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Presentation date: August, 2023
Date of acceptance: November, 2023
Publication date: January, 2024

LA HABILIDAD COMPRENDER

OF THE EPIC SPACE IN THE ANCIENT OGHUZ-TURKIC EPOS “THE BOOK OF DEDE GORGUD”

LA ESTRUCTURA DEL ESPACIO ÉPICO EN LA ANTIGUA EPOS OGHUZ-TURKIC “EL LIBRO DE DEDE GORGUD”

Gunel Kamran Jannatova ¹

E-mail: dayamina7607@gmail.com

ORCID: <https://orcid.org/0000-0002-8216-1435>

¹ Azerbaijan National Academy of Sciences. Azerbaijan.

It mentions suggested (APA, seventh edition)

Jannatova, G. K. (2024). The structure of the epic space in the ancient Oghuz-Turkic epos “The Book of Dede Gorgud”. *Universidad y Sociedad*, 16(1), 342-349.

ABSTRACT

The objective of this work is to analyze the structure of the epic space in the ancient Oghuz-Turkic epos “The Book of Dede Gorgud”. It was found that despite the lack of a syntagmatic plot sequence, the Oghuz epic space unifies its twelve parts, acting as a poetic feature. On the other hand, the epic space’s fragmentary nature mirrors the plot’s dynamism, with changes contingent on circumstances encompassing the Oghuz and their adversaries, the infidels, with clear boundaries separating their spaces. Internally, the Oghuz epic space comprises the Ichoghuz at the center and the Dashoghuz at the periphery, emphasizing their distinct habitats. Mountains serve as transitional spaces between order and chaos in the mythological context, particularly during Oghuz noble men’s hunts. In the work it is seen how infidels consistently breach Oghuz epic space boundaries which serves to unify Oghuz resistance, and also how sacral images like Gaba Aghaj, Gara dagh, and Gunortaj are integral to Oghuz ethnic-spiritual identity and symbolize organic elements.

Keywords: “The Book of Dede Gorgud”, epic space, sacral spaces.

RESUMEN

El objetivo de este trabajo es analizar la estructura del espacio épico en la antigua epopeya oghuz-turca “El Libro de Dede Gorgud”. Se encontró que, a pesar de la falta de una secuencia argumental sintagmática, el espacio épico de Oghuz unifica sus doce partes, actuando como un rasgo poético. Por otro lado, la naturaleza fragmentaria del espacio épico refleja el dinamismo de la trama, con cambios supeditados a las circunstancias que abarcan a los Oghuz y sus adversarios, los infieles, con límites claros que separan sus espacios. Internamente, el espacio épico de Oghuz comprende a los Ichoghuz en el centro y los Dashoghuz en la periferia, enfatizando sus distintos hábitats. Las montañas sirven como espacios de transición entre el orden y el caos en el contexto mitológico, particularmente durante las carcerías de los nobles Oghuz. En la obra se ve cómo los infieles traspasan constantemente los límites del espacio épico de los Oghuz, lo que sirve para unificar la resistencia de los Oghuz, y también cómo imágenes sacras como Gaba Aghaj, Gara dagh y Gunortaj son parte integral de la identidad étnico-espiritual de los Oghuz y simbolizan elementos orgánicos.

Palabras clave: “El Libro de Dede Gorgud”, espacio épico, espacios sacros.

INTRODUCTION

The epic is one of the oldest forms of storytelling which dates back thousands of years of oral traditions and has been used by cultures around the world to transmit their traditions from one generation to another, without the aid of writing. Epics are typically long narrative poems that follow a heroic figure on fantastical adventures and in a journey of self-improvement. What defines the epic genre is the scale and importance of the subject matter; this way epics deal with legendarily powerful characters, dramatic adventures across far-reaching settings, and events of great significance. For instance, Homer's epics "The Iliad" and "The Odyssey" focus on the major events of the Trojan War and Odysseus's decade-long journey home. Epics usually focus on universally appealing themes like courage, sacrifice, conquest, redemption, and the quest for meaning. Because of that, no matter the time they have remained so culturally relevant up to the modern day. By dramatizing heroic archetypes and primordial struggles, epics continue to capture the human imagination and give us a mythic lens to contemplate fundamental aspects of the human condition. Their timeless stories keep the spirit of mighty heroes alive, recalling both the greatest heights and depths of human capability (Dimock, 2006; Ferrari, 2003; Yoshida, 2023).

