

**МОВОЗНАВСТВО. ЛІТЕРАТУРОЗНАВСТВО**

UDC 82-1

DOI https://doi.org/10.24919/2308-4863/46-1-15

**Abbasali AHMADOGLU,**

orcid.org/0000-0002-2515-7202

Doctoral student

Azerbaijan University of Languages,

Sahand Language School in Khoy

(Baku, Azerbaijan) arazahmadoghlu@gmail.com

**THE HEROIC CODES IN THE BOOK OF DADA QORQUD**

*Hero is the main character in any literary work. The scholars who have studied heroes and heroism have nearly the same opinions about the subject. They consider the main character of any mythical work who has “sapientia et fortitudo” or extreme physical prowess and wisdom as “hero”. Some scholars even reject heroism and hero worship as it confines the concept of democracy and creates a culture of despotism. While others, such as T. Carlyle, declare that any improvements achieved by human being in his history have been carried out by the wit and wisdom of those big men who shaped the history of humanity by their extraordinary wisdom and talents. Among those scholars, C. G. Jung and J. Campbell offer such an approach to mythology and literature that provides a comprehensive methodology for studying the world literature and especially world mythology. This is J. Campbell, as the researcher thinks, who offers a very comprehensive definition for “hero”, theorizes the standard path of the mythological adventure of the hero through separation – initiation – return; named as the nuclear unit of the monomyth. Therefore, answering “What is heroism?” is like answering “What is literature?”. The goal of this study is to explain the heroic codes in the book of Dada Qorqud based on J. Campbell’s psychoanalytical approach. The researcher thinks the psychoanalytical study of the mythic images in the book of Dada Qorqud would be capable of answering the question in an appropriate way. Heroes like Jesus Christ and Buddha have been able to conquer the realm within and overcome their ego and enter the realm of unity with God. The context of the twelve legends of the book of Dada Qorqud is trying to depict this inner fight with their unique mythical language.*

**Key words:** Heroic codes, myth, Dada Qorqud, psychoanalysis, departure, initiation, return.

**Аббасали АХМАДОГЛУ,**

orcid.org/0000-0002-2515-7202

докторант

Азербайджанський університет мов,

Сахандська мовна школа в Хой

(Баку, Азербайджан) arazahmadoghlu@gmail.com

**ГЕРОЇЧНІ КОДСИ У КНИЗІ ДАДА КОРКУДА**

*Герой – головний герой будь-якого літературного твору. Учені, які вивчали героїв і героїзм, мають майже однакові думки щодо цього питання. Вони вважають «героєм» головного героя будь-якого міфічного твору, який має «sapientia et fortitudo» або надзвичайну фізичну доблесть і мудрість. Деякі вчені навіть відкидають героїзм і поклоніння героям, оскільки це обмежує поняття демократії та створює культуру деспотизму. У той час як інші, такі як Т. Карлайл, заявляють, що будь-які вдосконалення, досягнуті людиною в його історії, були здійснені добротою і мудрістю тих великих людей, які сформували історію людства своєю надзвичайною мудрістю і талантами. Серед цих вчених К. Г. Юнг та Дж. Кемпбелл пропонують такий підхід до міфології та літератури, що забезпечує комплексну методологію вивчення світової літератури і особливо світової міфології. Це Дж. Кемпбелл, як вважає дослідник, який пропонує дуже вичерпне визначення «героя», теоретизує стандартний шлях міфологічної пригоди героя через відокремлення – ініціацію – повернення; названий ядерною одиницею мономіфу. Тому, відповідаючи «Що таке героїзм?», відповідають на «Що таке література?». Метою цього дослідження є пояснення героїчних кодів у книзі Дада Коркуда на основі психоаналітичного підходу Дж. Кемпбелла. Дослідник вважає, що психоаналітичне дослідження міфічних образів у книзі Дада Коркуда могло б дати відповідь на це запитання. Такі герої, як Ісус Христос і Будда, змогли підкорити внутрішнє царство, подолати своє еґо і увійти в царство єдності з Богом. Контекст дванадцяти легенд книги Дада Коркуда намагається зобразити цю внутрішню боротьбу їхньою унікальною міфічною мовою.*

