

სოფრონოვა 1982: Софронова Л. А. *Принцип отражения в поэтике барокко. Барокко в славянских культурах*. Москва: Наука. 1982.

შატკეო ... 1965: Šátek, J., Dámbořák K, F., Buchta, J. *Tristo rokov skalického gymnázia*. Skalica: Skolská a kultúrná komisia pri MsNV, 1965.

Gulnar Rahimova

Azerbaijan: Baku

Baku Slavic University

“Beirek’s Tragedy” in the Epos of Kitabi-Dede-Korkut

Mythology itself is a classic mythological plot. Thus, the ancient man tries to overcome all the impossible that surrounds him with the power of his mind and he succeeds. In fact, these are the devices of the mythological system that he is trying to discard. Word-idea! is the deepest foundation of the saga. We see that breaking a promise, breaking a “vow” does not go unanswered, and Beirak is punished by a myth. Born to the applause of the grooms, Beirak signs the end of his life in his own words. The end of any positive hero in this saga was not death.

Key words: hero, worship, lie, swear, holy.

Mythological imagination is not just a set of decorative ornaments that adorn fairy tales and legends that we hear an accompany their content. Mythological imagination underlies the worldview of an ancient person, defines the normative system of his actions.

It was accepted that the epos “Kitabi -Dede-Korkut” is a heroic epos. It is a monument glorifying the courage, determination, bravery and devotion of the Oghuz knights. There is a barrier between the invisible side and the visible side of the “Dede-Korkut”.

The events described in the inner Oghuz the betrayal of the outer Oghuz and the death of Beyrey differ from the other lengths both in

content and in their inner spirit. Conflicts within the Oghuz world result in tragedy for the first time. Beirek, who could not pass the loyalty of “Qazankhana” was killed by Aruz. The relationship between Beirek, Aruz and Khazan is also revealed in the saga, that is, it is varied and dressed in artistic clothes.

-Why exactly the Beirek? The weight of this question was immeasurable.

Because no other hero has ever opposed the world and ethical norms and codes. The Word does not forgive him. Only Beyrey rebelled against the epic rules created by the Myth. Thus, a faint light falls on the invisible part of the iceberg. And we dearly see that although “Dede-Korkut” is a prophet of Myth he sacrifices a member of the mythical world to the Writing against Myth. To say more precisely that, it sacrifices to writing.

As the sun is reflected in a drop of water, the complexity of the artistic whole is captured in every detail. In this sense, every detail can be the key to uncovering an artistic pattern and restoring connections between the most diverse layers at a new synthetic level (Khulyev 1999: 93).

The principles of choosing the names of character, the patterns of combining names into a system do not differ from written literature in oral folk literature. However, it should be noted that all the poetic components of a written literary work, including the choice of a name, completely depend on the individual will of the creative artist. So, if there is a field for subjectivity to one degree or another then this feature is not characteristic of all components of folklore. In addition, names are creatively filtered at one level or another by countless people in time and space, are constantly subject to general censorship and polished by people. According to the public, is constantly tested by general life experience, proving how important it is for the functioning of the poetic structure. P. Florensky rightly noted that in all types of oral folk art there is a typology of character names, that is in different examples of the same genre, the same types are presented with the same names. However, this feature is not typical for the epics of Kitabi-Dede-Gorgud. The names of the heroes of the book-epic Dede-Gorgud are unique. Analysis of folklore shows that people give names only to persons with high spiritual qualities.

In fact, sometimes, like in *Kitabi-Dede-Gorgud*, you have to go through a certain life to get a name, to prove by your actions that you deserve it or that name. If a person is spiritually weak, he is usually deprived of a name and is represented in his works of art only by his social position and status. An example of this the images of nameless kings, viziers and lawyers, which are often found in fairy tales. (Khuliyev1999: 115-116)

The transition from the mythological world to the cultural world -the heyday of the written culture -was a natural development for the people of the ancient world a development from simple to complex, from monochrome to multi-colored, To psychological burden! It took a member of society a long time to understand and feel himself as a person, as a person to realize that he has a heart and mind and that he can occupy a position different from the position of society in this world.

