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THE IMAGE SYSTEM OF THE ENGLISH AND KAZAKH VERSIONS OF THE EPIC “KORUGLY”

Abstract. The epic “Korugly” is one of the most popular folklore works in the world. Poems about Korugly, descended from the Turkmen Teke tribe, are ethnically, linguistically and religiously diverse in Kazakh, Turkish, Azerbaijani, Armenian, Georgian, Uzbek, Turkmen, Tajik, Kurdish, Tatar, Abkhaz, Kumuk, Karakalpak and other languages. It has been sung in the folklore of nations for centuries and has become a favorite work of the people. In addition, it is known that the epic “Korugly” has been studied by many scholars in accordance with the motivational and plot features. This article describes the peculiarities of the image systems of the English edition of the epic “Korugly” and the Kazakh version. In the study of the image systems of the English and Kazakh versions, such research methods were used as observation, comparison, analogy. With the help of these methods, the similarities and differences in the actions of the same characters in both versions of the epic “Korugly” were identified at the plot and motivational levels. As a result of a comparative study, the features of the image system of the English edition of the epic “Korugly” and the Kazakh version were revealed. The English version of the epic and the images of the Kazakh version were discussed separately, and the differences in the characters in each version were revealed. An analysis of positive and negative characters of the epic “Korugly” in two versions was conducted. The results of the research can be used by readers interested in the literature of the Turkic world, as well as in universities and secondary schools as a scientifically researched work based on the poem “Korugly”.

Keywords: plot, motif, epic, system of images, English publication, Kazakh version.

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«Көрұғлы» жырының ағылшын басылымы мен қазақ нұсқасындағы образдар жүйесі

Аңдатпа. «Көрұғлы» дастаны – дүние жүзіндегі ең танымал фольклорлық шығармалардың бірі. Түрікмен теке руынан тараған Көрұғлы туралы жырлар қазақ, түрік, әзірбайжан, армян, грузин, өзбек, түрікмен, тәжік, күрд, татар, абхаз, құмық, қарақалпақ және басқа тілдерде этникалық, тілдік және діни жағынан алуан түрлі. Дастан аталған халықтардың ауыз әдебиетінде ғасырлар бойы жырланып, сүйікті шығармасына айналды. Сонымен қатар, «Көрұғлы» дастаны көптеген ғалымдар тарапынан уәждік, сюжеттік ерекшеліктеріне сәйкес зерттелгені белгілі. Бұл мақалада «Көрұғлы» жырының ағылшын басылымы мен қазақ нұсқасының образдар жүйелерінің ерекшеліктері сипатталған. Ағылшын және қазақ нұсқаларының образдар жүйелерін зерделеу кезінде бақылау, салыстыру, ұқсастық сияқты зерттеу әдістері пайдаланылды. Осы әдістердің көмегімен «Көрұғлы» жырының екі нұсқасында да сюжеттік және мотивтік деңгейде бірдей кейіпкерлердің іс-әрекеттеріндегі ұқсастықтар мен айырмашылықтар айқындалды. Салыстырмалы зерттеу нәтижесінде «Көрұғлы» жырының ағылшын басылымы мен қазақ нұсқасының образдар жүйесінің ерекшеліктері анықталды. Жырдың ағылшын басылымы мен қазақ нұсқасының образдары бөлек талқыланып, әр нұсқадағы кейіпкерлердің айырмашылықтары атап көрсетілді. «Көрұғлы» жырының жағымды және жағымсыз кейіпкерлерін екі нұсқада талданды. Зерттеу нәтижелерін түркі әлемінің әдебиетіне қызығушылық танытқан оқырмандар, сондай-ақ жоғары оқу орындары мен орта білім беру мекемелерінде «Көрұғлы» поэмасын ғылыми негізделген шығарма ретінде пайдалана алады.

Кілт сөздер: сюжет, мотив, жыр, образдар жүйесі, ағылшын басылымы, қазақ нұсқасы.

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Система образов английского издания и казахской версии эпоса «Коруглы»

Аннотация. Эпос «Коруглы» – один из самых популярных фольклорных произведений в мировой литературе. Стихи о Коруглы, происходящие из туркменского племени Теке этнически, лингвистически и религиозно разнообразны в казахском, турецком, азербайджанском, армянском, грузинском, узбекском, туркменском, таджикском, курдском, татарском, абхазском, кумукском, каракалпакском и других языках. Сага на протяжении веков воспевалась в устной литературе названных народов и стала любимым произведением. Кроме того, известно, что эпос «Коруглы» был исследован многими учеными в соответствии с мотивационными и сюжетными особенностями. В данной статье описаны особенности систем образов английского издания и казахской версии «Коруглы». При изучении систем образов английской и казахской версии использовались такие методы исследования, как наблюдение, сравнение, аналогия. С помощью этих методов были выявлены сходства и различия в действиях одних и тех же персонажей в обеих версиях эпоса «Коруглы» на сюжетном и мотивационном уровне. В результате сравнительного исследования были выявлены особенности системы образов английского издания и казахского варианта эпоса «Коруглы».

Отдельно обсуждались образы английской версии и казахской версии песни, подчеркивались различия персонажей в каждой версии. Положительные и отрицательные персонажи песни «Коруглы» были проанализированы в двух вариантах. Результаты исследования могут быть использованы читателями, интересующимися литературой тюркского мира, а также в высших учебных заведениях и средних учебных заведениях в качестве научно обоснованного произведения поэмы «Коруглы».

Ключевые слова: сюжет, мотив, песня, система образов, англоязычное издание, казахская версия.