Although civilizations such as India, Persia, or China have rich epic traditions comparable to those in the West, epics like the one mentioned before have had more diffusion in the global literary canon, mainly due to geopolitical and historical factors related to the dominance and influence of Western powers in recent centuries. With the imperialistic expansion of Greece and later Rome, the spread of their culture and literature lay the foundations for Europe's cultural heritage. In addition, the subsequent colonialism and the hegemony of European powers allowed these classical roots to extend globally (Roach, 1997; Woolf, 1997). Meanwhile, the dissemination of great Eastern works faced more barriers. However, in the East there are equally rich epics among which we can highlight Mahabharata, Ramayana, Romance of the Three Kingdoms, or Shahnameh.

Among epics, The Book of Dede Gorgud is the most famous epic in Oghuz culture. It comprises 12 tales that originated in Central Asia among Oghuz Turkish nomads and were later recorded in writing. The main protagonist is Dede Korkut, a wise man, bard, and advisor to the Oghuz tribes who helps resolve conflicts and dispense advice. The stories revolve around Oghuz customs and worldview - their warrior culture, their belief system, tribal lifestyle of raids and conquests. The epic gives insights about the values of early Turkic peoples being relevant

the ideals like courage, honor, hospitality and loyalty to one's kin and tribe. These elements made Dede Korkut a fundamental building block of Turkic identity and mythology (Rzasoy, 2010). Nowadays, Dede Gorgud is a recognized work which have been analyzed from different angles like the language (Herkmen, 2021), its ritualistic imagology (Jalil, 2022), the human values presented in the work (Erdal, 2016; Kuzay Demir & Duranli, 2015; Muradoglu & Memmedova, 2019), political philosophy (Yildiz, 2018), etc. However, there are aspects that have not been thoroughly studied such as the epic space.

The epic space is one of the most important layers of meaning in the spatial structure of heroic epics, including Turkic heroic epics. Paying attention to the aspect B.N. Putilov shows that "in any epic, spatial imagination and images are very striking and significant complex, belong to the epic system and are characterized by common signs within it" (Putilov, 1988, p. 18). Being an important sign of the epic system of the epos, the epic space is a concept that belongs precisely to the epic text. In this sense, it is a different phenomenon from the real space. Because if the real space exists objectively, not depending on the existence of the narrator, then the epic space is the (subjective) space that arises in the imagination of the narrator. Though it is similar to real space, in all cases it is a space that does not depend on real space but arises and lives in epic thought. This space is not a space in which real people live, but a fictional one in which the heroes of the epic live and act. Mentioning this aspect B.N. Putilov writes that, "in the epic there is no space that is perceived as an independent reality, taken away from the events of the epic world or the actions of the characters of that world" (Putilov, 1988, p. 18).

In other words, the epic space is the space of events and images narrated in the epic in all cases. In this aspect, the artistic-poetic nature of the epic space is in semantic harmony with the nature of the epic image. For example, the activity of the mythological character of the epic requires the space of the mythical nature in accordance with the mythical nature of the image. In the epic space the narrator "ozan" intervenes in the work as much as he wants, changes, increases and reduces it. The epic space can be considered a large space in which the plot of the epic is placed. In the epic space, obeying the structure of the epic space the narrator's speech also becomes epic. The epic space of the epos can also be an imaginary space, but it can also be an epic space with historical boundaries.