The relationship between myth and writing is not just the relationship between oral and written origins, it is the relationship between the human mouth and the human brain. In this sense, the epic *Kitabi-Dede- Korkut* is a product of a much older period than it seems now and there are no doubt that the written epic are not the same thing.

Do not the events of Odysseus, the hero of the ancient Greek mythological world, resemble the life of a number of Oghuz heroes? It is interesting that the journey performed by one Odysseus in the Greek world is performed by two people in Oghuz. Basat does part of what Odysseus sees and Beyrak does part of it. The relationship between Odysseus and Polyphemus is the relationship between Basat and Tepegöz.

What happened after Odysseus returned to his home island of Ithaca(his quarrel with the young nobles who sent ambassadors to his wife Penelope introduced himself to Penelope,etc) echoes Beirey-s arrival at his bride Banucic-s wedding. Can this call be considered random? (Abdullayev 1999: 15-16).

Too many questions about the saga. This is why, at first glance, there is no answer in the visible part of the saga. The answer is based on comparisons deep in the saga.

The old-new basic option appears in the saga in the relationship between Aruz and Beirak, Aruz and Kazan that is, he is basic option and dressed in artistic clothing. Beirak is a new hero, he lives with new ideas, he challenges the mythological world that has been petrified and

shaped by his tragic destiny. Because it is a symbol of innovation, Beirak is chosen as the forget of revenge. If we want to get to the bottom of brain destruction we see the root cause of brain destruction.

It is no coincidence that the components of this comparison are Aruz, a representative of antiquity and Beirak, a representative of innovation. Although temporarily the first physically defeats the new. Aruz kills the Beirak. But the new is already systematically taking revenge on the past on the example of the entire Oghuz society. The process of revenge itself is interesting and it is no coincidence that this is not another hero. Carried out of by Salur Kazan (Abdullayev 1999: 38)

Aruz is the uncle of Salur Kazan. It is true that he is fighting his uncle and decides to kill him. Salur Kazan orders his brother Garagun to behead Aruz. Salur Kazan does not do it himself. Once again the richness of the essence of the plan is revealed.

The myth means the command itself. In fact when speaking of a myth, it is important to define its context, place hero and style. Who is the hero of the myth? The protagonist of a myth must be infinitely strong and resilient, possess fantastic feats, but at the same time have an extremely simple character of the hero. Psychological and spiritual complexity is a strange side of the hero of the myth: he appears in one person, in one color. Each subsequent action can be predicted, that is, the mythical hero gives the impression of a living robot. (Abdullayev 1999: 51)

What was the style of the myth? The myth creates its own style. If this style leads to the deepest logic of all illogicalities at the highest point, it manifests itself at the point closest to a person in the way of presentation, intonation and accents! The judge of the world is absolute! The word is not an ordinary word according to its present state, which gets into the presents and dissolves into a sentence. Society as a whole was born as a child of the word. Perhaps, the truth was hidden in the words of those who first said it was the word.

One of the main conditions for joining the Oghuz society is respect and obedience to the word, as if the word is. Bayandır khan of the Oghuz world. Word find its punishment before and after... And when lords raise their hands and worship the word, it is already known that the word will fulfill their desires. Thus, previous fates of Beirak and Banuchich begin even before their birth. Let us recall the meaning given by Beybecan

gentleman to the promise, because it is from this point that the decisive moments of the fate of the noble Oghuz-Beirak begin.

Here the word sometimes represents an idea hidden under the guise of a sentence, sometimes a sentence that we do not understand now, sometimes an action...The word idea is the deepest foundation of the saga. Each copy will receive its share of this idea and leave Oghuz and go to conquer the worlds.