Introduction

In the world civilization, it is impossible to imagine a single phenomenon that forms and develops on its own without external influence. Any phenomenon or process is formed under the direct influence of another phenomenon or process. If we turn to the socio-cultural history of peoples of the world, especially those close to each other from an ethnic point of view, it becomes obvious that they have had mutual contacts since ancient times. At this point, one should note the enormous role of mutual contacts in the socio-cultural life of these two peoples.

This aspect is especially evident in fiction, art and folklore. These areas are specifically associated with creativity, which, in turn, requires inspiration, and the latter, of course, is caused by strong emotions [1]. Therefore, any process or phenomenon can be a source of inspiration. If we turn to the past, we will witness that in the millennial world civilization peoples were imprinted as subjects with the highest spirituality and enlightenment from an intellectual point of view, their bright talent was naturally reflected in literature, art and other spheres of life.

The epic “Korugly” is the common heritage of the entire Turkic people, as well as Central Asia, the Caucasus, the countries of the Balkan Peninsula, Eastern countries, Arab and Turkic peoples. Among them, Azerbaijani, Armenian, Georgian, Abkhazian, Kumyk, Turkmen, Uzbek, Kazakh, etc. widely found in peoples.

Korugly is a hero, symbolizing dignity and love of freedom, who raised the people to fight for the rights of the oppressed, for justice. Presumably, Korugly is a real historical character, a hero who fought for the happiness of the people, and at the same time a talented ashug, the author of many beautiful poems. The date of birth and death of Korugly is not known for certain. He is believed to have lived around the second half of the sixteenth century.

The place of his residence is also unknown. Some researchers believe that Korugly lived in Khorasan, others that he lived in Anatolia, while the majority is inclined to believe that Korugly lived on the territory of Azerbaijan.

The legend of Korugly has evolved over the centuries. Some of its details really took place in history, others are only partially true, and others are fiction, a product of folk fantasy.

According to the legend, Korugly's real name is Raushan. Korugly is a nickname, literally it means “Son of the Blind”. Korugly fought to take revenge on the cruel bek (ruler) who blinded his father. Outraged by the actions of the bek, Korugly gathers an armed detachment of friends and relatives in order to avenge his father. A small detachment of Korugly suddenly attacks the cities and fortresses of the enemy, defeating huge enemy garrisons. Sometimes the legendary horse Korugly Gyrat saves him during the fight. After defeating the enemy, Korugly and his warriors return to their haven on the top of Mount Chenlibel. There they feast, celebrating the successful outcome of the battle. Korugly with his beloved Nigar and adopted son Eyvaz are dancing and having fun. The trophies captured during the raid are divided among the members of the squad, and also distributed to the poor and oppressed.

One of the most famous in the legacy of Uzeyir Hajibayli is the opera “Korugly”, written in 1932–1936. The plot of the opera was based on the ashug dastan “Koroglu”.

There are different versions of the epic “Korugly”. Researchers attribute the historical lines of the legend to different periods. Therefore, this issue will remain an open-ended research object that requires research.

Research methods and materials

If we talk about the publication of the legend, it began to see printed pages at the end of the 19th century, at the beginning of the 20th century. In 1973, the epic “Korugly” reached Kazakh readers thanks to the fruitful work of M. Gumarova. The 48th volume of the “Words of the Ancestors” series was included in the framework of “Cultural Heritage” [2]. There, the scientist B. Hazibayeva made a comprehensive analysis and conducted relatively scientific and systematic work on the legend. And based on the original edition, it was edited and published with some corrections from the original edition.

It is known that academician A. Margulan, A. Konyratbayev, R. Berdibai, T. Konyratbai studied and expressed their scientific predictions and opinions about the spread of the legend “Korugly” along the Syr river with its singing.

The legend “Korugly” was sung by well-known poets such as Zhienbai Zhyrau, Rakhmet Mazhojaev, Rustembek Zhienbayuly, Alibek Baikenov, Olzhabai Zhurgenov, Barat Nakypov, Zayir Rakhatov, Bilda Zhurgenbaev, Kosheney Rustembekov, Orak Danekerov, Kuandyk Burlibayev.

The version sung by Rakhmet Zhyrau is preserved in the manuscript fund of the Academy of Sciences, based on which the four branches of the epic “Korugly” were published. They include “Raushanbek”, “Birth of Korugly in Kurdistan”, “About Girat, Korugly’s war with Reihan Arab”, “Korugly’s visit to Shahdat”.

As the epic “Korugly” is one of the most popular folklore works in the world, the poems about Korugly, descended from the Turkmen Teke tribe, are ethnically, linguistically and religiously diverse in Kazakh, Turkish, Azerbaijani, Armenian, Georgian, Uzbek, Turkmen, Tajik, Kurdish, Tatar, Abkhaz, Kumuk, Karakalpak and other languages. It has been sung in the folklore of nations for centuries and has become a favorite work of the people. In addition, it is known that the epic “Korugly” has been studied by many scholars in accordance with the motivational and plot features.

English and international versions of the epic “Korugly” are widely studied by scientists from different countries. M. Gumarova, A. Konyratbayev, R. Berdibay, Sh. Ibrayev, B. Azibayeva can be mentioned in the category of researchers who have left comments on the epic in the Kazakh folklore. M. Gumarova wrote the foreword and scientific comments of the 1973 and 1989 editions of the epic “Korugly”. The foreword to the 1989 collection has also been supplemented. M. Gumarova reviewed the history of the study of the epic, focused on the similarities and differences between the national versions, as well as the Kazakh versions of the epic [2].

Another study of the epic “Korugly” was published in the monograph of A. Konyratbayev “Kazakh epic and Turkology” [3]. There, the researcher made scientific conclusions about the genesis of the epic. R. Berdibay considered the epic in the context of the problems of historical typology in the Kazakh epic [4]. In addition, Sh. Ibrayev considered it in the context of the poetics of heroic epics [5]. In her article “On the Kazakh epics dedicated to Korugly”, B. Azhibayeva commented on the Kazakh versions of the epic [6, p. 201]. Moreover, Azerbaijani and Turkmen versions of the epic have become the basis of research of the scientists as I. Braginsky, H. Korogly, A. Boldyrev.

