessed shadow on the water,
Has my Asli passed through here?

The yellow rock spoke up and took it, let's see what he said in response:

Let me tell you,
Your beloved Asli came from here and left.
Her father and mother were with her.
Leaving her footprints on my face and left.

Karam continued:

Let me hear from you,
Oh, black forest,
The pencil is drawn from power,
You covered mountains all over,
A stone violet,
Has my Asli passed through here?

The forest spoke up and answered to him:
Your love put you in the grief?

Which brave men can take it?
She showed up like the sun on my chest,
Asli took a flower from me and left.

Karam turned his face to the river:

Like continuous life, you always flow,
And you look at the truth sometimes,
You could knock down houses by twisting
Has my Asli passed through here?

The river also spoke up and answered Karam like this:

Karam continue grieve forever,
She took her parents with her,
All they had drink and full containers
And the horses were in my water" ("Asli-Karam" epic, 2005: 63-64).

As it can be seen, Karam's vision with natural elements this time is not one time. This is a dialogue in the sense of the word, and in this dialogue, people and inanimate objects of nature talk to each other. The real essence of the matter is that these natural objects could not speak for themselves. Karam makes them go to study. The personality Karam makes these objects speak same as in a Gham-Shaman, mag magician.

Therefore, we agree with S. Rzasoy, who calls these dialogues "mediative-mystical communication model".

It was interesting that he conducted it, and it sheds light on the problem that interests us.

Prof. S. Rzasoy analyses Karam's spleen as follows:

"Parties of the dialogue:
Man-Rock (earth element),
Man-Forest (tree element),
Man-River (water element).

Dialog Setting: Crossing/getting passage through the Enchanted Yellow Rock, Black Forest, and River with the Black Priest: - So, reaching the river, Karam

sees that the road is closed: "Karam sees that there is a rock on the right, a forest on the left, and a river ahead." That is, the goal is to get a passage from these elements and find the permission of the nature!

Informative type of dialogue: applause: - Kerem praises/applauds the hill, forest and river in turn. In return, they give Karam a way and tell him where Asli has gone. Cosmological type of dialogue: mediative-mystical communication model: - Karam cannot talk to these inanimate elements like a human being.

However, those elements "come to the tongue" and respond to Karam. This is based on the archetype of the magic wand.

We can include this as an element of animistic action of ancient Celts as well.

"The fourth Branch" of the book "The Mabinogion" daughter of Don chosen as a bride and brought to Math". He asked her:

'Maiden', he said, are you virgin?

'That is my belief.' Then he took his magic wand and bent it."

"Then she stepped over the magic wand, and as she stepped she dropped a large, sturdy, yellow haired boy" (The Mabinogion, 2007: 54).

This is an example of how similar the ancient celtic thoughts are to the thoughts of Karam. As mentioned here, one could see that every place has an owner. This is the spirit of the place. That is, Karam communicates with the spirit of the rock, forest, and river.

Ethnos type of dialogue:

Shamanic scope: - Both the plot and the subplot make it clear that this dialogue is related to the shamanic ecstasy technique (shamanic).

Plot form of dialogue: active (two-ways) communication.

Dialog output: Gain passage/path and track: - Karam achieves two goals with applause-announcement: First, it gets a path/transition from elements that cross the path; Second, he receives a clue about where is Asli from those elements. It turns out that Asli left his traces in these elements:

In the rock, he said:

"She left a footprint on my face and left."

In the forest's answer - picked a flower:

"Asli took a flower from me and left.

In the river's answer - she left through the water,

"The horses entered the water and left" (Rzasoy, 2015: 197).

It should be noted that this dialogue of Karam with the forces of nature is one

of the facts that attracted the attention of folklorists. The opinions expressed about this confirm the connection of that dialogue with magical ideas.

M. Jafarli writes that in his address to the river, Karam elevates it to the level of a right-level object on the one hand; it becomes clear that water is directly related to nature and cosmic as well as a positive sacred beginning.