The heroes of the myth are the heroes of tradition. They are the real pillars of society. They personify the spirit of the Oghuz society. The next still strives to go beyond myth. Whoever tries to go beyond the myth -Beirak, Banuchichek, Uruz whose heroes are in fact the heroes of the myth.(Abdullayev 1999:100)

Among the heroes that the text gives birth to and brings into the saga, a group stands out. This group can be conditionally described as "infidel girls" When Beirak was in captivity the infidel girl who loved him, the yellow -dad Seljan Khatun and other captive infidel daughters took the Oghuz heroes out of their monumental and stable state. They cause psychological trauma, infidel was actually Beirak's lie. In episodes, Beirak's "unfaithful daughter" was portrayed as Oghuz and then entered the world of Oghuz and becoming an Oghuz, even turned away from her homeland. Seljan Khatun goes to war with his father's army in front of Khanturali (Abdullayev 1999: 101-103)

In fact, the prohibitions of myth are its most characteristic indicator of strength and it is advisable to take them into account, because the prohibitions are firmly connected with each other and have created a very interconnected special system.

In fact, he will go to himself, to self-understanding, to understanding, create a storm in a glass of water, create himself. Where will the forehead not throw him?

That writes if a person has the word, then Scripture begins, so we can talk about Scripture. The heroes of the article can be characterized as new types of heroes. And it is necessary to distinguish these heroes from the heroes of myth. Such heroes are found in the saga. It seems to me that the classic hero of the article is Beirak. It is no coincidence that the alliance between Beirak and Banuchichek is hampered by the myth; Beirak is sent prisoner for sixteen years and eventually destroyed, as if that

were not enough. What is the style of writing? If the style of the myth is completely based on the word, then the style of writing is formed from the sentence. It is in the proposal that there is strength and opportunity that can challenge psychological depth and complexity spiritual wealth. The composition remembered all the subtleties. The myth couldn't do it. Because he could not grasp the memory and perspective of time. It contained the old world of myth from the very beginning.

As if the old man felt it all naturally. He felt that the letter would try to weaken his supports. One of the stable situations of his kind of myth is the situation of the search for the hero's engagement.

The past chosen by Beirak and Kanturali is one of such situations and about Beirak . We can say that is not limited to one situation, but several situations. He finds himself in several situations: busy search- "the first sit captivity" the second situation at the wedding of thisroom, the third situation it all happened at same point in the saga. These prohibitions can be divided into ethical prohibitions:

- 1) The prohibition of disobedience to the father
- 2) The prohibition of lying
- 3) The prohibition of the engaged girl to appear after the boy before the wedding
- 4) The prohibition of redicision

Lying does not appear in itself in the naked form, but as a component of the false -true comparison. And even in the saga it finds its expression at the level of the image. The son of a liar, Yalınchıg acts as the most obvious, the most realistic representative of this morality. But this punishment is not applied as a physical punishment but as a kind of moral punishment. The liar' son fall at Beirak's feet and passes under his sword. Beirak's also forgives him. Lying is strictly forbidden in life and death. In order to escape from captivity. Beirak's lied to his infidel daughter and he was still a slingshot, he swore and tried to convince her that he was safe and sound, he will come nd take her as his wife. This lie casts Beirak dearly. Beirak is punished by myth for violating this prohibition. Undoubtedly, the cause of Beirak's death must be linked to this prohibition.

One of the other ethical prohibitions is the prohibition of a girl from appearing to a boy. The existence of such a ban in the ancient Oghuz

in world is a sign of the internal integrity of this world. Banuchicek herself knows that it is forbidden to appear in Beirak.

The fact that this prohibition is not expected does not escape the attention of the myth. It is possible that lovers are not separated from each other for sixteen years in vain. From this point of view, it is noteworthy as a violation of prohibitions and penalties (Abdullayev 1999: 122).

He begins to kill the heroes of myth for the sake of myth he begins to enrich their inner world, that is the process of enrichment gives the heroes a unique image and with many of these characters they enter fairy tales (Abdullayev 1999: 129).

