

## “A BALD MAN” OR KALOGHLAN

Durdana Tofig Aliyeva<sup>1</sup>

**Abstract:** Tale onomastic has a longer life than other specimens of folklore. Sometimes we come across a name in a tale, in one language in another folklore specimen, or in the folklore specimens belonging to different peoples. Naturally this is the case, which we observe in the tales of relative peoples. In the formulation of the names of characters, the character of narrator of the tale, the ethnic peculiarities of the people to whom the tale belongs, is of great importance, and all this, though does not influence on the general objective law of formulation of the tale, it may have its impact on the contents of it. One of the specific features of folklore tales of the Turkic peoples lies in the fact that they are not separately-taken work of art, but they are the constituent parts, composing one complex of folk-lore. Just within the borders of this complex the names are in action and easily transform from one piece of art, to another one. Consequently, we happen to see the unique lexical panorama of folk-lore specimens in the Turkic

languages. We witness this case in the tales on “Kaloghlan”, composing a greater complex. In the article, the position of anthroponymies entering the Turkic tales and proverbs “A Bald man” and “Kaloghlan”, the stylistic possibilities, taking place within the text are explained.

**Keywords:** Turkic Languages of Oghuz group, folklore, a bald man, Kaloghlan, a tale, proverbs

### Introduction

Poetonyms within a folk-lore text, its contents and form, instances of their usage, do not bear an occasional character, because a name here, stands in one line with the language and style of the work. Here, naming of the character depends on the plot-contents line, the idea of the theme and objective laws of genre peculiarities of the work. It also reflects the understanding of the people to whom the work of art belongs, in the way how those people feel with the events and facts

---

<sup>1</sup> Baku Slavic University. [durdana\\_a@mail.ru](mailto:durdana_a@mail.ru)

described in the tale and their ability to express the peculiarities of world understanding as a whole, just that's why, the literary name which is expected to be the main element of literary structure, can express the covert meanings of the text and the idea of general contents.

One of the specific features of the folk-lore specimens of Turkic people (tale, anecdote, proverbs) is that they are not separately taken works, but they are the constituent parts of folk-lore specimens, composing one complex. Just within the borders of this complex the names are in operation and easily pass from one work into the other one. Consequently, the unique lexical panorama of folk-lore specimens of the people of Turkic language is formulated. We come across this case in the tales of “Kaloghlan” composing a great complex.

2. Position of “A Bold man” or “Kaloghlan” in the tales and proverbs in the Azerbaijani and Turkic Languages

“Kaloghlan” in the Azerbaijani language means “A bold man” or simply “a bald”. He was given such a name, for the reason that he was bald by birth. In fact this is a nick name, but in the Turkic languages this character has not any other

876  
name than this. The presentation of this character in different Turkic tales is different as well. The type “Kaloghlan” belonging to the Turkic culture in different versions are known by such names as: Tashla Bala (Kazakh) Kechal (bald), Kechal Mahammad, Kechal Yeghen (Azerbaijan), Kecheloghlan (Kerkuk), Kelche Batir (Turkmen), Tazoghlan (Krimia), Tas, Tastarakay (Altay) etc. Among the Georgians the term “Kechal Gaz Chobany” (bald herdsman for goose) is used for the term “Kaloghlan”. The fact that heroes which Germans name as “Grindkopf”/“Goldener” possess similarities to “Kaloghlan” (liar/falcificator Kaloghlan) draw our attention as well [Alangu 1968; 458-469].

Kaloghlan, who for his different peculiarities is the hero of a number of tales, is a young man having no one in life, but a widowed old mother. His mother takes all his care. But in some of the Turkic tales he possesses (two or three) brothers. In the tale version in which Kaloghlan has brothers, “Kaloghlan” is generally dealt with as well. The father admonishes his father to be patient with “Kosa”. He says: “Adı Musa, boyu qısa, saqqalı kosa adamlarla bazarlıq etmə” (Don't have

anything in common with the person whose name is Musa, who is short in length (qısa) and whose beard is Kosa (sparse)). In some of the tales linked with Kaloghlan, Kaloghlan is described as a married man, even we chance to meet the versions of the tales in which Kaloghlan possesses three wives [Sakaoghlu 2002; 180]. In some tales after the death of the first wife, Kaloghlan marries a second wife, while in some other verisions of tales dealing with Kaloghlan it is mentioned that Kaloghlan in the end of tale marries padshah's daughter. Kaloghlan who views life in mocking smile, has too many enemies and at the head of his enemies stands "Kosa". In spite of his father's warnings Kaloghlan is in confrontation with Kosa, does business together with him and wins him by his own (Kosa's) weapon. In the tales Kosa is described as a person who is sly, jealous, merciless, insistent, smart, a person upholding his profits higher than anything, as a person doing evelty and getting pleasure from doing that. He is bigger than Kaloghlan, it is an obstacle liquidation of which is hard enough, but at the end of all tales he suffers punishment.