The history of the epic “Korugly” by foreign scholars has been studied comprehensively. In his research work “Study of the epic Korugly”, Mahmut Orta focuses on the history of the epic, its historical prototypes, Azerbaijani and Turkmen versions [7]. In the scientific work “Mythopoetics of ancient epics of the Turkic peoples”, Flera Sagitovna Saifulina, Aimukhambet Zhanat Askerbekkyzy and Guzel Chakhvarovna Faizullina analyzed the epics that have been preserved in

many Turkic peoples, including Tatars and Kazakhs, and determined their mythological attributes [8].

The work of comparing and contrasting the system of images of the English edition of the epic “Korugly” and the Kazakh version provides extensive information about the characters of the epic and has become one of the most pressing issues. At present, it is impossible to find a comprehensive and comparative study of the image system of the epic “Korugly”, which is being studied by researchers. Therefore, based on the motifs and plot similarities of the features of the image system of the English edition of the epic “Korugly” and Kazakh version, the aim of the present study was to determine the changes, behavioral features and differences in the actions of the characters in the two versions. To achieve this goal, the following tasks were performed, ie. a comparative study of the images system of the English and Kazakh versions of the epic “Korugly”; the positive and negative characters were distinguished in two versions.

It is known that the cruel aggressive campaigns of foreign conquerors, various social contradictions, dreams and aspirations for a prosperous and happy life led to the creation of images of invincible heroes fighting for peace and tranquility in their land. The epic “Korugly”, in the center of which is the image of the main character “Korugly”, in this respect is an epic work that arose on the basis of vital necessity. “The epic “Korugly”, which spread from the banks of the Araks to the Amu Darya, from Asia Minor to the mountain range of the Urals and Siberia, from the Middle East to Central Asia and Kazakhstan...” [9] is found in the folklore of over 20 Turkic and non-Turkic peoples. These dastans form a kind of cycles in the epic creativity of the Uzbek, Tajik, Turkmen, Azerbaijani, Turkish, Kazakh, Karakalpak, Armenian, Georgian, Kurdish peoples. “Korugly” is one of the favorite epic heroes of Siberian Tatars, Bulgar Turks. As noted by the prominent folklorist Tura Mirzaev, “Some fragments of the cycle were also recorded from the Arabs of Central Asia (Bukhara). World folklore does not know a single epic work that has spread over such a vast territory, mainly among Turkic tribes and, partially, among non-Turkic peoples, and which has absorbed various types of cyclization” [10]. The sources note that the formation and development of the epic “Korugly” took place in the Azerbaijani-Turkmen environment. There are a number of judgments about the origin of the epic, the stages of its development. In particular, the uprising of the Jalalids, which began at the beginning of the 16th century in South Azerbaijan, Asia Minor and Iraq, and continued until the beginning of the 17th century, is noted as initial information. According to the Azerbaijani version, “Korugly” is mentioned as a contemporary of the Iranian Shah Abbas I (1585–1628). According to the information of the Armenian historian Arakel Tabrizi (died in 1670), recorded in 1662, one of the leaders of the Jalalid uprising against Shah Abbas and the Turkish sultan was a person named Korogly. “This is the same Korogly, who composed many songs that are now performed by the bakhshi,” writes Arakel Tabrizi. And in the work of the Turkish historian of the 17th century, Avliyo Chelabi, “The Book of Travels,” Bakhshi Korogly is mentioned as one of the organizers of the above-mentioned uprising [11]. Here you can also provide information about the Korugly Jalalids of one of the first collectors of the South Azerbaijani version of the 18th century Elias Musheghyan, who published the dastans “Korugly” in English in the 19th century A. Khodzko, a prominent folklorist Kh.G. Korugly. In these materials, in addition to Korugly, such names as Damirchi Hassan, Mustafo Khizr, Bazirgon, Avaz, Safar are mentioned. All these names as an image participate in the events depicted in the epic “Korugly”. A.N. Samoylovich confirms the fact that Taka-Turkman Begi Zamon, who participates in the Turkmen and Khorezmian versions, is a historical person [12].

The representatives of the heritage art tradition of Zhyrau, passed from generation to generation along the Syr River, are Duzbetuly Zhienbai, Zhienbaiuly Rustembek, Rustembekuly Kesheney, Rustembekuly Bidas. Certainly, it is known that Rakhmet Zhyrau and Zhienbai Zhyrau widely sang “Korugly” in their style along Syr. As a result, there is a version of Rakhmet, which

was published on the printed page, and a version of Zhiembai Zhyrau, which did not see the printed page.

The scientists have thoroughly analyzed the version of Zhyrau and conducted complex research. The version of Zhiembai Zhyrau, which has become younger, has not been scientifically analyzed. In order to compensate for this gap, if we conduct a comparative analysis of Rakhmet and Zhiembai versions of the poem “Korugly” along the Syr, and define their plot lines, the variants of the epic will be clarified and its content will increase.

If we turn the Zhiembai version with the Shakhmet version into the object of study, and with the version corrected from the last original, now we can see the outlines of three versions [13, p. 109]. In general, the common word of all three versions is “primary”. In the first introduction, an expository approach is used. In the introduction to the legend, in the historical genealogical order, it is said that Korugly's name and surname are Turkmen Tekejaumit, his father is Raushanbek, and his great-grandfather is Tolybay. Sound harmony of sleep is preserved. For example, the story - the object - the name - my exhortation - understanding. In the second introduction, Raushanbek, Tolybay, Shagdat Tsar and Shaharkula are mentioned. And the sonorous harmony of the song has changed, the story - noble - my exhortation - the beauty - of the people. And in the introduction of the third legend, no names are mentioned at all. And the sound harmony of the epic is close to the first introduction. The word “bismillah”, which was not mentioned in the first two versions, is used in the last version.

