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Epic-Mythological Motifs in Garabagh Quatrains (Bayati)

Abstract

“Bayati” (quatrains), which is literally an artistic and aesthetic miracle of Turkic poetic thinking, is also a living source of history reflecting the entire history of the Azerbaijani poetic thinking system. In these examples there are elements (images, motives, various plot units) that do not attract attention at first glance, but which we simply perceive as traditional artistic images, which can tell about the cultural layers to which “bayati” once belonged and which acted as an important component. Looking through the quatrains from this perspective one can discover serious ties among them and mythical cults and the ancient tradition of storytelling. These relations gives information to other functional qualities of quatrains, which are unknown to us today. Although these qualities were among the main functional characteristics of quatrains in the depths of history, the modernization that took place over time deprived quatrains of those functions. However, according to the dialectical laws inherent in all elements of the material world, the lived history never disappears without a trace, it continues to live as hidden signs in the culture of the modern age. We can see it when we look at the quatrains from Garabagh. In many quatrains the traces of ancient mythical cults can be observed, including the epic “Dede Gorgud”, which systematizes those cults.

Keywords: Turkic folklore, Azerbaijani folklore, quatrain, epic, Dede Gorgud, mythology

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Qarabağ bayatlarında epik-mifoloji motivlər

Xülasə

Türk poetik təfəkkürünün, sözün həqiqi anlamında, bədii-estetik möcüzəsi olan bayatılar, eyni zamanda, Azərbaycan poetik düşüncə sisteminin bütün tarixini özündə əks etdirən canlı tarix qaynağıdır. Bu nümunələrdə ilk baxışda diqqəti cəlb etməyən, sadəcə, ənənəvi bədii obrazlar kimi qəbul etdiyimiz elə elementlər (obraz, motivlər, müxtəlif süjet vahidləri) vardır ki, onlar bayatının bir vaxtlar mənsub olduğu, mühüm tərkib ünsürü kimi çıxış etdiyi mədəniyyət laylarından xəbər verə bilər. Bayatılarımıza bu cəhətdən nəzər saldıqda onlarla mifik kultlar, qədim dastançılıq ənənəsi arasında ciddi əlaqə bağları aşkarlana bilər. Həmin bağlar bayatının bu gün bizə məlum olmayan başqa funksional keyfiyyətlərindən xəbər verir. Bu keyfiyyətlər isə tarixin dərinliklərində bayatının əsas funksional xüsusiyyətlərindən olsa da, zamanla baş vermiş müasirləşmələr bayatını həmin funksiyalardan məhrum etmişdir. Ancaq maddi aləmin bütün elementlərinə xas olan dialektik qanunlara görə, yaşanmış tarixi heç vaxt izsiz-soraqsız yox olmur, o, müasir dövrün mədəniyyətində gizli işarələr kimi yaşamaqda davam edir. Bunu biz Qarabağ bayatlarına nəzər saldıqda görə bilərik. Bir çox bayatılarda qədim mifik kultların, o cümlədən həmin kultları özündə sistemləşdirən “Dədə Qorqud” eposunun izlərini müşahidə etmək olur.

Açar sözlər: Türk folkloru, Azərbaycan folkloru, bayatı, epos, Dədə Qorqud, mifologiya

Introduction

The quatrain, which is the artistic and aesthetic miracle of all-Turkic, including Azerbaijani poetic thinking, is also a living source of history, reflecting the entire history of the Azerbaijani poetic thinking system. In these examples there are elements (images, motifs, various plot units) that do not attract attention at first glance, but which we simply perceive as traditional artistic images, which can tell about the cultural layers to which quatrains once belonged and which acted as an important component. Looking through our quatrains from this perspective, one can discover serious ties among them and the mythical cults, the ancient tradition of storytelling. These ties tell about other functional qualities of the quatrains, unknown to us today. Although these qualities were the main functional features of the quatrains in the depths of history, the modernization that took place over time deprived the quatrains (bayati) of those functions. However, according to the dialectical laws inherent in all elements of the material world, the lived history never disappears without a trace, it continues to live in the culture of modern times as secret signs. We can see it when we look at the quatrains (bayati) from Karabakh. In many quatrains (bayati) one can see traces of the ancient mythical cults, including the epic “Dede Gorgud”, which systematized these cults (Rustamzade, 2014).