877

Kaloghlan Possesses other enemies as ogre, mermaid, padshah, verzier, retired warrior, stingy persons and others. Very often he wages fierce battles against them; sometimes using his wisdom, his thought and sometimes using some tricks wins victory. He never has mercy on those who have done evelty against himself and never leaves them without punishing them. "On the non-religeous man, nonconvincing man shall gain victory" (Dinsizin öhdəsindən inanmız gəlir).

Kaloghlan has some other persons to assist him to gain victory on his enemies. But those who assist him in his fight against enemies are not as many as his enemies are. Kaloghlan, who is able to solve his problems by using his wit, wisdom and who masterfully is able to use his chances, is sometimes helped by such animals as tiger, fish, bird, especially fire bird and by jins, mermaids and mysterious existences which have been presented to Kaloghlan by them.

We meet Kaloghlan not only in the Turkic tales, but also in the other forms of folk-lore such as saga, story, legend, folk plays, songs, narratives and in proverbs. For eg.: In Koroghlu Saga

Kaloghlan (or Kechal Hamza) who deceives Koroghlu by using tricks Kidnaps Girat (Koroghlu's horse) later on at the first chance, by returning the horse to Koroghlu, wins his love and respect.

But in the story of “Jalali bey and Mehmet Bey” Kaloghlan, who is in the position of shah's slave, by using his wisdom, acts as a person, who rescues Mehmet Bey from execution by hanging [Boratov 2003; 218]. In the story “Ashig Garib”, a liar who has brought news on Ashuq Garib's death, but in the story “Tahir and Zohra” a rival who sometimes having won the love of heroes, sells them to shah, and sometimes he is a mediator bringing and carrying news between two lovers. Though a little, in some legends too we see the mentioning of Kaloghlan's name as well. In the legend named “Yupdun magharasi” (the cave of the native land) spread in the village of Orujgazi of Osmaniyye it is said that in the mentioned-above cave there is a pack of soup and together a stone there is a monument of Kaloghlan. Among the folk plays there is one play in which Kaloghlan mostly dances among the women [Elchin 1977; 51], A number of proverbs, the theme of which have been devoted to

878

Kaloghlan and Kalla (head), draw our attention as to the form and contents.

In the Turkic tales we come across two types of Kaloghlan. The distinctive features of these types in the tales influence on carrying out different stylistic functions which one and the same name causes this issue:

I. An invented Kaloghlan: These characters neither as to physical nor as to other features possess Kaloghlan's features. They are heroes emerged from well-known families. They are obliged to hide their personalities, having left their places, native lands with the fear of threat, pursue, pressure, which craft etc. That's why they, are the persons, who having bought a sheep from a shepherd and having cut it and turning the wrong side, cover their heads with turned upside down leather caps. This form of head ware is the marker of Kaloghlan. Namely they have gained the name of Kaloghlan later on. Namely, name is simply invented. For e.g. Padshah's son in the image of Kaloghlan shows his deeds as Kaloghlan, and Gulsum Sultan agrees not to marry padshah's son but she agrees to marry such a poor, lonely Kaloghlan. But in the tale “A padshah from Khorasan” the youngest

boy of padshah comes to fight with Kosa in the image of Kaloghlan.

We see the resembling to Kaloghlan “False Kaloghlan” in the tale “Goldener” in Germany [Alangu 1968; 466]. It is interesting to know that, despite the fact that we come across the women likeness of Kaloghlan who have changed their garments in the German tales, nevertheless, we can’t come across this parallel in the tales in the Turkic languages [Alangu 1968; 467]. But we can’t agree to this, because among our tales we see our ladies in the garment of Kaloghlan, besides the men heroes [Turkmen 2009; 180]. For e.g. in the famous tale “Halvaçı gözəl” (Halva cooking beautiful girl) a girl having married a padshah’s son, when goes to visit her family, in answer to ill intention of vizier having put on the garment of Kaloghlan leaves that place [Shimshek 2001; 231-235]. In the tale “Stepmother” (Analıq) by the pressure of the stepmother, the girl who is left misled in the forest having capped his head with Kaloghlan’s headwear, in the image of Kaloghlan works as a goose herd for padshah and then the girl having assumed her original appearance marries padshah’s son.