Thus, it has been determined that there are two versions of the epic “Korugly” in Syr. If it is not said that Zhambyl sang “Korugly” at the time, the version sung by Zhambyl was not published. In the same way, Zhiembai Zhyrau sang “Korugly”, but he had not seen the printed page. We do not know how the legend came to Syr, but it is known that Nakyp Zhirau's student Rakhmet Zhirau and Zhiembai Zhirau's son Rustembek taught it and propagated it to the country. As a result, two variants of the legend “Korugly” appeared.

The grandson of Zhiembai Zhyrau, Rustembekuly Kosheney was not only a performer, but he was going to write a candidate's thesis, turning the song “Korugly” into an object of scientific research. Well-known Kazakh scientists M. Karataev, U. Tezhibaev, Smirnova, M. Gabdullin, R. Berdybaev, O. Nurmagambetova supported young Zhyrau Kosheney, and sent him to the graduate school of the Institute of World Literature named after M. Gorky in Moscow. In one of his letters to the scientist O. Nurmagambetova, who was pursuing the path of science, we see the following lines: “Korugly says”, “Why do not you protect him from “Korugly” [6, p. 223]. The person mentioned in the letter as “Korugly says” was the Azerbaijani scientist and Turkic scholar H.G. Korugly. O. Nurmagambetova gladly accepts this idea. Unfortunately, in March 1973, when he was only twenty-seven years old, the life of a young man suddenly ended in a car accident in Moscow [14].

The object of this research was the Kazakh version in the 49th volume of the series “Words of ancestors” of the book “Poems of Heroes” [13, p. 137]. For the English version of the epic “Korugly”, Alexander Hodzko's book titled “Popular poetry of Persia found in the Adventures and Improvizations of Kurroglou, the bandit – Minstrel of Northern Persia and in the epics of the people inhabiting the Caspian sea” was used [15]. In addition, many books and articles by researchers of the epic “Korugly” were applied.

In the study of the features of the images system of the English and Kazakh version of the epic “Korugly”, research methods such as observation, comparison, analogy were used.

The method of observation is a way for the researcher to know the objective world, based on the direct perception of objects and phenomena with the help of emotions, without interfering with the process. This method of observation is very useful when getting acquainted with the characters of the two versions in the study.

Control is the purposeful and systematic perception of an object with a specific purpose and task. The method of control in this research is the perception of the image of the epic based on the plot and motivational features.

The method of comparison is to determine the differences between the objects of the material world or to find common features in them. The method of comparison was used to find differences in the characters of the two versions.

The method of analogy is used to determine the similarities between different objects, their features, properties, relationships. This method helped to identify the similarities between the English version of the epic “Korugly” and the Kazakh version by Esenzholov.

Also, when writing the article, historical-genetic, comparative-typological methods were used.

Results and discussion

The channel of all general notions of literature, the main and topical issue is the image and imagery. Broadly speaking, an artistic image is an aesthetic category that describes a unique way of mastering and re-synthesizing and recreating the realities of life, which is unique to art. At the same time, we call a variety of phenomena in a work of art, often characters and literary heroes as “images”.

Although the image is characteristic of artistic reality, it is based on life, so the truth can not be separated from the space, time, society, objects and phenomena in life. In addition, the image should not be mixed with reality. Its secret is related to the living environment of the image. To be more precise, although the image originates from real life, it is separated from it by many conditions and moves to the "imaginary" world in the work of art.

The study of the images system of the epic “Korugly” is directly related to the plot and motivational indicators of the epic. Motif is a thematic theme, a stage in the story line of traditional thematic music. In the work “Literary Theory”, A.M. Gorky noted that “the plot is the history of human relationships, connections, contradictions, hatred, love, the growth and creation of various literary characters in general”, gives the following definition of the plot, stating that this definition of the plot can be considered a classic example used by all literary theorists, “The plot is the development of the story in the work, the interaction of people in the work, the struggle” [16, p. 183]. That is, based on the plot and motifs of the epic “Korugly”, the similarities and differences (Munlykbek, Korugly, Reikhan Arab) and differences (Sultan-Murad, Dali Hassan, Hussein-Ali-Khan, Khoja-Yakub, Altynshash, Bozuglan, etc.) of the images system were analyzed. As a result of comparative research, positive and negative images were identified. In addition, it was discovered that there are mythological images in both versions (Red, Forty July, etc.).

The epic “Korugly” is one of the most popular folklore works in the world literature. It can be found in the folklore of Kazakh, Turkmen, Tajik, Azerbaijani, Crimean, Siberian Tatars, Uzbek, Kumuk, Karakalpak and Anatolian Turks. The epic is also popular among Arab countries, Armenians, Georgians, Dagestanis and Kurds. It is known that works of art that arose in oral form and in the same form, which are passed down from generation to generation, are considered folklore.

The epic “Koruglu” in its structural form is based on the alternation of poetry with prose. As you know, the tradition of the Azerbaijani heroic epic begins with the “Book of my Grandfather Korkut”. The theme of this epic is heroism. From beginning to end, it is dedicated to the heroism of the Oghuz brave men [17]. The text of the dastan arose from the unity of the heroic spirit, poetry and music.