**Ключові слова:** героїчні коди, міф, дада Коркуд, психоаналіз, від'їзд, ініціація, повернення.

**Introduction.** The broadly applied term in a literary work to the main character is **hero**. However, literary critics think that it would be better to avoid it. They suggest the term **protagonist** to apply for the main character in a literary work. Since the protagonist is less ambiguous in a literary work and may not always have heroic qualities (Johnson, 2009: 98). Then what qualities could a hero have that make the critics to avoid to use it instead of protagonist in a literary work? To answer this question is to determine the term itself and then specify its qualities which in later paragraphs they will be modified as the heroic codes. According to encyclopedia Britannica “the term is also used in a specialized sense for any figure celebrated in the ancient legends of a people or in such early heroic epics as *Gilgamesh*, the *Iliad*, *Beowulf*, or *La Chanson de Roland*. These legendary heroes belong to a princely class existing in an early stage of the history of a people, and they transcend ordinary men in skill, strength, and courage. They are usually born to their role. Some, like the Greek Achilles and the Irish Cú Chulainn (Cuchulain), are of semidivine origin, unusual beauty, and extraordinary precocity. A few, like the Anglo-Saxon Beowulf and the Russian Ilya of Murom, are dark horses, slow to develop.

War or dangerous adventure is the hero's normal occupation. He is surrounded by noble peers, and is magnanimous to his followers and ruthless to his enemies. In addition to his prowess in battle, he is resourceful and skillful in many crafts; he can build a house, sail a boat, and, if shipwrecked, is an expert swimmer. He is sometimes, like Odysseus, cunning and wise in counsel, but a hero is not usually given to much subtlety. He is a man of action rather than thought and lives by a personal code of honor that admits of no qualification. His responses are usually instinctive, predictable, and inevitable. He accepts challenge and sometimes even courts disaster. Thus baldly stated, the hero's ethos seems oversimple by the standards of a later age. He is childlike in his boasting and rivalry, in his love of presents and rewards, and in his concern for his reputation. He is sometimes foolhardy and wrong-headed, risking his life and the lives of others for trifles. Roland, for instance, dies because he is too proud to sound his horn for help when he is overwhelmed in battle. Yet the hero still exerts an attraction for sophisticated readers and remains a seminal influence in literature” (Encyclopædia Britannica, 2013).

In his famous speeches on hero and hero worship T. Carlyle says: “The history of what man has accomplished in this world, is at bottom the History of the Great Men who have worked here. They were the leaders of men, these great ones; the modellers,

patterns, and in a wide sense creators, of whatsoever the general mass of men contrived to do or to attain; all things that we see standing accomplished in the world are properly the outer material result, the practical realisation and embodiment, of Thoughts that dwelt in the Great Men sent into the world: the soul of the whole world's history, it may justly be considered, were the history of these” (Carlyle, 2013: 21). The encyclopedic and Carlyle's definitions of hero connote nearly the same opinions. Among these scholars Joseph Campbell's definition of the hero and his approach to its interpretation are completely different but very useful in interpretation of the mythic images in the world mythology.

According to J. Campbell “the hero is the man of self-achieved submission. But submission to what? That precisely is the riddle that today we have to ask ourselves and that it is everywhere the primary virtue and historic deed of the hero to have solved. As Professor Arnold J. Toynbee indicates in his six-volume study of the laws of the rise and disintegration of civilizations, schism in the soul, schism in the body social, will not be resolved by any scheme of return to the good old days (archaism), or by programs guaranteed to render an ideal projected future (futurism), or even by the most realistic, hardheaded work to weld together again the deteriorating elements. Only birth can conquer death – the birth, not of the old thing again, but of something new. Within the soul, within the body social, there must be – if we are to experience long survival – a continuous “recurrence of birth” (*palingenesia*) to nullify the unremitting recurrences of death” (Campbell, 2004: 15). Then he continues: “Pr. Toynbee uses the terms “detachment” and “transfiguration” to describe the crisis by which the higher spiritual dimension is attained that makes possible the resumption of the work of creation. The first step, detachment or withdrawal, consists in radical transfer of emphasis from the external to the internal world, macro to microcosm, a retreat from the desperation of the waste land to the peace of the everlasting realm of that is within. But this realm, as we know from psychoanalysis, is precisely the infinite unconscious. It is the realm that we enter in sleep. We carry it within ourselves forever” (Campbell, 2004: 15).