Research

All researchers, speaking about the genre “bayati” (quatrain), especially noted its antiquity and connection with the most ancient layers of the history of the poetic thought. In this regard, professor Aziz Mirahmedov unequivocally mentioned that “it is not known when “the bayati” (quatrain) began to appear” (Mirahmadov, 1998, p. 24).

Professor Mursal Hakimov wrote that “it is difficult to imagine a second type of lyric poem, the history of creation of which is as memorable as “the bayati”, which resonates with ancient times, which is common in the ceremonies of weddings, engagements, spring, hard work and mourning. Although the sources mentioned that “the bayati” (quatrain) once belonged to the tribe “Bayat” and its name was formed from it, later it was published as a living book in all corners of the villages where our people lived. The quatrains are not limited to accompanying a person from birth to the grave due to their theme and aim. In the broad sense of the word, it has an invaluable value as an artistic and historical chronicle, which has preserved for centuries the traditions and psychology of ancestors who lived a bloody life in the territory inhabited by Azerbaijani and Turkic peoples, who were massacred by foreign invaders and had a great attitude to friends, who lived a bitter and sweet life (Hakimov, 1999, p. 10).

In this opinion by M.Hakimov, the following features of quatrains are reflected (Hakimov, 1999):

- Bayati (quatrains) belongs to a very ancient period historically;
- Examples of this genre were the most important poetic element of the ceremonial life of Azerbaijani and other Turkic peoples;
- In terms of its creation it belonged to the tribe “Bayat”;
- Quatrains are the chronicles of the life of both the individual and society.

Professor Vagif Valiyev noted that “... One of the most common genres of lyrical genre in Azerbaijani oral folk literature is “bayati” (quatrains). Bayati is one of the ancient genres of Azerbaijani folklore. These lyric poems, reflecting all spheres of folk life, deep content, full of high philosophical ideas, are used in oral literature, as well as in written literature. One of the main reasons for such a wide spread of quatrain is that it is associated with music. People have turned to the quatrains to express their inner excitement at weddings, at work, at cribs, on this or that occasion and recited it with a fragile tone. That is why “bayati” is more widespread than other genres of our folklore. The quatrains (“bayati”) are examples of poetry with an ancient history, which have taken a worthy place in the oral and written literature of all Turkic-speaking peoples” (Valiyev, 1985, 122-123).

According to V.Valiyev’s opinion, the following characteristics of quatrains were reflected:

- “Bayati” is one of the most widespread genres of the lyrical genre;
- This genre is one of the oldest genres of Azerbaijani folklore;
- “Bayati” covers both oral and written branches of Azerbaijani poetic thinking;

- The quatrain was not only a phenomenon of artistic words, but also closely related to the musical creativity of the Azerbaijani people.

Doctor of Philological Sciences Seyfeddin Ganiyev approached the genre of “bayati” from the point of view of “quantity limitlessness” and the metaphor “mirror”: “The genre “bayati” is the most widespread, immeasurable genre not only of the Shirvan environment, but also of the Azerbaijani and Turkic folklore worlds. This genre carries the most poetic and subtle information about the spirituality, aspirations, world of national character, attachment to the land on which they live and their everyday life by studying them from this direction, one can know “everything” about those who connect it. From this point of view, it is possible to call the “bayati” from Shirvan region “the mirror” of Shirvan. In this “mirror” Azerbaijan and Shirvan appear to be identical. In this mirror one can see the regional peculiarities of the Shirvan folklore environment in the rich folklore world of Azerbaijan” (Ganiyev, 1997, p. 17-18).