The poetic form and poetic spirit in general in the epic “Dede Korkut” attract attention throughout the text. The late Korkut scholar T. Gadjeiev put forward the following idea that in the epic “The Book of Dede Korkut” there is actually no “prose”, the dastan consists of poetry from beginning to end: the poetic technology of “The Book of Dede Korkut” has not been studied on the

necessary level. Compiling and publishing the “Book” in different periods, scientists pointed to a different number of samples of poetry in the text. Each of these scholars, who once saw poems in a dastan, which is a poem from beginning to end, naturally, were greatly mistaken” [17, p. 57]. In “The Book of Dede Korkut” there is no prose at all, from beginning to end the text consists of a poem, and here poems cannot alternate with anything, or rather, with something missing. It's just that the book has two forms of poetry expression: epic-pictorial poetry, intense poetry. The presentation of phenomena and events takes place with the help of epic-pictorial poetry. In moments of psychological tension, active lyricism, the rhythm becomes more orderly and longer” [17, p. 57]. T. Gadjeiev summarizes his views as follows: “There are still those who create controversy about the poetry or prose content of the “Book of Dede Korkut”. According to our personal assumptions, The Book is written in poetic form. We came to a similar conclusion after repeated comparisons with Turkic folklore poetry and samples of medieval Turkic poetry” [17, p. 58]. In the dastan “Koruglu” poetry alternates with prose. In fact, this alternation is the main indicator of heroic epics, including the Koruglu epic. Since heroism is primarily associated with the epic view, that is, with the depiction of events. In the epic “Koruglu”, the tradition of epic-pictorial poetry, coming from the “Book of Dede Korkut”, turned into a prose narrative, while intensive poetry continued its development as poetry.

Most historians have typologically divided the national versions of the epic into “western” and “eastern” groups. They include the Azerbaijani, Turkish, Armenian, Kurdish, Georgian, Dagestan, and Crimean Tatar versions in the western group.

Most of them start with the Azerbaijani version. These versions depict the events as close as possible to the realities of life, show many signs of the historical events on which they are based, explain that they originate from the historical reality. Some of the events surrounding the Jalali uprising are best seen in the versions of this western group.

In the eastern versions of the epic, these features of the western group have become more obscure. Its obscurity was due to the penetration of elements of Persian-Tajik mythology and pre-Islamic archaic motifs, a large number of fairy-tale poetic tools. In particular, the birth of the protagonist corresponds to the fairy-tale and mythological features: the protagonist is born in the grave after the death and burial of his mother. Therefore, he was given the name Korugly, which means “child born in the grave”, “child of the grave” [15, p. 128]. In the national versions, it was varied in spelling as Gerogly, Gurguli, Gurugli, Gorogly, Gurogly, Kurogly. In the western group of the epic, it is known that the name is used in the sense of “child of the blind” due to the fact that the protagonist's father was beheaded by a miner (king) [15, p. 132].

To analyze the similarities between the images of the English and Kazakh versions of the epic “Korugly”, we will focus on the main characters of the event.

The images found in the English version of the epic “Korugly” are Kurroglou, Myrza-Serraf, Sultan-Murad, Daly Hassan, Hussein-Aly-Khan, Khoja Yakub, Reikhan Arab, Mir Ibrahim, Ayvaz, Demurchy-Oglou, Nighara, Hassan Pasha, Hamza, Daly Akhmed, Daly Mehter, Parizadda and Nazar-Jalali. It is known that the epic “Korugly” is an image of the main character's friends, which enriches the plot of the Esenzholov version. Each of them has their own unique color. The epic “Korugly” is full of adventures as a result of the intertwining of so many different images. Kyryk Shilten, Kyzyr, Ilyas, Arystan, as well as Tolybai, Zhigaly, Munlykbek, Altynshash, Bozuglan, Akbilek, who are relatives of Sapabek and forty young men, and Reikhan (his daughter Kulayim) are the characters of the hero's friends.

The mythological images found in the epic (based on the Kazakh version) can be described as follows:

Kyryk Shilten are mythological saint people who live among people, but are invisible and have a special mystical power. According to the legend, they come to the aid of faithful ones who have been in trouble. In Kazakh folklore, silkworms are depicted as an auxiliary. They are

sometimes called Eren. They appear out of nowhere and help the main character of folklore (especially in heroic songs and fairy tales) [16]. In the Kazakh version, the role of the hero's spiritual assistants is described evenly. When Korugly was born in a grave by his dead mother, Gausyl gave him forty types of juice, milked him and nursed him [18, p. 152].

Kyzyr/Kydyr baba is a legendary archaic image, which is often found in the myths, folklore and religious legends of many eastern peoples, as well as Kazakhs.

His genesis and personality are very complex and have not yet been fully explored. Some scholars have linked the image of Kyzyr to ancient archaic concepts, while others have suggested that it was influenced by Islam. Every nation has a concept of Kyzyr for centuries. In the Kazakh folklore, Kyzyr Baba [Kydyr] is the saint in the form of an old man in a white robe, who cares for people, gives them happiness and wealth, and protects them from various difficulties [18, p. 396]. The epic says that Kyzyr helps and cares for Korugly.

Ilyas is an ancient Jew in Christian mythology. Ilyas is called a saint. It is said that his name comes from one of the ancient Jewish gods. In Islam, Ilyas is closer to the saint than the prophet. Among the Turkic peoples, the name of Elijah is associated with the saint Kydyr and is also called "Kydyr-Ilyas". It is sometimes called "Kyzyr". Elijah's name is often mentioned in the Kazakh folklore. Usually, he appears to people as the saint (elder) and protects them from various difficulties [18, p. 399]. The psalmist says that Ilyas protected Korugly from trouble and opened the way for him.

The lion is a mythological image sent to Korugly by his forty-year-old son to show his uncle. While Korugly was picking Bozuglan's apples, he stood at the mouth of the grave. At that moment, Bozuglan came, but Korugly ran away.