J. Campbell thinks that all the life-potentialities that we never managed to bring to adult realization, those other portions of our self, are there; for such gold seeds do not die. If only a portion of that lost totality could be dredged up into the light of the day, we should experience a marvelous expansion of our powers, a vivid renewal of life. We should tower in stature. Moreover, if we could dredge up something forgotten not only by ourselves but by our whole generation or

our entire civilization, we should become indeed the boon-bringer, the culture hero of the day – a personage of not only local but world historical moment. In a word the first work of the hero is to retreat from the world scene of secondary effects to those casual zones of the psyche where the difficulties really reside, and there to clarify the difficulties, eradicate them in his own case and break through to the undistorted, direct experience and assimilation of what C. G. Jung has called “the archetypal images”. This is the process known to Hindu and Buddhist philosophy as *viveka*, “discrimination” (Campbell, 2004: 15).

In Islamic philosophy and mysticism this power of discrimination of right and wrong is called “forqan”. It is only achievable when one is able to set himself free from the worldly ropes and make his SELF dissolve and disappear in the existence of God. The *viveka* in Hindu and Buddhist philosophy is called “Fana” in Islamic mysticism. The Azerbaijani mystic master and poet, Seyyid Imadaddin Nassimi (1369–1417), who was skinned alive in Aleppo, writes:

“Hero is the one whose own Self he murders,

By the way, there is admiration for him in the assembly of the chosen ones” (Nassimi, 1973: 529).

Yunus Emre (1240–1320), another mystic master of Turkish poetry has the same opinion as Nassimi. He writes:

“The one who wears the Unity’s costume and counts his existence for nothing

And stands steadfast on this way, make certain that he is a real hero” (Gölpınarlı. 2006: 336).

As it is obvious, according to both poets, hero is the one who is able to kill his own self and dissolve his existence in the Unity of God. Killing one’s self is not committing suicide. It is the power of killing one’s ego and discovering oneself in the shadow of unconscious. (Ford) One of the best seller self-improvement books that describes this process in a very practical method is Debbie Ford’s “The Dark Side of the Light Chasers”.

The one who has achieved this power is able to make great changes by his reborn. His reborn is the renewal of his society’s new life. J. Campbell writes:

“The hero, therefore, is the man or woman who has been able to battle past his personal and local historical limitations to the generally valid, normally human forms. Such a one’s visions, ideas, inspirations come pristine from the primary springs of human life and thought. Hence they are eloquent, not of the present, disintegrating society and psyche, but of the unquenched source through which society is reborn. The hero has died as a modern man; but as eternal man – perfected unspecified, universal man – has been reborn. His second solemn task and deed therefore (as

Toynbee declares and as the mythologies of mankind indicate) is to return then to us, transfigured, and teach the lesson he has learned of life renewed” (Campbell, 2004: 18).

Each hero has his own quest – an adventurous journey including extremely difficult tasks that he should accomplish them triumphantly. “The standard path of the mythological adventure of the hero is a magnification of the formula represented in the rites of passage: *separation – initiation – return*; which might be named the nuclear unit of the monomyth. A hero ventures forth from the world of common day into a region of supernatural wonder; fabulous forces are there encountered and a decisive victory is won; the hero comes back from this mysterious adventure with the power to bestow boons on his fellow man” (Campbell, 2004: 28). He continues by depicting the majestic representation of the difficulties of the hero-task and its sublime import in the traditional legend of the great struggle of Buddha. Then he continues his discussion by providing several subsections for each three sections of the path. In the following section of this essay we will apply Campbell’s methodology to show the heroic codes in one of the stories of the Book of Dada Qorqud. It is the legend narrating the story of how Salur Qazan was taken prisoner and how his son Uruz freed him.

#### Discussion:

“They say, my Khan, that the infidel King of Trebizond once sent a falcon to the Commander of Commanders, Khan Kazan. One night, as he set feasting, he said to his chief falconer, “In the morning bring the falcons and let us quietly go out hunting» They mounted early and rode to the place where game was to be found. They saw a flock of geese sitting, and Kazan loosed his falcon. He could not recover it; it flew away. They watched and the falcon alighted on Tomanin (Tuman’s) Castle” (Lewis, 1974: 171). The hero’s separation starts with departure. And departure, in turn, begins with the “The Call to Adventure” or the signs of the vocation of the hero (Campbell, 2004: 18). The legend starts with a message to the hero that he gets it through the falcon and geese. The falcon and goose symbols are messengers from chaos to the hero’s cosmos. The symbolism of falcon and goose in the beginning of this legend is important to be studied.