We are familiar with the formal analysis of the formal position and role of Dede Korkut in the saga, it is not difficult to imagine what his position in Oghuz society meant. The worship of the Oghuz community In Dede Korkut is marked with a red line at all heights expect one height: this is the height at which Beirak's died.

It is necessary to return a little earlier to follow the fate of the Beirak's from beginning to end. The gentleman some show persuaded. Korkut to go to the embassy in Beirak. One of the most important life experiences of Dede Korkut is: "If it is not written from the beginning the slave will not have an accident". Can't protect from all dangers this heroes. Maybe he doesn't want to protect?!

He sending Beirak's on a one-on-one journey with the vicissitudes of fate, he creates conditions for her inner complication, detachment from the accepted scope and monumentality. It also creates real opportunities and conditions for its psychologically colorful formation. If he did this, Dede Korkut could save Beirak's from the dangerous path of myth, he like many heroes of the Oghuz world, could direct him to manifest blind mechanical heroism.

Maybe the prophet does not want to play any real role in the future of Beirak, which is only visible to him? (Abdullayev 1999: 145).

Each of the Oghuz heroes has a more or less contradictory lifestyle, Basat rescues the Oghuz from Tepegöz, Beirak fights for his destiny and sacrifices his life so as not to betray the interests of Ich Oghuz in another dimension.

Basat was the son of Aruz Goji. So, Beirak was also Basat's enemy. Basat could come and rob the village of Beirak and take his wife prisoner.

How does Dede Korkut react to his hostility? What was the real purpose of this prophet?

In general, the greatest mission in the saga falls on Dede Korkut, he transfers the saga falls from the world of myths to the world of writing on his shoulders. It is important to know the weight of something in advance and try to lift it (K.Abdulla 149-150).

Indeed, “at that time” applause of the grooms the curse. When the grooms, worship the word raise their hands and pray, it is already known that the word will fulfill. The fate of Banucickek and Beirak starts from worshipping the word.

This neck advantage is distinguished by every aspect. Along with many valuable national literary motives “Bamsı BeirakBoyu” is rich in traveling and international trends and motives, which are widely used in the folklore and mythology of the peoples of the world. The common riveting points, stamps, color-to-color images, stereotypes, situations in short, the factors that bring different lengths to a denominator in the plan of the essence of the story, cross the “kidney neck” with a red line.

From the first acquaintance with the young Beirak, a precious feeling does not leave a person’s heart at ease. Beirek’s lie enthusiasm, enthusiasm and puberty are followed by a dark nightmare. And you feel it with all your heart. Such a heavy feeling, which has not yet reached the end of the story of the Kidney, does not leave you at ease: The kidney is going to die, The Kidney is doomed to destruction?! He is only positive hero whose life ends in death in the saga. Baybecan sir -Deli Garjar-The head of Bayburd fence; these three are the people who played a decisive role in the fate of Beirak. The actions of Deli Garjar resonate with the actions of this father Baybecan or rather complement them. To prevent his sister from marrying Beira, the insane Garjar makes incredible demands that cannot be met. These incredible conditions sound like Deli Garjara’s last hope. Finally, thanks to the efforts of the beys, Dada Gorgud, his arm is broken everywhere. But everywhere he was upset, his hand was upset, Crazy Garjar?!

We do not see Baybecansir in action and if so, what unites him with his son Deli Garjar? Dede Korkut fulfills all the conditions of Deli Garjar. And he managers to get Banuççek to Beirak.Beyrək’s kidneys were eating and drinking with forty brave men. The infidel’s spy spied them.

The disbeliever's spy said: why are you sitting, my Sultan? "Baybecan sir first gave his daughter to Grey Horse Beirak" he said. The agreement Baybecan sir -crazy Garjar-sir of the Bayburd fence is not exactly what they wanted, but in some cases it ends in partial success. In any case it is a form of revenge. This opposition trio achieved its original dream: Banuçicek was not married to Beirak.