Doctor of Philological Sciences Sarkhan Khavari looked at the poetic structure of “bayati” from the point of view of the world model. He writes: “One of the motifs in the genre of “bayati” that enable the reconstruction of the world model is the genre “bayati” dedicated to the opposition “death-life”. As it is known, this motif is one of the leading tendencies in the genre “bayati”. Even to the extent that the quatrains related to this topic have gained a special genre autonomy under the name of “aghi” (grief). The general spirit and poetic intonation of these verses express protest against death. Of course, this is a product of the stage before the Islamic worldview (Khavari, 2004, p. 348).

The “bayati” as a unit of poetry has gained such a wide functionality in the Azerbaijani and all-Turkic poetry system that it has shown itself as both a genre and a form. In this regard, writer-critic Elchin and professor Vilayat Guliyev write that “bayati is one of the lyrical, fully formed, stabilized and widespread genres of Azerbaijani oral folk poetry. Sometimes “bayati” is considered as a genre and sometimes as a form in Azerbaijani literary studies. In our opinion, “bayati” is a genre due to its artistic-aesthetic richness and philosophical-emotional depth and it has a number of (limited) forms and images” (Elchin, 1993, p. 17).

According to our thought, these opinions expressed by prominent scientists of Azerbaijan characterize the genre “bayati” from its various aspects and also shed light on the connection of “bayati” with the ancient mythical cults, including the monument “Dede Gorgud” that keeps them alive. This connection is related to the ritual-mythological, magical-mythological functions played by “bayati” in the ages of epic-mythological thought, as can be clearly seen from the ideas mentioned above. The signs of those functions have been preserved in the form of epic-mythological motifs in modern “bayati”. One can observe it in the quatrains collected from Karabakh (Aliyev, 2014).

In general, the quatrains (bayati) are an expression of the limitlessness of the human spirit. The freedom of the Turkic spirit is reflected in these examples, which are the products of the early ages of Turkic ethnic-national thinking. As it is said in the quatrain from Karabakh:

Dagh bashini gar alar, Insan azad olmasa,
Duman alar, gar alar. Omru-gunu garalar (Asgar, Rustamzade, Orujov, Farhadov,
Rustamzade, 2012, p. 403).

(Translation: *The mountain is covered with snow, it gets fog and snow. If a man is not free, all his lives will be dark*)

As it can be seen, in this quatrain a figurative comparison was made between human freedom and the mountain. If we take into account that the first two verses of bayati have a formal character, that is, they serve the form, in other words, they prepare a formal-poetic, phono-melodical ground for the main idea expressed in the following (third and fourth) verses, here there is such a connection between the idea of freedom and the image of a mountain, it can also be said that there is no semantic connection. However, we must also take into account that folklore texts have precise meaning relationships. Because the texts, which, due to their poetic value, had a chance to “live”, that is, to be passed down from generation to generation, are constantly improving in poetic terms performed by folklore storytellers.

In this regard, in Azerbaijani folklore, the mountain was portrayed as a place of refuge for people fleeing from oppression and tyranny, a place of freedom-loving people. The camp of the folk hero

Koroglu is located in the bosom of high mountains, with a foggy top in Chanlibel. In this aspect, the following example of the quatrain also shows that the human-mountain relationship has a very complex system of meanings:

*Eziziyem, sene daglar, Jan mende gerar tutmaz,
Sen and ver sene, daglar. Gonderim sene, daglar* (Asgar, Rustamzade, Orujov, Farhadov, Rustamzade, 2012, p. 416).

(Translation: *My lovely mountains, I swear to you, mountains. My soul can't stay in my mind, I will send it to you, mountains*)

We would like to mention that motifs such as the return of the soul and spirit to the mountain and accordingly (in the lower layer) being born from the mountain are reflected in this quatrain text. The fact that the soul does not make a decision to stay in the body indicates the sufferings of the lyrical hero. It doesn't matter what kind of suffering it is in the present case. That is, it can be the suffering of love and the suffering of social pressures. The main issue is that the soul of the one who recites the quatrain ("bayati") is oppressed and suffers. The soul of the lyrical hero tries to be free, to get rid of the sufferings that oppress him. And in this case, his desire to send his soul to the mountain attracts attention as an important epic-mythological moment.