“Falcons, used for hunting by the aristocracy of China, Japan and Europe, (especially Turks), have come to symbolize nobility; in China, the banners of high-ranking lords bore falcon-headed images. In ancient Egypt, the falcon was the king of birds, and the hieroglyph for falcon meant “god”; it was also the symbol for the sky god Horus” (O’Connell, Airey & Craze, 2007: 192). On the other side, “both the goose

and the swan are large, web-footed water birds that have otherworldly associations in many cultures. In Siberia, the swan symbolizes the shaman's immersion in the underworld, and according to the Tungu it was the guiding spirit of the first shaman. The migrating goose is also regarded as a spirit-helper, carrying the shaman on celestial adventures. In Hinduism, the two birds are interchangeable, so that the Hamsa – one bird made of two – can appear as either a goose or swan, and symbolizes perfect union and balance” (O’Connell, Airey & Craze, 2007: 192). In the following parts of the legend we will see the hero's immersion in the underworld. The two birds act like spirit-helper carrying him on celestial adventure. That is why Pr. S. Rzasoy considers Salur Qazan as shaman-hero character in his famous book (Rzasoy, 2015). Because there are two important symbols and signs of vocation calling the hero to his adventure.

“This is an example of one of the ways in which the adventure can begin. A blunder apparently the merest chance– reveals an unsuspected world, and the individual is drawn into a relationship with forces that are not rightly understood. As Freud has shown, blunders are not the merest chance. They are the result of suppressed desires and conflicts. They are ripples on the surface of life, produced by unsuspected springs. And these may be very deep – as deep as the soul itself. The blunder may amount to the opening of a destiny” (Campbell, 2004: 46). And the destiny of Salur Qazan is going to make a drastical change by this call. Then we can conclude that the first heroic code is clear for Salur Qazan. After this call the second subsection of departure should take place. It is the “Refusal of the Call” (Campbell, 2004: 54). It is a destruction that happens in one's life that deprives him discovering the truth about himself. But “for those who have not refused the call, the first encounter of the hero-journey is with a protective figure who provides the adventurer with amulets against the dragon forces he is about to pass” (Campbell, 2004: 63).

After the call was accepted by the hero, the legend continues: “Kazan was mightily displeased and he rode after it. Crossing hill and dale, he came to the infidel land. The nobles said: “Let us turn back» “Let us go a little further” said Kazan” (Lewis, 1974: 171). After accepting the call to adventure he follows his spirit-helpers and guides to another phase of his quest. J. Campbell calls this period “The Crossing of the First Threshold”. “With the personification of his destiny to guide and aid him, the hero goes forward in is adventure until he comes to the “threshold guardian” at the entrance the zone of magnified power” (Campbell, 2004: 71). The nobles cannot go further because beyond the threshold is darkness,

unknown and danger. But this danger is not the one that threatens them physically. The nobles, who are twenty-five, by Tuman's army in the legend. Because it is not their adventure or we could say their spirits are not capable of this adventure. Even the number  $25 > 2 + 5 = 7$  is symbolical.

By accepting the call and entering the infidel's land Qazan Khan has entered chaos. But how he passes the first threshold? The legend has provided the necessary codes for the hero's adventure in its text. “As they went on, Kazan's dark eyes were overcome by sleep. ‘Come nobles,’ said he, ‘Let us rest’. The little death seized Kazan and he slept. It seems, my Khan, that the Oghuz nobles used to sleep for seven days on end. That is why they used to call it ‘the little death’ (Lewis, 1974). Again we could see the number seven symbolism here. The Oghuz nobles used to sleep for seven days and they used to call this sleep “the little death”. The first definition of the word hero is self-achieved submission to death and reborn through a completely new life. By this spiritual submission Qazan Khan enters chaos and passes through the first threshold of his adventure.