Did the infidel sir have a daughter? He loved Beirak. He came to see Beirak. He came to see Beirak every day. On the same day (that is the day Beirak received the news from Oghuz about the wedding of her fiance Banucicek), she came to see him again. The girl said: Why are you bad when I came, I would see you happy. You would laugh, you would play. Are you zero now? Who is this new Beirak? Even in captivity, the ability to change one's hard place, to change the fate of prisoner. With a soft and comfortable hearth, to find a way out of every difficult situation, makes him an extremely vital and realistic image -a living person.

-How can I not be strict?! I have been way to Beirak, the daughter of a disbeliever: If I were to shake you down from the fence with an organ and you would go to four grandparents in good health. Would you come and accept me as permitted? Didn't our Odyssey need that too? After these words, our hero finally feels his destiny in his own hands. " Beirak swore: -I will cut my sword! Let's remember this oat of the Beirak .

The way Beirak returns from captivity, the way his fiance arrives at the wedding, the way he introduces himself to his fiance, the revelation of old secrets is reminiscent of what happened to Odysseus. The famous hero of Greek mythology, Odysseus, goes through similar points in his winding life.

Odysseus, arrives with his friends, who survived the storm and reaches the island where Polyphemus-Tepegöz lives. And Odysseus unites Basat and Beirak. It is a scary union. Beirak's appeal to Kazan on the verge of death "sending a message to the free -faced Aruz' s son Basat to beware of him and let Kazan reach him" suggests that the relationship between Basat and Beirak is also a vderly deep relationship.

The time will come and the word will not leave this fear in Beirak, the word will take its revenge on Beirak but for now he is happy. On the one hand, Beirak is already doomed periods.

In connection with the length of “Beirak”, it is possible to generalize the questions of interest to us in connection with the fate of Beirak, the disclosure of his tragic fate, the elucidation of the reasons for his death.

The plot of this part is on the face, in terms of formal expression, in other words, the background, the deep content of the background that is hidden in a deep layer, hidden from the clear, visible stream of events and can be revealed from there with a word or a sentence. there is a connection.

From the first acquaintance with young Beirak, a depressing feeling leaves no peace to the human soul. A dark nightmare follows a brain life full of life, enthusiasm, enthusiasm and confidence, youth and adolescence. The kidney will die, the kidney is doomed to destruction. This information is as visual as physical pain.

Strong stereotypes and generalized lines, external environment, conditions, situations and moments dictated by the situation are the main and leading in the description of images that we characterize as monumental. The kidney is not a monumental image. Because the Brain attracts attention at this moment with the root that it contains, and therefore the Brain is a more humane image.

Sometimes the fate of this hero's life was in his hands, and he ruled it at will. Sometimes the rope of fate is something that Beirey knows no others passed into his hands. The Greek gods played with the Greek heroes as they pleased. Also, in the world of Oghuz, destinies could be built and destroyed far from people, without their knowledge ... Let us recall the relationship between Dada Korkut and Delhi Garjar. This attitude of the ruler towards all the owners of the rich spiritual world is a concrete manifestation of the relationship “artist and ruler”, which found themselves in various forms throughout our literary history and belonged to the same ancient period of the saga.

Any storyline in the mythological systems of different peoples can form any semblance of images. This similarity suggests that each of them has options. One option, two options, three options ... already paves the way for extensive comparisons. Allows you to distinguish between similarities and differences. And finally, the same variants in different epics merge into a kind of generalization, like finite sets ... There can be any number of rivers flowing into the sea to this generalization. This

subtask is to show that the epic “Kitabi-Dede-Gorgud” is an integral part of the unified ancient mythological system of Turkish thought and culture of the Turkic world. These six goals are aimed at revealing the secret of the saga, and in this regard, both goals, I think, can be ranked among the noble good deeds (Abdullayev 1999:201).