On the other hand, Karam perceives water as a cosmogonic force. One aspect shows the place and role of water in the belief system. In other words, water is the elemental force, the cosmos-creating beginning in Turkic mythology. The second aspect shows the ability of Karam to enter into a magical-mystical dialogue (communication, connection) with a force (existence).

In other words, Karam is in the position of connecting as a mediator and a creator, to a creative being who connects the other worlds. Of course, his mediation is based on his magical powers and abilities. R. Alizade also writes about Karam's appeal to water:

1. Water is a life-giving element ("life itself " image);
2. Water is alive ("always flow alive");
3. It is located in the divine-sacred space ("righteous - looking at the beauty of God");
4. Having emotional characteristics as the subject of a cult-temple object: anger ("demolishing the houses by twisting");
5. It exists in the ritual context as a cult object (Karam's communication with the water: he receives the real message) (Alizade, 2008: 65).

From this, by turning to water, Karam turns to the life-giving element ("life's itself ") and with this turn, he actually enters into a dialogue with the force located in the divine-sacred space. All this is beyond the strength of an ordinary person.

For this, it is necessary to have magical powers and abilities.

Karam is also a character with such magical abilities. In this saga, Karam's magic-mediational ability is also confirmed by his dialogue with the gazelle: "Karam shortens his words and is about to leave, when suddenly a gazelle appears in front of him. As soon as Karam sees the gazelle. He puts his musical instrument on his chest, and let's see how he gets a word from the gazelle:

May I hear from you, any word
O beautiful gazelle,
Did Asli and the priest pass by?

I rode the horse of love, I became smooth,
Did they drink water from shepherd's bridge?

When Karam said this, the gazelle spoke up, let's see what Gazelle answered:

Let me tell you, a young man.
Asli went with her mother from here
In the morning time I saw that
Next to her, her father and they passed to the left.

Says Karam:

This separation bent my waist,
He defamed my name with a heavily around
Did she say that Karam should come and find me?
Has she revealed her secret to you?

Gazelle:

God bless you,
Let the sight disappear,
Your beloved passed by here,
Asli maiden did not look no right or left.

Says Karam:

How long have you been in these places,
You hit my broken heart on a black stone,
Have you seen Asli khan crying ?
Or did she laugh and passed these mountains?

Gazelle:

The God created us from nothing,
They turned day into night,
Asli khan's last words:
If You reach to Erzurum my heart will be happy.

Says Karam:

Karam ask you,

Who should I tell my suffering ?

They broke my flower.

If I reach to Erzurum, I will see my beloved

Or did the priest could take her away again?

Gazelle:

May God help you in this matter,

The gazelle saying hurry up

The print of her shoes is walking,

I also had seen a cruel priest,

I told you, good luck.

Karam heard about Asli khan from the gazelle.

Gazelle said: - The priest you were looking for, went to Erzurum ("Asli-Karam" epic, 2005: 65-66).

It should be noted that Karam's communication with natural elements and animals is not limited to these facts as a model of magical-media communication. Throughout the saga, Karam addresses various non-human animate and inanimate elements. In most cases, those objects do not respond to it. However, there are subjects that open their communication abilities and speak to Karam. In this respect, Karam's dialogue with the skull in the cemetery is typical. "The word had just been finished, and Karam's eyes fell to the ground. He saw a dry skull in the case of an old, destroyed grave. Karam bent down and picked up the skull, wiped the dust and cleaned it, looked around and said: - Sufi dervish, do you see this dry skull? Once this was a human like us. There will be a time, and we will be like that. Let me say a few words about it.

Let's see what Karam said: let's see what he asked the skull:

Let me know if I have a question.

Did you also exist in this world, the skull ?

Were you an animal, were you human, what were you?

Have you eaten different fruits? ...

As soon as Karam finished speaking, the skull spoke up and said:

Listen, let me tell you my past and present,

Once I was alive in the world.

I was a king, but trouble happened to me,

I have become a relic for all ages..." ("Asli-Karam" epic, 2005: 77-78).

Other images in the saga are related to magical encounters. For example, the Black Priest is presented in the saga as a negative image directly related to spells, witchcraft, and magic. There are many instances in the saga showing his sorcery. For example, the Black Priest casts a spell on Asli's dress during her wedding night with Karam.