The legend continues: “The infidels killed Kazan's twenty-five nobles over him, then they fell on him, seized him as he slept, firmly tied him hand and foot, and loaded him onto a cart, to which they bound him with strong ropes. They pulled the cart and rapidly marched off” (Lewis, 1974: 172). As the text of the legend shows, the sleep of Qazan Khan is not an ordinary sleep. It is impossible to sleep such heavily in the battle and let your nobles be killed. It is really the little death, according to the Oghuz. In modern literary terms it is called meditation. It is the same as Buddha's meditation under the Bo tree. The infidels that tie the hero with strong ropes and carry him on the cart are what Campbell calls them “supernatural aid”. The legend obviously provided its literal text. “On the way, the creaking of the cart woke Kazan. He stretched himself, broke all the ropes that bound his hands, and sat up on the cart. He clapped his hands and roared with laughter. ‘What are you laughing at?’ asked the infidels. Kazan replied, ‘Well, infidels, I thought this cart was my cradle and you were my dear fat cuddly nurse” (Lewis, 1974: 172). The hero's laughter and seeing the cart as his cradle and the infidels as his fat cuddly nurse depicts the literal context of the supernatural aid to the hero. The mythical image in this case is the same as Osiris in Egyptian mythology in which Osiris turns into the form of a Bull and transports his worshiper to the underworld. The infidels carrying him on the cart to chaos act the supernatural aid and this completes another heroic code for this adventure.

“The idea that the passage of the magical threshold is a transit into a sphere of rebirth is symbolized in the worldwide womb image of the belly of the whale. The hero, instead of conquering or conciliating the power of the threshold, is swallowed into the unknown, and would appear to have died” (Campbell, 2004: 83). Qazan Khan’s adventure is encoded with the belly of the whale subsection of the quest as this: “Anyway, they brought Kazan in and put him down a pit in Tuman’s Castle. Over the mouth of the pit they put a millstone, and they gave him food and water through the hole in the millstone” (Lewis, 1974). Lewis’s translation – pit – for the original word “quyu” in Turkic does not connote its real meaning and symbolism. It would be better to use “well” instead. Because “the symbolism of the well is commonly associated with qualities of the sacred or the unconscious; wells are place of knowledge; the source of life; places of healing; wishes or good luck” (O’Connell, Airey & Craze, 2007: 503). That is how the hero gets his spiritual nourishment or knowledge in his unconscious and sacred world. M. Eliade thinks that this archetype is widespread and he writes: “This secret symbolizes death and reborn” (Mitler, 2017). Qazan Khan dies in his past as a normal human being and gets reborn in his unconscious world. The knowledge he gets in this world is going to make him a boon-bringer for the humanity.

The legend continues and one day the infidel Queen, who is curious about Qazan Khan and his fame, wants to visit him in the dungeon. Her visit symbolizes the meeting with the goddess heroic code. The question she asks Qazan Khan are symbolically very meaningful: “Prince Kazan, how are you? Do you prefer life underground or overground? And what are you eating and drinking, and what sort of horse do you ride?” (Lewis, 1974: 172). These questions literally depict the hero in the belly of the whale. The literal use of the “life underground” obviously depicts the hero in the underworld. Now it could be stated that he is at the central point of the cosmos, in the tabernacle of the temple, or within the darkness of the deepest chamber of the heart. Then he should try to match her import. This is not capable for everyone. Campbell writes: “Only geniuses capable of the highest realization can support the mill revelation of the sublimity of this goddess. As he progresses in the slow initiation which is life, the form of the goddess undergoes for him a series of transfigurations: she can never be greater than himself, though she can always promise more than he is yet capable of comprehending. She lure, she guides, she bids him burst his fetters’ (Campbell, 2004). Qazan Khan’s replies to the queen makes her to ask the infidel king

to release him from the underground prison. But before his freedom he should fulfill some difficult tasks. The Queen says: “Neither our dead nor our living can escape from his hands, for the love of our religion, get the man out of that pit!” Then the King orders his men: “Come, get Kazan out of the pit, and let him praise us and insult the Oghuz. Then let him swear not to come to our land as an enemy” (Lewis, 1974: 172). They go and get him out of the well and bring him in. Then they ask him to swear to do what the goddess has ordered. Therefore, his road of trails starts at this point. After the subsection of the belly of the whale another section of his adventure is going to start. This section is called “initiation” which in turns has several subsections.