Kamal Abdulla is right when he says that “Kitabi-Dede-Korkut is an epic bridge. It is a bridge that transports human society from one ancient period to another. It is a bridge from nature to culture. Finally, it is a bridge from myth to writing. I think this opportunity should not be missed. One of us has to get to the shore. This road from the options to the basic options is the step of that great Korkut bridge, perhaps frankly the first step. Continuing the Greek version, fate brought Odysseus ship to the one-eyed island of Polyphemus. And here begins the parallel between the relationship of Odysseus-Polyphemus and Basat-Tepegoz. The odyssey is similar to Greece and Basat Oghuz. In the same way, they blind Polyphemus-Tepegoz, deceive him in the same way, put a lamb skin on their head and leave the cave to save their life.

However, the methods of struggle, methods of winning in both variants are practically the same. Basat, which came to the Oghuz version, is the most informative image of the Kitabi-Dede-Korkut. This is an image that hides great meanings. On one bassat, different stages of development of the Oghuz society can be restored. The two halves look at each other. When the ancient Oghuz merged with nature, new human relationships were formed. The transition from the first to the second found its artistic expression in a mythological context in the image of Basat. Basat is a scientific image that performs a certain function in the saga, visible and invisible. The return journey would also mean a return to the chaotic, chaotic, incomprehensible nature that Tepegoz represents.

Man had to conquer nature, and even if he left it, there was no way back, only to culture, only forward, through the laws, prohibitions and prohibitions that society got mad. Basat passed such a cultural path. The fact that the force that represents culture overcomes the force that represents nature, blinds it and chops off its head, despite its pleas, “we are brothers, don’t kill me,” shows that the way back is closed once and for all. There is no return from culture to nature. The road from Straight forward to Chaos must be closed once and for all. DedeKorkut does the same.

Odysseus blinds Polyphemus and runs away –that’s all. As a mythological function, it no longer has a function. Unlike Odysseus, Basat also kills Tepegoz. He chops off his head. If abnormal, chaotic instability is fought by destroying one eye, then the very separation with the help of a special sword leads to more ancient mythological concepts. The separation of the head from the body can be a sign of bringing the inertia of the universe into the scene –this way the sky can be separated from the earth, which will lead to the formation of the scene in Oghuz and so on. and I.

Thus, Basat performs a certain function associated with Tepegoz, carries an additional mythological semantic load. For Odysseus, Polyphemus is only the reason for subsequent adventures. It was his blindness that made his father Poseidon an enemy of Odysseus and did not allow him to return to his native island for ten years. In the Greek version, Polyphemus is the cause of Odysseus. In the Oguz version, Tepegoz acts as a result for the whole society, thus, both options become closer to each other, and thus also move away from each other. It is extremely difficult to distinguish between both images from Polyphemus Odysseus and Tepegoz/Basat.

Beirak in Oghuz also performs the mythological function of the odyssey. Beirak is a character with a rich inner world, which we share as young and new heroes of the saga. The Basat-Odysseus variant collides with the Beirak-Odysseus variant in Greek mythology, forming a line, and in fact, the clash of mythological images is indirectly the key to understanding the Beirak-basat conflict in the Oghuz mythology. After sixteen years of separation, Beirak learns that her fiancé is remarrying and escaping from captivity. After twenty years of separation, Odysseus returns to the island of Ithaca and meets young nobles who are the messengers of his wife Penelope.

Neither the kidney nor the Odysseus is suddenly recognized by their lovers. The years of separation had changed them a lot. Everyone must discover a secret. The kidney reveals the secret (story) of the golden ring of Banucicek, and Odysseus reveals the secret of the bed in Penelope’s bedroom. He did not put the gold ring on Banucicek’s finger, but Beirak overcame it and kissed him.

In addition to the visible option lines, there are some features on this face that combine Beirak and Odysseus into a very deep layer. These aspects are hidden in a deep layer, because this parallel is incomplete,

the lines are sometimes interrupted, and only associations give reason to accept these lines as branches of the variant. The similarities we are talking about are related to the death of both heroes. According to the laws of the mythological system, the Myth punishes the kidneys for exceeding these laws. The past violation of the covenant, Word and Myth, which it personifies, attempts to deceive the Creator, the desire to get rid of the obedience and control of the Creator, do not leave both heroes unpunished.