879

“Having the mask of Kaloghlan” shows itself in the saga and stories of other Turkic peoples. In Altay sagas the Turkic Khagan having masked himself as “Tastarakay” (bald man) inspectors the peoples on the Earth and in the layers of Sky, punishes those who give tortures to people, struggles against evil ghosts and saves the saint men [Ergun 2005; 79]. The parts of such type of sagas are the most interesting parts and the most satiric parts which describe adventures of the persons after their taking the mask of “Tastarakay”. At the end of the tales of this group the hero which has masked himself as “Kaloghlan” having reached his aim, again resumes his former real personality. After all these investigations such a question arises. Why for the changing of the image the character of a bald man is chosen? May be to mask oneself and become unrecognized among the people is much easier. This is one side of the problem. But the second side of the problem lies in the fact that people have more faith and confidence in this character. Another interesting fact for us is that after changing their images, into the image of a bald man, they choose another new name for themselves. All the

characters which have changed their images are known as Kechal (a bald man) again. Here we can come to the conclusion that in the peoples' thinking culturological position is much stronger and that's why the people who invent the tale do not think of changing the character of Kechal (the bald man).

II. The real Kaloghlan (Kalli Kaloghlan): This Kaloghlan in the tales remains unchanged from the beginning, up to the end of tales, Kaloghlan tales, having lost some of the mythological features, have protected their true nature which are more real Kaloghlan tales and are nearer to the conditions of our modern time. At the end of these tales irrespective of initial background or position win those who are worth the victory.

In spite of the fact that Tahir Alangu states that he comes across 15 types of Kaloghlan tales [Alangu 1968; 469] today, we can admit that they are more than that. But Ogel Bahaeddin admits the person with complete bald head as the gift of God and he substantiates this thesis in this way: "in the sagas and tales of Northern Turkic peoples in which foreign influence is less, the brave men when going to great competitions and

880  
battles, become bald together with their horses and themselves and in this way they gain divine strength" [Ogel 1976; 84]. As to the old Turkic thinking God has created all from nothing. There is nothing in God's abode, because God has no need for anything. The Turkic people which God has sent onto the Earth to regulate the world order have some marks denoting the place from where they have come. Baldness is one of the markers of these traces [Ergun 2005; 79]. That's why the peoples who wish to put the society in order, who wish to regulate them, change their image and become Kaloghlan / Tastarakay. Having realized their complete duties they again resume their former appearances. This situation is observed in Altay sagas as well [Ergun 2005; 78-84]. If we imagine that the sparseness or lack of hair is a defect then we may come to the conclusion that rescue from hair, namely baldness is a sign to saintness. This circumstance can be accepted as a feature, empurating the person from evilty and also a feature keeping the man far away from the worldly wishes (material wishes). In one word, baldness is the foreign manifestation of the purity of the heart. So, we may say

that “baldness is the gift of God and in order to be nearer to God, Men of Religion used to have their hair close-cropped” to the level of baldness. Such thoughts point to the association between the name and contents and in the tales, created by people, the salvator of the people, had to be nearer to God, the one loved by God. The hero of tales in the Turkic languages which is Kaloghlan, being a person with smiling face, depending on the circumstances manifest himself with both, positive and negative features. There exist both, the bad and the good Kaloghlan.

After all these analyses we may say that tales are the texts explaining senses and thoughts by the language of symbols. The sense hidden behind the symbols and thoughts are just the same for all peoples. Here each mentioned type, together with the name, events and thoughts having found their expressions, gain distinctive and rich meanings. In all the literary texts names turn to symbolic signs.