When Bozuglan could not catch his nephew, who was born in the grave, forty lizards took him as a lion in the mouth of the grave and persuaded Korugly to join the people [18, p. 161].

Similar images are given in the English and Kazakh version of the epic "Korugly".

Korugly is the main, heroic, courageous image of the epic in Kazakh version, a son of King Munlykbek and Altynshash. At the age of thirteen, the hero of the Turkmen people rode a horse and won the war with Reikhan, the son of the red-haired Kaldarkhan. The reason for the name Korugly is that when his mother died, he remained in the womb. By the power of God, he was born in the grave. Scholars who have studied the epic "Korugly" unanimously agree that the prototype of the protagonist lived in the South Azerbaijan region in the 15th–16th centuries. Her childhood appearance and the energy she had at the age of five with a man in her twenties make her unique. In these lines of the poem, it is told that Korugly grew up in a grave [18, p. 88].

In the Kazakh version of the epic, Korugly takes an oath for the first time when he reaches maturity and becomes friends with Sapabek and forty one men who follow him. Bozuglan, who sees forty-one men burning in the burnt mountain, sends his nephew against forty-one men in order to test him. The forty-one men led by Sapabek run away from Korugly. However, Korugly catches up with him and arrests forty-one men. However, he does not get along with them, but becomes friends with them. After that, forty-one men led by Sapabek become Korugly's servants. When Korugly goes hunting to Lake Havadak, he goes with the forty-one men. When Reikhan Arab and Kyzylbay come to attack Tekezhaunit, Korugly and forty-one men stand against the enemy. According to Esenzholov's version, Korugly escapes from Erzurum and is captured when Raikhan Arab sends forty-one men to kill him. When Korugly comes to rescue forty-one men from captivity, they were released from captivity and Reikhan defeats the Arab army [18, p. 201].

According to the English version, Korugly was a Turk from the Tuka tribe, and his real name was Roshan [19, p. 17].

In the English version, Korugly's attitude towards women is oriental. A woman sees things as things she has bought or won, as a toy that he gives up when he is tired. He likes to own them only because they are connected with something new, uncertain or dangerous. In the Kazakh version, it

is impossible to observe the peculiarities of behavior towards women since there is no information about his wife or lover in this version [19, p. 8].

The only thing Korugly deeply loves is his horse Kyrat. Korugly frequently addresses him by “My eye! My soul!” [19, p. 10]. In addition, in the Kazakh version, it is mentioned that Korugly has a horse named Girat and takes good care of it.

“Brave warriors, hear the tidings of my present state. I have been left in the church; what shall I do now? I have been compassed by Reikhan-Arab, both on my right and my left side. I have been left in this church; what shall I do now?” This happens in the church of Kars when Korugly visits Paris. Reikhan is arrested and tied up on the horse of Korugly.

According to the Kazakh version, Munlykbek is the son of Zhygala, the grandson of Tolybai, the hero of the Turkmen people, the father of Korugly, the king of the Tekezheumit people. He dies in the battle against the Red Army.

According to the English version, Myrza-Serraf is Korugly's father. He is in the servant of Sultan Murad, the ruler of one of the provinces of Turkistan [19, p. 17].

One of Myrza-Serraf's tasks is to take care of all the herds and choose the best foals for the prince's stable [19, p. 18].

Myrza-Serraf is an astrologer. He is convinced that his son takes revenge from Sultan-Murad for the piercing of his eyes. Roshan avenges her father and defeats Prince Sultan-Murad.

“Well, then, the oasis in which we reside contains a spring of water. When the night of the eve of Friday next shall have arrived, thou shalt watch with this book in thy hand, and repeat continuously the prayer which is to be found in this passage; thy eyes must be earnestly fixed on the two stars until they meet together. The moment they have met, thou shalt perceive the surface of the water covered with white foam. Take this vase, which I have brought for the purpose; in it thou shalt collect the foam carefully, and then bring it to me without delay” [19, p. 28] - said Myrza-Serraf. However, Roshan accidentally eats the foam herself. It is the foam that has cured Myrza-Serraf's blindness and made Roshan an invincible warrior. Thus, Myrza-Serraf dies in Mushad, and Roshan is named “Korugly” forever.

In the Kazakh version, Raikhan is the son of Kaldarkhan, the image of the enemy who kidnaps Korugly's sleeve. When Bozuglan goes hunting, Reikhan, who has been in love with Korugly's cousin for several years, comes to pick him up and changes his name from “Girat” to “Akbilek”. Akbilek says that he has been beaten by Reikhan. Korugly fights against the forty young men for several days with Raikhan and his army. In the end, Reikhan is arrested and tortured to death.

In this miserable condition, Mir Ibrahim is found by Reikhan Arab. The latter is a wealthy nobleman, who is riding past to the mountains to hunt, accompanied by one hundred and sixty of his horsemen [19, p. 75]. According to the English edition, Reikhan gets angry with the Arab Korugly for taking Ayvaz, the son of the butcher Mir Ibrahim and opposes Korugly.

Images found in the English version of the epic “Korugly”

In the geography of the epic “Koruglu”, the main core points to the ancient Oguz epic tradition. And in this tradition, the Azerbaijani version of “Koruglu” plays the role of the core. The study of the image of Koruglu as a hero of the dastan shows that this image is closely connected with the first ancestor of the Oguzes, the image of the mythical Oguz-Kagan. This is a natural phenomenon. The main hero of the epic must be connected with mythical roots on the basis of epic tradition. Since dastan takes its origins from myth, legends about the first mythical hero. Oguzkagan is the first ancestor of the Oghuz. On the basis of legends, legends, stories about him, the dastan “Oguz-kagan” was created. And the epic “Koruglu” is also a continuation of the tradition of “Oguzname”.