Native fates, native inscriptions on the forehead seem to unite the brave and cunning Odyssey, like two siblings with a proud and unique Kidney. These two brotherly heroes, which differ from all other mythological heroes in their complex inner world, are inseparable in our imagination, which once again confirms the longevity of the options.

Thus, the path to identity of motives can be based on both similarities and differences. Speaking of the same motive, caused by different aspects, it is impossible to ignore Antigone, the daughter of Greek mythology, and Beirak, the hero of Oghuz, and the aspects that secretly link them

In fact, both Antigone and Beirak found themselves caught between the notion of public debt and the notion of self-interest. Antigone must be either a citizen or a person who does not forget about the sense of kinship. The kidney is also a choice. He must rebel against Beirak or Kazan, join the Outside Oghuz beys and thus suppress the notions of state debt and state interests. Antigone chooses death. He buries his brother. The kidney also chooses death. He does not rebel against the Kazan Khan. He will die deliberately, as a son of the Motherland. Antigone and the kidney! There is so much variety and so much similarity. It combines two moments of great opposition and immortality.

While waiting for Banucickek Bey, he suffered greatly and was deprived. He says to those who want to marry him: I will marry the one who brings the news that Beirey is "dead."

While waiting for the arrival of Odysseus, Penelope finds an excuse to deceive the young nobles who sent messengers to her: she tears what she weaves in the morning, at night, thereby delaying the completion of the work. Both characters were actually deceived by their loved ones, whom they believed in and were waiting for a sure return. He spends his day with his unfaithful daughter in the Bayburd fortress where Beirak was

captured. The Odyssey was captured on the island of the witch Syrsey, and after a love affair with her, a son was born. True, both betrayals go unanswered. Myth takes revenge on both Beirak and Odyssey.

Thus, Banuchickek and Penelope, like characters with similar functions in the same mythological context, naturally provide a resemblance to their “mythological surroundings.” These characters are such that it is enough to just put their names together –all the mythological “underwater” from similarities to identities appear immediately.

If Beyrak is killed in a heroic saga as a result of a tribal or social discord, there is no doubt that there is a mythological reason for this. Beirak not only does not keep his promise to the infidel daughter who kidnapped her from the Bayburd fence, but also returns and destroys the infidel’s fortress, in fact, destroys the village of the infidel’s daughter.

So, if there is a result, one must look for the cause. The goal in all cases is the same: to influence a member of society, to educate him within the rules and regulations established by myth, mythical worldview. Or, if this is not so, punishment awaits. Thus, the cult of punishment becomes an important means of education. The principle of “no punishment for sins, no sins for punishment” could work for such a long period. At that time, if a sin was committed, it was necessary to wait for punishment, to be punished. For those long ages, his restoration leads to interesting results and increases our chances of descending into the hidden layers of the saga (Abdullayev 1999: 234-235).

There is a creature in the saga –his name is Author. The author’s character moves in different curves. And the author has a point in his hand that shows the state of the character. His name is Fate. The kidney does not try to escape its fate. The Beirak must die. For one –as a hero who protects the integrity of the homeland and society, for others –when she is the daughter of an infidel, to be an example for not keeping his word. Both foreheads itch on his forehead –fate awaits him.

During Beiray’s sixteen years in captivity, his father was blinded by tears. Blind Tires, blind Oedipus, and blind Polyphemos, as we know them from Greek mythology, are also such images. Outward blindness becomes an inner vision – a vision of the future. It is no coincidence that most oracles, fortune tellers, and shamans are blind. In this way the ancient man must have felt pity for these poor people with some, perhaps

still dark, suspicious caress, and tried to compensate for their physical disability with a spiritual advantage. Kazan bey said: Good luck, Baybura bey, your son came and said. Baybura bey said: I know from where you are my son that a sparrow should spread its finger, rub its blood on a towel and put it in my eyes. If it opens, my son is Beirak, he said. Allahuta'âlâ's eyes were opened as he wiped the handkerchief over his eyes. His parents laughed and fell at Beiray's feet.