Considering what have been said, the goal of this work is to analyze the structure of the epic space in the ancient Oghuz-Turkic epos "The Book of Dede Gorgud". Therefore, the study delves into the nuanced structure of

the Oghuz-Turkic epic space revealing its dynamic and multifaceted nature as a pivotal backdrop shaping narrative intricacies, cultural identity, and spiritual connections.

DEVELOPMENT

The epic space of the epos "The Book of Dede Gorgud" (Arasli, 1977; Zeynalov & Alizade, 1988), which is the part of the ancient Oghuzname epic series, exists within the epic time. Therefore, epic space and epic time are inseparable in epos poetics. F. Bayat writes: "In the poetics of "The Book of Dede Gorgud" the unity of time-space (in Bakhtin's words, "chronotype") plays an important role in revealing the picture, genre and plot-composition structure of the narration. The time-space continuum is the main functional element in the construction of the text. Each event in the parts of the epic Dede Gorgud takes place in one place or another (mythological – epic, our own – other, fantastic – real), at one time or another (mythical – epic, general – concrete, retrospective – introspective, prehistoric – historical). The plot is formed in all cases on the continuum of time-space" (Bayat, 2002, p. 28). As it can be seen from the quote, the time factor plays an important role in the construction of the epic space. This factor is revealed in the epic "The Book of Dede Gorgud" as the interaction of time with space.

Time and space play a role in the formation of parts of the epic. All events take place in epic space and time. Whatever journey the heroes of Dede Gorgud go, they leave from the epic place of Oghuz. In this sense, the epic space of Oghuz is larger than its historical space due to its geographical location, it is boundless. In this epic space, the psychological readiness of the hero, the possibilities of going on a trip are provided, his speech, conversation with his parents or with someone else is formed on the basis of his epic speech, the features of belonging to the epic space are also confirmed in the epic text. F. Bayat writes: "In any case, in "The Book of Dede Gorgud" the time-space continuum does not come up with mythological or historical parameters of reality. If it were the case, many factors such as the battle, its conduct, the course of events, the intervention of all spirits in these events, infidel-Oghuz relations, illness, aging, death, etc. had to be perceived either as a physical reality or as an imaginary, fiction. In Dede Gorgud poems, which are the epic events, the poet's goal is to show "at that time" and "in that place" (even if this place coincides with geographical toponyms) the life of the noblemen of Galin Oghuz, their work, heroic deeds, traditions, ritual-mythological acts to the future generations as a spiritual history and memory book" (Bayat, 2002, pp. 28–29). As it is seen, the word

phrases "that place" and "that time" form the continuum of time and space in the epic. In this continuum the epic events, the descriptions of traditions, the ritual meetings are in the artistic form.

The continuum of time and space combines the public space and real space in the narration of the epic. Y. M. Lotman also touched upon the problem of continuum in the artistic activity. He explains the continuum as the following: "The plot of narrative literary works usually develops within a certain local continuum. The perception of the reader tends to equate it with the attribution of episodes to real space (for example, geographic). But the existence of a special artistic space, which cannot be reduced at all to a simple repetition of certain local features of the real landscape, becomes clear when comparing the embodiment of the same plot through various arts. The transition to another genre changes the "platform" of the artistic space (Lotman, 1996, p. 251).

The continuum has a special content in the structure of the epic. It is based on the relationship of time and space. The activity of heroes is also regulated by the relationship of time and space. The place has its own name in the epic. Oghuz space has different spheres such as social, political, spiritual and military. The territory of Oghuz is large as a geographical location in the epic. As a geographical area the lands of Azerbaijan and Anatolia, the deserts of Central Asia inhabited by the ancient Oghuz attract the attention very much. The historical events in the epic also reflect the march of the Oghuz against the infidels and their conquest of their fortresses.