The first subsection of initiation of the hero is “the road of trails”. “Once having traversed the threshold, the hero moves in a dream landscape of curiously fluid, ambiguous forms, where he must survive a succession of trials. This is a favorite phase of the mythadventure. It has produced a world literature of miraculous tests and ordeals. The hero is covertly aided by the advice, amulets, and secret agents of the supernatural helper whom he met before his entrance into this region. Or it may be that he here discovers for the first time that there is a benign power everywhere supporting him in his superhuman passage” (Campbell, 2004: 89). Qazan Khan’s road of trials is the longest and most sublime part of the legend. He accepts their condition in a very intelligent way. He replies: “I swear and I swear that so long as I see the straight road I shall never come down on the crooked road» As they are pleased with what he said he continues: “I praise no man on earth” (Lewis, 1974). His statements are exactly the literal connotations of the verses 5-7 of the first surah of the Holy Quran. Then instead of praising the infidels and insulting the Oghuz he reminds them three of his past roads of trials through which he was successful and mentions his secret of success to them. This is his secret:

“When I saw ten thousand enemies I attained to them,  
 When I saw twenty thousand enemies I dented them,  
 When I saw thirty thousand enemies I thwarted them,  
 When I saw forty thousand enemies I bore it with fortitude,  
 When I saw fifty thousand enemies I sifted them,  
 When I saw sixty thousand enemies I was never sickly at the sight of them,  
 When I saw seventy thousand enemies I circumvented them,  
 When I saw eighty thousand enemies I castigated them,  
 When I saw ninety thousand enemies I was not benign to them,

When I saw a hundred thousand enemies  
I thundered at them,

I took up my unswerving sword,  
I wielded it for the love of the Faith of Muhammad;  
In the white arena I cut off round heads like balls;  
Even then I did not boast: 'I am a warrior, I am a  
prince';

Never have I looked kindly on warriors who  
boasted.

Now that you have caught me, infidel, kill me;

Drive your black sword at my neck; cut off  
my head.

I shall not flinch from your sword,

I do not defame my own stock, my own root»  
(Lewis, 1974. P.172)

He repeats his last sentences at the end of each time he talks about his different quests in four different places and situations. While he reveals that during all four triumphant quests he was not boastful and proud, he reveals his other characteristics: "They brought me silver; 'Dross!' I said. They brought me red gold; 'Copper!' I said. They brought me their chestnut-eyed daughters and daughters-in-law; I paid no heed" (Lewis, 1974: 175). The hero shows that his fight is not for silver, gold, i.e., wealth and beautiful girls or women. Then it is impossible to outstand such a hero. The infidels are afraid of killing him. So they decide imprison him in a pigsty this time. This period takes so long that his young baby turns to a young warrior and asks his mother the truth about his father. When he learns the fact about his father's imprisonment, he decides to provide an army and return his father back to his people. This situation in the quest of a hero is a subsection of the third section – reunion. Campbell calls this subsection as "the refusal of the return" (Campbell, 2004).

After the hero's separation from his cosmos and his initiation in chaos he should return back to his people to bring into them the knowledge, "the runes of wisdom and any blessing back into the kingdom of humanity where the boon may rebound to the renewing of the community, the nation, the planet, or the ten thousand worlds. But sometimes the hero refuses the responsibility of return and he enjoys the residence in the blessed isle of the unaging Goddess of Immortal Being". Since Qazan's stay in the chaos takes so long, it symbolizes another heroic code in his quest. Another subsection of reunion which depicts another heroic code is called rescue from without. "The hero may have to be brought back from his supernatural adventure by assistance from without. This is to say, the world may have to come and get him" (Campbell, 2004: 192). And this happens when his son Uruz provides the army and come to Tuman's Castle to rescue his father. Even in this period the

hero has to pass another difficult trail. He has to wear the infidel's armor and encounter his own stock, his son and his army. His encounter with the warriors of his army and his own son depicts another heroic code which is called "the crossing of the return threshold".

According to Campbell, "the two worlds, the divine and the human, can be pictured only as distinct from each other – different as life and death, as day and night. The hero adventures out of the land we know into darkness; there he accomplishes his adventure, or again is simply lost to us, imprisoned, or in danger; and his return is described as a coming back out of the yonder zone. Nevertheless – and here is a great key to understanding of myth and symbol – the two kingdoms are actually one. The realm of the gods is a forgotten dimension of the world we know. And the exploration of that dimension, either willingly or unwillingly, is the whole sense of the deed of the hero" (Campbell, 2004). Qazan Khan's crossing of the return threshold might be interpreted as his most difficult part of his adventure in this case. The people from his own blood and his own thanes encounter him as an infidel enemy. But his "freedom to pas back and forth across the world division, from the perspective of the apparitions of time to that of the casual deep and back – not contaminating the principles of the one with those of the other, yet permitting the mind to know the one by virtue of the other – is the talent of the master". The myth of Qazan Khan reveals his mastery of the two worlds that is another heroic code for him in this legend.