Mir Ibrahim is an image of a butcher living in Orfah. He thinks that he will make a profit by buying Korugly's rams. Thus, he becomes victim of Korugly's trick and lost his son Ayvaz, who has been taken away by Korugly.

According to Khorog Yakub Korugly Ayvaz - Mir Ibrahim, the son of a butcher, goes to Orfakh and introduces himself as Ronslian, saying that he would sell about forty of his rams to Ayvaz's father. Then, he kidnaps Ayvaz using various tricks. In the country of Zhambilbel, he is brought up and cared for as his own child. His is named as Durrat.

When Korugly returns to Zhambilbel with Nighara, Ayvaz meets them with seven hundred and seventy-seven troops and celebrates for forty days and forty nights.

His son Ayvaz, Demurçı-Oglu and Daly Hassan come to the rescue of Korugly in the church of Kars. The fight between Ayvaz and Reyhan Arab takes place there. In the fight, Korugly inspires and guides Ayvaz with his songs. Thus, in a fight between the two, Ayvaz Reikhan beheads the Arab and saves Korugly.

Sultan-Murad is a prince of the province of Turkestan. When he comes to see the foals, they look bad to him. Then, he beheads Myrza-Serraf's two eyes in order to punish him.

Daly Hassan is the image of a pirate in front of Korugly. Korugly buries his father in Mushad. On his way to Azerbaijan, he crosses a place called Kuchan and comes across a robber. In the battle with Daly Hassan and a group of pirates, Korugly destroys twenty pirates. When Korugly is about to kill Daly Hassan, Daly Hassan confesses that he has been defeated and gives all the wealth he has earned during the seven years of robbery. Korugly, Daly Hassan and the pirates live for several years in a place called Gokcha-pull in the region of Karadag and becomes the leader of seven hundred and seventy-seven people.

Hussein-Aly-Khan is the governor of Yerevan, whose land is located on the border of Persia and Turkey. His aim is to steal the caravans of rich merchants. During his travels, Korugly is captured by these thieves. In Gazly-gull, Korugly kills all the people of Hussein-Ali-Khan. Then, he stops at Chamly-bill.

Khoja Yakub is an image that has become a close friend of Korugly. Korugly builds a fortress on the land of Chamly-Bill, which becomes a large city with 8,000 families. Here, he meets the merchant Khoja Yakub, whom he attracts as close as his brother.

As the poet says, Khoja Yakub enters Orfah and beholds a youth:

Improvisation. - «My heart is a fund of a youth whose eyebrows are arched. His waist is slender, his lips like a bud, a smiling rose. Youth, sacrifice thy soul to beauty! Go round the world you will not find a more promising lad. His name is Ayvaz Bally. The meadow of the eighth paradise! His father is by trade a butcher. The son, a mine of precious stones" [19, p. 42].

Thus, when Khoja-Yakub gets old, he has no children. He thinks why not take Ayvaz and bring him to Korugly with his portrait so that he would not be brought up as his heir. However, he is arrested for that.

Demurchy-Oglou is a famous, brave soldier in Erzurum and a friend of Korugly. He deceives Reikhan Arab and brings him to Korugly. Reikhan swears to be friends with Arab Koruglu until his death.

Nighara is the daughter of the Turkish sultan called Sultan-Murad, the sister of Burju Sultan, who flees with Korugly. When they settle down and Korugly falls asleep, Burju Sultan comes. He asks to give his sister Nighara, but Korugly opposes and a confrontation ensues. Nighara asks Korugly not to kill her only brother. When Korugly is about to kill Burju Sultan, he says that he would save his life if he marries his sister Nighara. On the way to Chamly-Bill, Korugly and Nighara meet in a European hut. Here, a quarrel between the Europeans and Korugly takes place. The reason for the quarrel is his visit to a European Nighara and opposition to Korugly to marry Nighara. Eventually, the Europeans escape with the help of Nighara. As they approach Chamly-Bill, a caravan sets out on their way.

Nighara welcomes Parizadda and tells Ayvaz that she has not got angry with Korugly. Thus, a wedding in Chamly-Bill is celebrated for seven days and seven nights.

In one of the districts of Anatolia, there is a great tribe of wandering nomades, known by the name of Haniss. It is composed of thirty thousand families, who are all rich, and reside in a beautiful country. Every one of its elders devotes his life to some favorite object: one of them is fond of fine clothes, another prefers women, and another again is fond of greehounds or hawks. Their chief Hassan Pasha is fond of horses beyond anything in the world [13, p. 152].

Hassan Pasha is a character, who has his eye on Korugly's horse. He tells his subordinates that if someone brings Korugly's horse to him, he would give him half of his wealth, half of his power, and one of his seven daughters.

Amongst the tribe of Haniss, there is a certain scullion called Hamza, whose head and eyebrows are bald. This man having heard the proclamation, hastens to the vizier, barefooted, and having no trousers on [13, p. 155].

Hamza is an image of Hassan Pasha, who is ready to bring the horse of Korugly, who likes the third proposal. Hamza goes to Korugly's horse stable, tears his clothes, pretends to be poor and asks the horsemen to feed him. Korugly's horse is chained, and his key is in Korugly's pocket, so his eyes fall on Ayvaz's horse Durrat. The key to his chain is in Daly-Mehter's pocket. When Daly-Mehter falls asleep drunk with wine, Hamza puts on his clothes, takes the key from his pocket and runs away with Durrat. Korugly chases after him on horseback, but the sly Hamza's trick works and Korugly gives Kyrat to Hamza and stays with Durrat. Hamza puts on the singer's clothes, asks him to come in six months and says that he will give Kyrat.

In the English version, Daly Ahmed and Daly Mehter are the images of a horseman guarding and tuning Korugly's horses.