The epic does not describe historical events in the epic space as they are but tries to keep the traces of those historical events alive at the expense of certain strokes. Sometimes it leads to misconceptions among the researchers. B. N. Putilov shows that "epic distance and scales are the object of constant controversy for the researchers who believe in their authenticity. Even clear facts do not allow to come to convincing conclusions. In cases where epics represent the distance across miles, it is obvious that the narrators use conventional numbers and these numbers themselves are variant within the epic number system" (Putilov, 1988, p. 18). From this idea of the author, it is clear that researchers should not be fooled by the outlines of the epic space, which give the impression of precise lines, but take into account that they are in all cases fictional dimensions inherent in the nature of the epic space. This practice shows itself in the Azerbaijani folklore-study more in connection with the epic space of the epos "Koroglu". There are cases when the researchers refer to the place names in the epic, or to the dimensions of the place, expressed in numbers ("they rode horses during

three days and three nights”, etc.) and try to restore the real geography of the epic. But at this time, as if they forget that the same place is found in different parts of the epic geography, where the epic “Koroglu” is spread.

The epic space of the epos “The Book of Dede Gorgud” has different structures. It is based primarily on the mythological space layer. On this layer spatial images of the historical epochs lived by the Oghuz Turks were determined. Thus, consisting of spatial signs of various epochs the complex epic space was formed in the epic. For example, the historical attacks by Turali Bey from Aghgoyunlu on Byzantium are replaced by his departure to Trabzon in order to show his heroism for Seljan Khatun in the example of Ganturali (Tanriverdi, 2013). In this part though Trabzon is a land of infidels, it is an epic place. But in the historical events Byzantium is a historical place. In the historical place Turali bey’s heroic deeds are replaced in the epic place and time by his fighting with the lion, the camel and the bull. As Turali bey’s heroism is known to the narrator, it can be concluded that he made this famous hero into an epic. Ganturali’s victory over the three wild beasts is based on the folklore traditions. The motive of fighting wild animals face to face for a beautiful girl she loves is very common in Azerbaijani fairy tales.

Thus, historical heroism acts as the backdrop for heroism in an epic space. Here, the narrator uses the praise of 40 braves by Ganturali as an artistic detail to enhance his power. A one-on-one battle with the three beasts is followed by a three-time bragging by Ganturali’s braves. The narrator’s knowledge about the historical events helped him to use the facts correctly. The “reading” of the text in the diachronicity direction helps to investigate the historical event underlying the epic event and the “reading” in the synchronous direction helps to use it as an artistic detail. F. Bayat writes: “When diachrony plays a dominant role in the reading of the text, the concept of space, as well as time, is brought over the historical plane of time and space... In diachronicity reading (interpretation directed outward), the autochthonous poetic architectonics of the text changes. Synchrony (synchronous reading) interprets poetic space and time in accordance with the nature of the text, as well as in accordance with autochthonous creative patterns, mainly by revealing internal elements” (Bayat, 2002, pp. 29–30).

The epic text of the epos “The Book of Dede Gorgud” develops in both diachronic and synchronous directions. The diachronic development of the text indicates the time of the myth and the synchronous development mentions the provision of the plot with additional details, the expansion of the plot. Epic space requires opening the course of events on synchronicity. The diachronic direction is

secondary in this unfolding process and plays the role of historical “proof”. In this process the historical space and epic space are combined organically. As the events in the historical space are not fiction, the events in the epic space do not seem fiction either.

Asif Hajili shows three signs of epic time and place: 1) the place of the author’s image in time-space; 2) the time-space characteristic of the inhibited environment; 3) symbolic time-space model belonging to the genre tradition (Hajili, 1985). Asif Hajili shows that these traits are in the structure of artistic speech (epicized speech) and narration, in the historicity of artistic thinking, in the epoch-making fixation of the plot, character and color, in the conditional-metaphorical picture of the world (Hajili, 1985). In the epic “The Book of Dede Gorgud” the image of Dede Gorgud exists in time and space; it cannot be imagined outside the chronotype. To be more precisely, Dede Gorgud was shaped by time and space. The existence of Oghuz public space within time and space is also a historical process. This historical process originates in the consciousness of myth, becomes epic, becomes an image and allows for its description in epic time and space. In epic time the events are always described as having happened in the past, the time moves slowly, the space is accordingly delocalized, and the epic space is deprived of physical conditionality.