Anyway, at the end of the legend they join each other and finally destroy the enemy's castle. The hero's reunion with his own cosmos is celebrated by Dada Qorqud's attendance through a ceremony. And he fulfills his separations, initiation and reunion codes completely.

**Conclusion.** The hero is the man of self-achieved submission to death. He dies as an ordinary person by killing his ego. He overcomes himself by killing the potential despot and passes a long and difficult path of initiation. He encounters the supernatural forces in the world of within and by changing his own self he gets reborn as hero. By the boon he gets during his initiation, he has to return back to his people to make a reborn and renewal in his cosmos. They are the heroic codes that are obviously depicted in the legends of the Book of Dada Qorqud. There are twelve marvelous legends through each one different subsections of the heroic codes are mythically depicted. With appropriate approach to each one – the psychoanalytical approach of C. G. Jung and J. Campbell – those codes are possible to be analyzed and the final image of the puzzle would be the image that helps human to study himself and make thorough improvement of his SELF.

**BIBLIOGRAPHY**

1. Campbell J. Hero with a Thousand Faces. New Jersey : Princeton University Press Distal Monticello, 2004. 377 p.
2. Carlyle T. On Heroes, Hero-Worship and the Heroic in History. London : Yale University Press, 2013. 359 p.
3. Eliade M. Mitler, Rüyalar ve Gizemler. Çeviren: Cem Soydemir, Ankara : Doğubatı, 2017. 287 s.
4. Encyclopædia Britannica. *Encyclopædia Britannica Ultimate Reference Suite*. Chicago : Encyclopædia Britannica, 2013.
5. Gölpinarlı A., Yunus Emre, Hayatı ve Bütün şiirleri. İstanbul : Türkiye İş Bankası Kültür Yayınları, 2006. 522 p.
6. Johnson G. & Arp T. R., Perrin's literature, Structure, Sound & Sense, 12<sup>th</sup> ed. Stamford : Cengage learning, 2009.
7. Lewis J. The Book of Dede Korkut, Translated, with Introduction and Notes. Middlesex : Penguin Books Ltd, 1974. 213 p.
8. Nassimi S. I., His Works in 3 volumes, Vol. II. Baku : Elm publications, 1973. 646 p.
9. O'Connell M., Airey R., & Craze R. The Complete Illustrated encyclopedia of Symbols, Signs & Dream Interpretation. London : Lorenz Books, 2007. 512 p.
10. Rzasoy S. Azərbaycan dastanlarında şaman-qəhrəman arxetipi. Bakı : Elm və təhsil, 2015. 436 s.

**REFERENCES**

1. Campbell J. Hero with a Thousand Faces. New Jersey: Princeton University Press Distal Monticello, 2004, 377 p.
2. Carlyle T. On Heroes, Hero-Worship and the Heroic in History. London: Yale University Press, 2013, 359 p.
3. Eliade M. Rüyalar ve Gizemler [Myths, Dreams and Mysteries] Translated by Cem Soydemir, Ankara: Dogubatı, 2017, 287 p. [in Turkish]
4. Encyclopædia Britannica. *Encyclopædia Britannica Ultimate Reference Suite*. Chicago: Encyclopædia Britannica, 2013.
5. Gölpinarlı A., Yunus Emre, Hayatı ve Bütün şiirleri [Yunus Emre Life and All His Poems] İstanbul: Cultural Publications, 2006, 522 p. [in Turkish]
6. Johnson G. & Arp T. R., Perrin's literature, Structure, Sound & Sense, 12th ed., Stamford: Cengage learning, 2009.
7. Lewis J. The Book of Dede Korkut, Translated, with Introduction and Notes. Middlesex: Penguin Books Ltd, 1974, 213 p.
8. Nassimi S. I., His Works in 3 volumes, Vol. II, Baku: Elm publications, 1973, 646 p.
9. O'Connell M., Airey R., & Craze R. The Complete Illustrated encyclopedia of Symbols, Signs & Dream Interpretation. London: Lorenz Books, 2007, 512 p.
11. Rzasoy S. Azərbaycan dastanlarında şaman-qəhrəman arxetipi [The shaman-qəhrəman archetype in Azerbaijan dastans] Bakı: Science and education, 2015, 436 p. [in Azerbaijani]