Now imagine for a moment that none of this happened and Mr. Baybura remains blind. What would happen then?! Different perspectives of the interpretation allows us to draw such a variant: the universal rule of myth – the same metamorphosis we are talking about could be applied at this point as well. In other words, the fact that Baybura Bey was exposed to an outward darkness, according to the rules of myth, would bring him to a level of enlightenment that foresaw, heard the future, and foretold the future. The rule of this great “game” is that if Baybura bey had remained blind, the myth itself would have been forced to give him a vision of the future. But in the saga there was Dada Gorgud, who performed that function. There must be a prophet of myths – there is already – Dada Gorgud! Baybura-bey cannot share power with him. Bayburasir's eyes are open. Beybura bey, who opened his eyes, again became one of the Oghuz: he laughed, rejoiced, ate, drank, rejoiced – all this is enough for his happiness. Beybura-sir is no longer afraid of the fearsome Dadaism, and therefore myth. The open and happy Beybura-bey is a weak parody of the blind Beybura, the tragedy of Beybura and the victory of this myth of Beybura-sir over writing. Thus, the next semantic gap is filled.

But for all the clarity, simplicity and sincerity, Myth has a few “tricks”. Although these hypocrites are committed with a pure purpose, the myth believes that it is impossible to live without them, and for this reason alone they turn to them for help. And then, as if ashamed of his act, he polishes the event in such a way that they do not remember for what purpose, and most importantly, what kind of hypocrisy happened there, is erased. It is through such methods that the deep and hidden layers of the saga are revealed. Semantic gaps have proven to be valuable gaps, and deep within them lies the enormous potential of our national memory (Abdullayev 1999: 267).

References:

Abdulla 2007: Abdulla B.Ağabala. *Kitabi-Dədə Qorqudda nitq etiketlərinin etnomifik poetikası dua, and, alqış-qarğış*. Bakı: Elm, 2007

Abdullayev 1999: Abdullayev K. *Mehdi. Sirriçində dastan və yaxud gizli Dədə Qorqud*. Bakı: Nəşrlər evi, 1999

Quliyev 1999: Quliyev Q. *Həsi. Dəliddən doğru xəbər*. Bakı: Mütərcim,1999

Kitabi-Dədə Qorqud1999: *Kitabi Dədə Qorqud dastanının 1300 illiyi Üzrə Dövlət Komissiyası*. Bakı: Yeni Nəşrlər Evi,1999

Sultanlı 1999: Sultanlı V.Soltan. *Kitabi-Dədə Qorqud Qorqud -1300; filoloji araşdırmalar IX kitab*. Bakı: M.Ə.Rəsulzadə adına Bakı Dövlət Universiteti, 1999

Sultanlı 1999: Sultanlı Ə.Abdulla. *Kitabi-Dədə Qorqud və qədim Yunan dastanları*. Bakı: Elm, 1999

Sultanlı 2008: Sultanlı Ə. *Abdulla. Antik ədəbiyyat tarixi*.Bakı:Nurlan, 2008

David Takidze

Georgia, Tbilisi

Ivane Javakhishvili Tbilisi State University

Myth in Conrad's Novels: "The Heart of Darkness" and "The Nigger of the "Narcissus"

The subject of this paper is the analysis of myth in Conrad's two novels: "The Heart of Darkness" and "The Nigger of the "Narcissus".

Analysis has shown that, Kurtz, the hero of "The Heart of Darkness" is a parody of Aeneas, the main protagonist of Virgil's "Aeneid".

The importance of myth is hinted in the title of Conrad's novel "The Nigger of the "Narcissus". The ship where the action of the novel takes place is called Narcissus, a mythical figure from Ovid's "Metamorphoses".

The research has found that Conrad's use of myth as a literary method foreshadows the advent of modernism.

Key words: Conrad, Myth, Modernism, Virgil.