In the epic the distance between the time in which events occur and the time in which they are narrated can be defined as epic time. But the text, on the other hand, stands out as epicized speech. But the text attracts the attention as an epic speech. The text has dimensions of width, length and depth as spatial. The width and length of space are in the physical sense and the depth is related to its content. All three dimensions forms the text. V. A. Fock notes that “in principle, this method is important because the measurement of lengths is compared to the measurement of time intervals and the properties of rigid bodies are not used at all” (Fock, 1961, p. 21). This is what we said in the epos “The Book of Dede Gorgud”, as in A. Khalil’s opinion, the width level of the text or the seen shape, the length level of the text is the scope of the text and the shape that is in the middle and the depth size of the text is the form that is under-text or deep (Khalil, 2019, p. 14) can be distinguished.

The epic is a reminder of the heroic deeds of the past. In this case, the epic turns into a text-content form, which can be reduced to any form, being in the dimension of time-space and the richness of its events. The epic spatial characteristics of the epic text consist of the following relationships:

- reflection of reality;

- description of the life of the characters;
- explanation of the character of the hero in the plot;
- the attitude of the narrator to the heroes and the described place.

These features of the epic place are fully manifested in the epic "The Book of Dede Gorgud". In this aspect, the reflection of the reality of the epic space is also observed as a feature in the Oghuz epic. In the epic, these or other epochs, heroes and events of Oghuz history form the elements of the epic space. However, these various elements of reality by no means are the historical reality of Oghuz itself, it's an artistic image through the prism of the epic. That image has a complex structure. The internal poetic structure of the epic spatial element, which reminds or points to any historical epoch, is multi-layer form. When one layer is lifted, the image of another historical reality shows itself.

As for the property of describing the life of characters in the epic space, we should note that the epic space of "The Book of Dede Gorgud" is the space of life and activity of characters. The dynamics and rhythm of the space change in the epic reflects the movement rhythm of the characters' lives. Each hero is described in his own space of life and activity. For example, in the part "Looting Salur Gazan's House" of the epic the places where the Oghuzs and infidels live are described. In this case, the narrator introduces each character into the plot along with the image of the epic space to which he belongs. Salur Ghazan, who received the news of his house being looted in a dream, is described in a hunting ground and Garaja Choban, who pastured the sheep, is described in the meadow near the city Darbend.

As for the property of explaining the character of the hero in the plot as one of the features of the epic space, one must emphasize that the hero and his space are inseparable from each other. It is the epic space that plays a decisive role in revealing the character of the epic hero. The heroic character of Uruz, the son of Salur Gazan, in the mentioned part of the epic, is able to idealize against the background of images of the epic place where events happen. The narrator describes an enemy camp where Uruz, captured by the infidels, is kept in order to reveal his heroic character. The description of the realities of the infidel epic space brings the perseverance of the character of Uruz to appear in all its brilliance.

In the epic "The Book of Dede Gorgud" the attitude of the narrator to the heroes and the described space attracts attention as a creative artistic tool. The narrator tries to precisely adjust the balance and harmony of the

relationship between the epic hero and the epic place in the epos. It can be seen from the epic that all the success of his contribution, that is, the ability and skill of the narrator as an artist, directly depends on how much he regulates this equation. In addition, the epic "The Book of Dede Gorgud" is rich in epic space boards with colorful content. All of these boards are spatial images corresponding to the action of the heroes, reflecting different episodes of the plot. The whole story of the narrator is to convey it to the listener by brilliantly performing the feats of any part hero. It determines the narrator's attitude to the epic space. It is clear that the narrator/ashiq singer who determines within what dimensions the images of the epic space should be. In all cases he connects the epic space with the specific action and state of the hero. In other words, the epic space plays the role of reserve material for the poet during the description of the hero's story. He uses the epic space boards in a way that suits the situation in which the hero finds himself in the plot. At the heart of all these processes is the narrator's effort to get the epic story alive and attractive.