"Let's get ready for the wedding now, listen to the priest. The priest was very cunning, a magician himself. He quickly made a dress for the girl from red wool. He sewed magical buttons on its chest. On the third day, he came to Asli and had her wear his enchanted gown, and then said: - My daughter, I am very glad that you have achieved your wish. Be happy! But I have one last request from you. I do not want you to open these buttons yourself, let Karam open them" ("Asli-Karam" epic, 2005: 114).

In the epic, Karam's magical dialogue with the forces of nature is a line that is clearly visible and covers the entire epic. Karam, who is in pursuit of his lover, either willingly or forcibly overcomes the forces of nature that do not want to let him go. He uses pleasantness to applaud and uses violence to curse. For example, it is enough to pay attention to the episodes in the Erzurum mountains:

"One day, they arrived at the gate of Erzurum. Karam saw that it was getting dark and said: - Sufi dervish, stop, let me say a word or two to this mountain, otherwise it won't let us pass.

Sufi dervish said furiously:

Well, it's not necessary.

Don't say anything!

Are you going to say something to everyone?

Karam did not say a word. They slowly started to climb the mountain. They were almost at the pass when a blizzard started, snow started, and Karam said:

Let me say a few words to the mountain,

let us go, now we will die and stay here. When Sufi saw this, he began to beg Karam:

Oh, Karam, speak up what you have to say, maybe we will find our way.

Karam took a breath and said:

When we reached the Erzurum's skirt,

There I saw snow coming up

Sufi said: let's go back this way,
I said, I feel ashamed to return...

The word is done. But the blizzard increased. Fog and snow covered all sides as if it was night. Karam received the favour and said:

We are reaching Erzurum,
Then I said,
Oh, my great teacher!
A blizzard and all oppose everywhere,
Spray all around me, smoke hey!...

Karam saw that the mountain did not want to give way. Death came and stood in front of his eyes,

he said:
I fear only three things in this world,
A separation, a poverty, a death!
I am never happy with any of them:
A separation, a poverty, a death! ...

They started to climb the mountain.

The blizzard became more severe in the upper reaches. Sufi dervish took Karamin's bouzouki and said:

We are reaching Erzurum's skirt
Then I saw that it was snowing.
I said: Karam, let's go back this way,
I saw that he is son of lord, it shamed him ..." ("Asli-Karam" epic, 2005: 83-86).

Karam tried to soften the mountain with applause and prayers. But the sufi dervish could not stand the blizzard and fell to the ground. They take shelter under a small rock. Suddenly, the pile of snow on the rock fell on their head.

Karam can't stand it anymore, he curses the mountain:

"The grand and small mountains of Erzurum, Green-headed beautiful duck files from the lake.

I will open my mouth and curse you and you should
Accept everything that comes out of my mouth.

Don't let the fog and the drizzle go away,
Do not let heavy hands hold your skirt!
When it's summer, don't let the flowers fade,
Do not let beautiful people smell your rose.

You became an enemy, you declared your enmity,
By the way, you killed the sufi dervish.
Karam says, you wiped my tears,
The Black Priest fell from his snowy back.

As soon as he finished speaking, the Sufi dervish stood up, his knees tired. Karam and sufi dervish did not know whether it was snowing, blizzarding or what. They didn't know where they were going. They turned their faces to one side and started walking. They went back and forth they reached Erzurum" ("Asli-Karam" epic, 2005: 87).

The scientific novelty and main result of the work: magical motifs and images in the epic "Asli-Karam" are not limited to the examples given here. The saga is full of magical imagery. The two opposite images here both represent magic. Karam is a positive hero, while the Black Priest is a negative hero. Both heroes' weapons are magic. Karam carries out his struggle with the help of applause and curses. The Black Priest uses spells, magic, and sorcery.

Theoretical and practical importance of the work: The theoretical importance of the article is determined by the possibilities of using this work as a theoretical resource in the research on the problem of magic, and the practical importance of this topic is determined by the possibilities of using this topic as a practical tool in the process of folklore in higher schools.

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Guidelines for Contributors

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