The question arises: Why does the hero want to send his soul exactly to the mountain? This question has two layers of meaning, explicit and implicit. The explicit layer of meaning is reflected in the first quatrain "bayati" which we mentioned above: "*Dagh bashini gar alar, Duman alar, qar alar. Insan azad olmasa, Omru-gunu garalar*". That is, this quatrain from Karabakh directly confirms the fact that in Turkic culture the mountains are perceived as the abode of human freedom.

The lower layer of meaning of the hero's desire to send his soul to the mountain is conditioned by the fact that the mountain is associated with the cult of ancestors in Turkic mythology. Mirali Seyidov showed that the mountain, the land and the Sun, which are considered as the sacred beginning, as the creator of all existence, life, Gods, people, blessings, mother-father (Seyidov, 1989, p. 308), Abdulgadir Inan showed that mountain names in Turkestan are associated with the cult of ancestors (Inan, 1976, p. 32), L.Potapov mentioned that the mountain spirit lives in the mountains (Potapov, 1946, p. 148), Bahaaddin Ogel noted that the ancient Turks imagined the mountain spirit in human form (Ogel, 1989, p. 424), but A.Anokhin showed that there were two daughters of Abu Kaan mountain in Altai (Anokhin, 1924, p. 86). In addition, in Telengit Turks, the childless women go to the mountain to pray (Traditional, 1989, p. 244) and this ritual is another manifestation of the mountain's connection with the ancestor cult. In this respect, the fact that people talk about their troubles to the mountain through old sayings, ask for help and support from the mountain, and "send" their souls to the mountain, which is fluttering with longing for freedom, is related to ancient mythical beliefs, imaginations and cults. In the following quatrains, the people who has gone up to the plain, who misses the relatives, wishes for their quick return from the mountain is also like this:

*Ashikh, el geli, daglar, Oturub yol gozderem,
Doshgu kolgeli daglar. Hachan el geli daglar* [Karabakh, 2012-I: 400].

(Translation: *Ashiq, the people come, mountains, which have shaded mountains, the mountains with the shadowy places. I sit and wait when the people return from the mountains*).

The association of the mountains with the cult of ancestors is also reflected in the quatrain told about the mountain Diri in the Jabrael region:

*Men ashigi Diri dagi. Olum Allah emridi,
Dik durub Diri dagi. Yamandi diri dagi* [Karabakh, 2012-I: 407].

(Translation: *I love Mountain Diri, It is a rugged mountain, the death is Allah's command, the living person's pain is awful*)

In this text the association of existence and death, that is, life and death, with Mountain Diri bears the traces of the association of mountains with the cult of ancestors. As the mountain, like an ancestor, gives life and soul to people, their souls also return to the mountains, to the place they came from. In this belief the ideas about the proximity of high mountains to the Gods and the abode of the Gods are also reflected.

The following quatrain (bayati) also attracts the attention in terms of mythical beliefs, more precisely the transformations:

*Gel gedek daga, gardash, Sen duman ol, men chiskin,
Gorkhurar yaga, gardash. Chekilek daga, gardash [Karabakh,2012-I:400]*

(Translation: *Let's go to the mountain, brother. I'm afraid, it will rain, brother. Be the fog and I'll be the drizzle, let's go to the mountain, brother*)

Here two levels of meaning are observed:

The first is the desire of the two brothers to climb the mountain for some reason. Of course, this desire arises from some social distress and anxiety. The brothers want to escape from the danger by running up the mountain.

Secondly, the desire of the brothers who want to escape to the mountain to turn into fog and drizzle.

One can see here people resorting to the mythical transformation formula to get out of any difficult situation.