Epic space and time are inseparable from each other. As A.F. Losev writes: "There are two main features of epic time. First, the known hero builds his life in his own way, but it requires stability, self-confidence, reliability. Secondly, the self-aware hero is given as separate convex sides of the reality described here. Here time cannot be imagined with its pure and independent fluidity, as if it is described clearly" (Losev, 1977, pp. 41–42). In the quote, one can see that epic space is not imagined separately from the epic time. The life of the hero in this epic space is also connected with time. Time plays a role in organizing the epic space. A.E. Ivanenko writes: "One of the main aspects of the epic world is the organization of space and the quality of time. The study of the chronotope of literary and folklore works, including the study of the space-time structures of the heroic epic, has a wide history. It has been determined that in all forms of folklore before the author the space and time are understood not as objective and abstract length and duration, but as the objective world (often in the form of a concrete visual image: the world tree, the world mountain, the first sacrifice, etc.) and the actions of the active character in accordance with the "introspection" (M.I. Steblin-Kamenskiy)" (Ivanenko, 2014, p. 253). The organization of space is an important issue for the plot. If the space is not imagined in the text, it means that it has not gone through the process of organization.

Each space has its own features of organization and the organization is also a problem with time. However, the organization of space can also be found in pre-epic myth activity. The structure of the space is also included in this

scope. River, sea, mountain, etc. also act as a structure of space. The organization of space in the sense of providing an empty room with a variety of equipment the epic space can be understood as the provision of elements such as characterized by plot, drama, collusion, dialogue, monologue and so on. Each element also has its place to stand in the epic space. There is mobility among these elements and space. A.E.Ivanenko explains this process as the following: "Dynamic lines are more inherent in the spatial organization of the Nart universum: epic space is a sphere of heroic activity; it is constant spatial movements that form various elements of narration (the external appearance of the hero, heroic attributes, local context), a single line of events" (Ivanenko, 2014, pp. 257–258).

Epic space is a sign system as the artistic time and reflects and conveys the important information to the listener in the process of cognition and assessment. There is interaction between them. In this aspect A.Y.Ivanenko writes: "Thus, the epic world is in a defined space; it has some lines of its own geographic dimension (actual territories, their relationship with landscape features) and nevertheless, it is a product of poetic abstraction. Epic action flows through time, but the latter is not homogeneous, but nonlinear, subjective. But due to the fact that the realities of historical society are included in the context of the epic world, the time of the epic is perceived as having really passed" (Ivanenko, 2014, p. 261). The value of the epic space is revealed after its acquisition of poetics. Poetic thinking leads to the perception of the epic space in consciousness.

In the epic space the information is presented by the performer, here the human's feelings about space and time can be taken as the time of understanding these feelings. In literary and artistic works the artistic space is an epic space or can be considered epic space, where the characters inhabit and the action is organized, performed or takes place. One of the main characteristic features of the epic is the sequential tracing of events in the plot, the presence of a certain distance between the events of the epic genre and the time of their description – time, the occurrence of these events and actions in the epic space. The epic is not limited only by the volume, plot line and number of characters, here the plot line is also characterized by the image of the narrator. He describes the events of the past combining them with the events of the recent period. In the epic the explanations, dialogues, monologues (the monologue is mainly found in the epic songs) about the movement of the characters, space and time are also reflected. In the epic the portrait features of the hero, the description of his characteristic features, compact descriptions of nature are also found.