Parizadda is the daughter of the very beautiful ruler of Kars, Akhmed Pasha. According to other people, Korugly admires Parizadda and loves her. The connection between Korugly and Parizadda is established by a peasant from Kars. Then, when no letter comes from Parizadda, Korugly goes to Kars himself. After Ayvaz's rescue, he takes Parizadda back to his homeland.

Nazar-Jalali is an image of a warrior who wants to fight Korugly. Being aware that he is an world-famous invincible warrior, he tells Daly Hassan that he wants to learn some martial arts lessons from Korugly, but his goal is to conquer Korugly and gain power and wealth of Korugly.

Images found in the Esenzholov version of the epic "Korugly".

Altynshash is Munlykbek's wife and Korugly's mother. She is the image of a loving mother, who wants her very kind child to ride a horse and become a hero. Altynshash's husband dies in the war with Kyzylbas. She is widowed at the age of thirty-one with her child in her womb. She dreams that she would die the next day. Her brother told Bozuglan about the incident, told her that her baby would be born in a month, and asks him to open the grave [18, p. 87].

Bozuglan is the brother of Altynshash, who helps Korugly, takes refuge of him and fulfills his sister's secret. Korugly's closest relative is Bozuglan, the younger brother of his mother Altynshash. At the age of six, she entrusts her unborn child to Bozuglan. Although Bozuglan is little, he spends a lot of time taking his nephew out of sight and taking care of him. When Korugly goes to the forty-one men on the burnt mountain, he provides him with weapons. When his nephew kidnaps his wife Akbilek from the Arabs, Reikhan forgives Korugly [18, p. 151]. Folklorist S. Kaskabasov says that the son of a girl from Kazakh culture was a nephew of his uncle: "His uncle had no right not to comply with the request of his nephew. The niece could ask for any of her uncle's favorite things, no matter how expensive it was for her aunt. If the uncle objected for some reason (this was almost never the case), the nephew would steal or openly take what he wanted, and the uncle should not resent his nephew for it" [18, p. 78].

Akbilek is Bozuglan's wife, one of the main characters of the epic "Korugly". Reikhan is interested in the name of the king Girat and asks him to try it. However, Reikhan insists on kissing

the king’s cousin because he is in love with Akbilek. Unaware of the king's secret, Korugly takes him out to show his sleeve. Owing to Korugly's carelessness, Reikhan kidnaps Akbilek [18, p. 91].

Kulayim is the most beautiful daughter of the red-haired Kaldarkhan. The song describes that there is no more beautiful than Kulayim. There are no more beautiful women in this city [18, p. 117]. Akbilek tricks Kulayim into going to the garden for a walk and painting, hands him over to Korugly and asks him to take him to Bozuglan. Kaldarkhan's daughter comes out in order not to disappoint her cousin, no matter how much she refuses, no matter how scared she is.

The article analyzes the above-mentioned images of the English and Kazakh versions of the epic “Korugly” and divides them into positive and negative groups.

Table 1 – Positive and negative images of the English and Kazakh versions of the epic “Korugly”

	Positive images	Negative images
English version of the epic “Korugly”	Roushan Myrza-Serraf Mir Ibrahim Auvaz Demurchy-Oglu Nighara Parizadda	Sultan-Murad Daly-Hassan Hussein-Aly Khan Khoja Yakub Reikhan Arab Hassan Pasha Hamza Nazar-Jalali
Kazakh version of the epic “Korugly”	Munlykbek Koroglu Altynshash Akbilek bozuglan Kulayim	Reikhan

Conclusion

At present, the world is witnessing a period of development of science on an unprecedented scale. In this regard, it seems appropriate to resolve any problem in the scientific field, in particular, literary criticism and folklore, based on primary sources, that is, based on ancient manuscripts. Thus, a comprehensive scientific approach in the study of all versions of the epic “Korugly” based on primary authentic sources, that is, the oldest handwritten copies, will undoubtedly contribute to scientific discoveries of great importance not only for the folklore studies of Azerbaijan, but also for all researchers of the “Korugly” epic in the world. Thus, one of the international versions of the epic “Korugly” is Esenzholov's version. Along with some similarities and differences in the system of images, the English version became popular. It is known that the English version of the epic “Korugly” was translated from the Azerbaijani version, which is familiar to the Turkic people. The scientific novelty is the study of the Kazakh version written by Yergali Esenzholov. It is presented for publication at the level of the system of images with the English version.

The epic “Korugly” has generic heritage and cultural peculiarities of the entire Turkic people. It combines the cultural heritage of Central Asia, the Caucasus, the countries of the Balkan Peninsula, Eastern countries, Arab and Turkic peoples. Among them, Azerbaijani, Armenian, Georgian, Abkhazian, Kumyk, Turkmen, Uzbek, Kazakh, etc. widely and deeply found in peoples.

The epic “Korugly” is characterized by narration, the reproduction of various actions that unfold in time and space. The epic, in comparison with other types of literature, has the broadest abilities in depicting time and space. It attracts readers by its literal features, interesting context and peculiarities of characters.

The epic “Korugly” is characterized by both a description of actions and details relating to the characters, place and time of action, as well as dialogic and monological statements. It uses various visual means: portrait, characterization, actions, gesture, facial expressions, interior, landscape, etc.

The epic “Korugly” has been sung in folklore for centuries and has become a favorite work of every nation.

The study of the epic as a form of fiction knowledge of life is of great importance for identifying the social, fiction, aesthetic thinking of the people, their psychology, the uniqueness of their worldview and self-awareness. The events depicted in the epic are closely related to the social and spiritual life of people. Therefore, the spiritual formation and improvement of the characters of the epic, taking place against the backdrop of their struggle and self-sacrifice for the sake of protecting the Motherland, has always been a kind of school for the spiritual improvement of those to whom the folk oral work was intended.

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