In the researches some scientists mention the following notes such as L.Vinogradova shows that there is a motif about the possibility of transformation - the ability of a living entity or object to change its skin, appearance, posture, in other words, to another entity, plant, object, stone, etc. (Vinogradova, 2004, p. 67), S.Sakaoglu writes that living and non-living elements present in a legend are transformed into a different image from their current image in order to be punished by a superior power or saved from disaster (Sakaoglu, 1980, p. 29), A.Y.Ojag notes that transformation takes place from the point of view of form (Ojak, 1983, p. 154), V.V.Ivanov argues that transformation is a certain entity in mythology or the transformation of things into others (Ivanov, 1982, p. 147), P.N.Boratav shows that people, animals, plants, inanimate beings lose their properties and move from one to another, the revival of inanimate being, the transition of living being into inanimate matter (Boratav, 1973, p. 62), R.Aliyev shows that it is the first worldview that keeps the act of dying and resurrection alive in itself (Alizade, 2008, p. 144), M.Mammadov indicates that transformation or transformation specifically implies the transformation of a person into an animal, subject, in most cases, into a stone or vice versa (Mammadov, 2011, p. 390), O.Aliyev notes that the transformation happened with the power of the Gods (Aliyev, 2001, p. 78). S.P.Pirsultanli writes that "...in legends, the shepherd turns into the stone, the bride becomes rocky, the white flower turns red from the blood of the nightingale and the bird "samandar" reaches its promise and its happiness by burning" (Pirsultanli, 2009, p. 33). S.Y.Neklyudov writes about the "turning" type of transformation, which in mythology it is a magical change of the character's appearance (Neklyudov, 1982, p. 234).

It is clear that transformation is a way out of a difficult situation. For example, one of the Azerbaijani mythological texts it is said that "when the daughter-in-law washes her head, her father-in-law comes in, the daughter-in-law is ashamed. The girl a comb on her head turns into a bird. But she can't fly far" (Ajalov, 1988, p. 26).

The desire of the brothers, who want to get rid of some danger in the above-mentioned quatrain (bayati), to turn into fog and drizzle on the mountain, is associated with the epic-mythological motif of transformation.

In a number of bayatis from Karabakh one can see that the mountains are vividly imagined and identified with the image of a person. For example:

*Gashdarin gelemgahdi, Daglara duman gelse,
Gozun eyne, gunahdi. O da men cheken ahdi (Rustamzade, Farhadov, 2012, p. 409).*

(Translation: *Your eyebrows were beautiful, don't make coquetry with your eyes, it is a sin. If the fog comes to the mountain, it is also my sigh*)

As it is seen, in this figurative comparison the fog on the mountain and the sigh drawn by the man are equated. But in the following bayati the mountain is identified with the female:

*Dagharin bashi gara, Bir giz meni okhladi,
Dibi goy, bashi gara. Gozu goy, bashi gara (Rustamzade, Farhadov, 2012, p. 421).*

(Translation: *The top of the mountains is black, but the bottom is green, a girl shot me with her eyes, they were blue*)

In some quatrains the feelings of kinship based on mythological beliefs between the human and the mountain are expressed:

*Daglar, maralin ollam! Sag boyrunde yer ele,
Sebri-gerarin ollam! Men de orali ollam!* (Rustamzade, Farhadov, 2012, p. 422).

(Translation: *Mountains, I will be your deer! I will be patient for you! Make a place on your right side, I will be there*)

It is as legitimate as it is interesting that motifs related to the great monument of the Oghuz Turks the epic “Dede Gorgud” are also observed in the quatrains (bayati). The man cursing the mountain in the following quatrain reminds us the cursing of mountain by Dirsa Khan’s wife in the epic “The Book of Dede Gorgud”:

*Daglar, otun gurusun, Feleh, senin benim tek
Baglar, tutun gurusun, Matin-mutun gurusun* (Rustamzade, Farhadov, 2012, p. 401)
(Translation: *Mountains, let the grass dry! Gardens, let the mulberry dry! Fortune, suffer as me!*)