The narrator is the mediator between the listener and the events. He is the one who organizes, the founder, in addition to saying the epic text. Organization in an epic is the ability to connect episodes related to characters, their destinies, moods, to depict them on one plane. With his speech he arranges and places the topics inherent in the text in a sequence of time. Rustam Kamal writes: "The purpose of phatic speech genres in the epic "The Book of Dede Gorgud" is various operations of information in the epic space (communication, news, ritual-dialogues, dream interpretation, etc.) at the level of various operations. It is interesting: In the epos "The Book of Kitabi-Dede Gorgud" the communicative and speech behavior of the characters is mainly built on phatic genres. The dialogue structure of the parts includes speech acts, speech genres close to them (news/communication, ritual-dialogues, dispute, etc.). The angry speech of Oghuz noble men to one another are phatic speech acts with expressive semantics" (Kamal, 2013, p. 99).

In the epic "The Book of Dede Gorgud" the communication of Gazan Khan with water, trees and wolf is expressed as one-sided dialogues. As well as the fact that Gazan Khan's dream plays a key role in the future development of events. The sentences told by Gazan Khan to Garagune are special acts of speech presented in the text. The epic is remarkable as a combination of the speech of the author and the language of the characters. The epic narrative has the following criteria:

- the absolute distance between the narrator and the image.
- the narrator's knowledge.
- the narrator's epic worldview and so on.

It is not necessary for the narrator to be a participant in the events described in the epic. But if he participates in the epic with his own name, then as a narrator there is a distance of time between him and other characters. If there is no time distance, he cannot be imaged, he cannot fully fulfill his participative function. He performs his function in the place where the epic was created. This way the epic space is presented to the audience as the space in which the heroes of the epos live. This place also acts in the form of a historical place, but it is perceived in the public consciousness as an epic place. The narrator also turns this space into an epic one with the help of time. Although this epic space expresses the mythological worldview, in the epos the epic space makes mythological consciousness secondary, the mythological worldview remains in the lower layer of the text. The main goal of epic activity

is also to make the epic a literary text, to describe it in an epic space and epic time.

CONCLUSIONS

The analysis of the epic space within “The Book of Dede Gorgud” reveals several key insights about its narrative structure and thematic elements. This work, which comprised an introduction and twelve distinct parts, demonstrates a cohesive epic space that unites the Oghuz and their heroes across the narrative. Despite the absence of a syntagmatic plot sequence connecting the parts, the epic space serves as a unifying poetic feature, tying together the diverse episodes.

A significant characteristic of the epic space is its fragmentary nature, changing dynamically with the circumstances of the plot. Furthermore, each character's specific episode is intricately linked with its corresponding epic space, reflecting the narrator's transformative storytelling style. The Oghuz epic space encompasses both the Oghuz and their adversaries, the infidels, with clearly defined boundaries that separate these contrasting realms. The protector role of Bakil in safeguarding the Oghuz borders exemplifies this boundary enforcement.

The Oghuz epic space consists internally of the Ichoghuz at the center and the Dashoghuz at the periphery, delineating their respective habitats. Mountains play a crucial role as transitional spaces, situated between order and chaos in a mythological context, particularly during noblemen's hunts. In this sense the Oghuz hunting grounds intertwine with the territories of the infidels, highlighting the proximity and tension between these spaces. In the work it can be seen that the Oghuz face notable challenges as the infidels consistently attempt to violate the boundaries of their epic space. Then, to preserve the integrity of their space, the Oghuz unite in battle against the encroaching adversaries. In addition, the epic space is further enriched by sacral images like Gaba Aghaj, Gara dagh, and Gunortaj, embodying organic elements of Oghuz ethnic-spiritual identity. These sacral spaces, intricately tied to the heroes through mythological concepts, are crucial for the well-being of the Oghuz people, emphasizing the significance of protecting these ties.

Finally, the Oghuz's commitment to their Godly faith, in conjunction with Islam, is evident in their communication with sacral epic places where God resides through mass rituals. The otherworldly realm, where Father Gorgud imparts various news, serves as a poignant example of this divine connection. In essence, the Oghuz epic space is a multifaceted and dynamic backdrop that not only shapes the narrative but also reflects the intricate interplay

between mythological elements, cultural identity, and spiritual beliefs.

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