Of course, it may be a coincidence at first glance. However, the next quatrain (bayati) from Karabakh resonates more closely with the cursing motif of “Dede Gorgud”:

*Men ashig, gosha daglar, Sizde oghul itirdim,
Chatif bash-basha daglar. Donesiz dasha daglar* (Rustamzade, Farhadov, 2012, p. 406)

(Translation: *I’m in love, twin mountains. The mountains are side by side. I lost my son near you, turn to stone, mountains*)

As it is seen, the mountain is cursed by the mother whose son died on the mountain. One can meet the same picture in the epic “Dede Gorgud”. Dirsa Khan’s wife finds her son dead and blames the mountain for her son’s death:

*Gazlig taghi, agar senin sularin,
Agar iken agmaz olsun!
Biter senin otlarin, Gazlig taghi,
Biter iken bitmez olsun!
Gachar senin keyiklerin, Gazlig taghi,
Gachar iken gachmaz olsun, tasha donsun* (Zeynalov, Alizade, 1988, p. 39)

(Translation: *Mountain Gazlig, your springs always flow, let them not to flow! Your grass always grows, let them turn pale! Your deer roam on the mountains, let them turn to stone*)

Professor Maharram Jafarli writes that the process of cursing takes place between the Mother and the Mountain. The semantic dynamics of this process is from the Mother to the Mountain. That is, the evil prayer, the negative word comes out of the Mother and the one who receives it is the Mountain. Thus, the structure of the cursing is revealed as consisting of two main elements (sender and receiver):

Mother - Curser, who sends the curse, or Informer;

Mountain – Being cursed, who receives the curse, or Auditor (Jafarli, 2001, p. 143).

The author writes so: “The most interesting and important thing is that there are living and dead mountains for the Oghuz. Otherwise, the mother would not curse the mountain. As the Oghuz curse people, they can also curse the mountains. The effect of cursing on a person is known. The curse captures a person, brings bad deeds to the human and kills. It means that for the Oghuz the mountain has human qualities, at least, it has living qualities. This vitality is revealed precisely in its elements that have been listed. The curse catches the mountain when its water does not flow, the grass does not grow, the deer do not run away, the animals are not seen. It means when these five elements that we have counted stop their activity, when they die, the mountain is cursed, that is, the mountain also dies. Thus, in the Oghuz epic tradition the semantics of water, grass, deer, lion, tiger included in their concept of a living mountain mean the spirit and soul of the mountain. The soul or the life of the mountain is in these images” (Jafarli, 2001, p. 145).

Rovshan Alizade interprets M.Jafarli’s opinion as the following: “According to our opinion, Professor M. Jafarli restored the spirit of the mountain completely correctly and the scientist’s this reconstruction can be confirmed by numerous facts in Azerbaijani folklore. As it is seen, the spirit (soul) of the mountain is not located directly in it, but in separate creatures. This is a fact confirmed

by our folklore. In fairy tales the soul of giants is found in a bottle (an inanimate object) or a pigeon. When the glass is broken or the pigeon is killed, the giant dies instantly. Or in the hunting myth we analyzed a little earlier, we saw the spirit of the mountain in the form of a deer and later turned into an enlightened old man. It allows us to restore colorful forms of the image of the mountain spirit in the beliefs related to the mountain cult” (Alizade, 2008, p. 35).

As it is seen, both the mother who curses the mountain in the epic “Dede Gorgud” and the mother who also curses the mountain in the quatrain (bayati) from Karabakh consider the mountain to be a living being. However, in the Oghuz Turks, the mountain is not only considered a living entity, but also an ancestor. In this regard, Rovshan Alizade’s thoughts on the image of the “Gara Mountain” in the epic draw attention.

R. Alizade shows that the function of Gara Mountain as a cult in the epic “Dede Gorgud” is multifaceted. In the epic the fact that every village, every village, even every named family, man has its own Gara Mountain proves that the Gara Mountain became a cult directly as a place of worship. We can prove our thought with examples from the monument. In the epic Dede Gorgud comes to ask Banichichek’s hands for Beyrek. Deli Gajar says: “*Oh, Man, you have changed your way, your fate has turned, Almighty God has written troubles on your forehead! People with legs do not come here, people with mouths do not drink from this water. What’s happened to you? What is up? Has your death hour come? What are you doing here?*”. Dede Gorgud answered:

- *I have come to cross Gara Mountain*” (Zeynalov, Alizade, 1988, p. 56)

Again in the third part of the epic Beyrek returning from captivity asks his sister:

Garshu yatan gara taghi,

Sorar olsam, yaylag kimun?

(Translation: *If I ask Gara Mountain, whose is that plain?*)

His sister replied:

Garshu yatan gara taghi sorar olsan,

Agham Beyregin yaylasidi. (Zeynalov, Alizade, 1988, p. 61)

(Translation: *If you ask Gara Mountain, it belongs to my host Beyrek*)

Then R. Alizade notes that in the epic Salur Gazan also says the following words when his son was under arrest: “*Gara Daghin janli bilinmesi Gara Daghin yukseyi oghul*” (Translation: *The soul of Gara Mountain, the height of Gara Mountain is my son*) (Zeynalov, Alizade, 1988, p. 121). It is also observed in the words told by Beyrek’s sister: “*Garshu yatan gara taghim yigilibdir*” (Translation: *My Gara Mountain has fell down*) (Zeynalov, Alizade, 1988, p. 62). In other words, Beyrek’s death is restored in the sense of the fall – death of Gara Mountain. In this case, it makes possible to restore Beyrek in two archaic statuses:

1. The spirit of the mountain:

In the first volume of the epic the living and inanimate objects (animals, water, grass) can be the spirit of the mountain, so the human becomes the spirit of the mountain. This is also confirmed by the fact that in the hunting myth the mountain spirit first appears as a deer and then as a human.

2. The son of the mountain:

Beyrek is not an ordinary hero. He was born on the base of a lot of prayers. At the request of his father Baybura, the Oghuz nobles applauded and prayed for the birth of Beyrek. In this case, Mountain can probably be restored as both a mother and a father (Alizade, 2008, p. 40-41).

According to the ancient Oghuz Turks, the life of a mountain is conditioned by the life activity in it. That is, when there is a movement in the mountains, it is considered alive and when it is not, it is considered dead. This mythical philosophy has saved its traces in the quatrain (bayati) from Karabakh as the following:

Bu daglar gosha daglar,

Verif bash-basha daglar.

Ne gelen var, ne geden,

Donufdu dasha daglar (Asgar, Rustamzade, Orujov, Farhadov, Rustamzade, 2012, p. 448).

(Translation: *These mountains are twins, they are together. No one comes or goes, the mountains have turned to stone*)

Conclusion

Bayati, an artistic and aesthetic miracle of Turkic poetic thought, is also a source of living history that reflects the entire history of the Azerbaijani poetic thought system. In these examples there are elements (images, motifs, various plot units) that do not attract attention at first glance, but which we simply perceive as traditional artistic images, which can tell about the cultural layers to which bayati belonged and which acted as an important component. Looking through the genre of bayati from this perspective, one can discover the serious ties among them and mythical cults and the ancient tradition of storytelling. These ties give information about the other functional qualities of bayati that are unknown to us today. Though these qualities are the main functional features of bayati in the depths of history, the modernization over time has deprived bayati from those functions. However, according to the dialectical laws inherent in all elements of the material world, the lived history never disappears without a trace, it continues to live in the culture of modern times as secret signs. Looking through the quatrains (bayati) from Karabakh one can see it. In many quatrains (bayati) one can observe traces of the ancient mythical cults, including the epic “Dede Gorgud”, which systematized those cults.

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