Kaloghlan, being the anecdote type of the Turkic people as a general type is Nasraddin Khoja, representing the people. Kaloghlan, being the ideal of the person longing for reaching the

881  
impossibility and known among the people with the difference between his wit and appearance, represented the people before the power (the shah), having accumulated the wit of Turkic men, their wisdom, successes, from trust for struggle, and purity in the best way, and also armed with the hopes and wishes of the people, gains successes in the fight against power and authority, using the elements of tale and his wit. In the anthroponomy of Kaloghlan, in the symbolic meaning, the wish to attain impossible, unreaching desires is still going on, in his person such people are being represented. He is the person who sees the mistakes in the society, he is the man having the ability to show the strange and unusual things taking place in the society. If we value the type of Kaloghlan from the view of personality, then we shall see in these tales a Turk who on one hand wishes to discover, on the other hand to conceal something.

In the tales with the participation of Kaloghlan, as the character himself the contents too, have been built up on the laws of contradictions. At the beginning of the tale a poor, orphan Kaloghlan, at the end of the tale appears as a quite different element. This by itself is stylistic-semantic

development of anthroponym. At the beginning of the text he seems to be a simple bald, ugly man, but at the end of the tale he acquires the name of a clever, distinguished person.

Let's consider concepts hidden behind each Kaloghlan anthroponym and presentation forms of Kaloghlan in the Turkic tales:

“In the ancient times, there lived one Kaloghlan in Anadolu. Who was this Kaloghlan, in fact he was one among us. He was mad, crazy but was full of love. Those, who thought him to be little, were little themselves. Kaloghlan one day was on the top of mountain Gaff, on the other day he was on the top of another mountain, or beside his mother or he used to live in the hearts of his close relatives. He passed through forests, flying over the valleys running on the mountains” – concept of love.

Kaloghlan with his sorrowful voice: “I am a strange Kaloghlan. My ass has no oats. What I owe is justice. I never love any lie”, saying these words he had gone along long ways. – Concept of honesty.

“Once upon a time in ancient times there lived Kaloghlan. He used to

live in the richest corner of our heart. Sometimes he used to live on the Mountain Gaff. Always from his mouth flowed honey and through inside him would come out light” – concept of wisdom.

“In one of the days in one country lived Kaloghlan. This Kaloghlan was left orphan both from his mother and father. He had nobody to support him. He tramped along markets, if he found something he would eat, if he didn't find anything, he wouldn't eat anything at all. He was a strange hot-tempered boy of God. Wherever he found a job, he would run there, whatever they gave him he would take. He was thankful to God, his soul stood higher than his body” – concept of poverty.

“Once upon a time. In due time there was a Kaloghlan. He used to do shepherding, tramped here and there, would look, after sheep and goats, would do jobs for this or that person” – concept of labor loving.

Once upon a time there lived a white-haired woman, advanced in years. She was said to be a woman with wisdom in her head and goodness in her heart. She lived all her remaining life together with

her only son. She would take care of her son with love to him and would call him as “the column of her house, the man of her soul” and would have firm trust for future. Her son was a child with a generous heart. He was brought up in dust and dirt, in the lap of poverty. His well off friends, having a look at him would twitch their lips “Isn’t he Kaloghlan” they would say and pass him by. But Kaloghlan wouldn’t feel hurt by this, and even he himself wouldn’t hurt an ant” – concept of innocence.

As it is seen from the examples in all the tales Kaloghlan is a character with good will, the one who with one look enchanted everybody, had always smiling face, all the wealth he had was honesty, never loved telling lies. People in all the tales introduced him loving and petting him. In the tales on Kaloghlan, one of the interesting means is that in some tales he lives on the mountain Gaf, while in the other tales he lives in Anadolu.

But what’s the thing causing our interest? The thing is that in all the Azerbaijani tales mountain Gaff is the place where ogres lived, where these ogres kidnapped the beautiful girls and kept them there. All the heroes turn their faces to this miraculous place, evince heroic

883  
deeds and gain kingdom. If it is so, what business has Kaloghlan to do there? Most supposingly, people thought it purposeful to locate their imaginary heroes who were described physically weak, but mentally strong, in the mountain of heroes. We must mark that in the tales on Kaloghlan description of places is very rich.

The places introduced in tales on Kaloghlan are: “A mountain highest of all, the name is Uludagh, on the foot of it there is an orchard, in the orchard there is a palace, on the side of it there is Akchay (name of a river). There is a girl in Akchay, beauty of beauties, her eyes would survey Kaloghlan and Kaloghlan deep in thought used to watch the beautiful girl and in in this way they would look at each other eye to eye, then propose to each other and would sit knee to knee. On their fingers silver rings, Kaloghlan with a dress of a bride would have it dressed, on her red face would cover green material. They would catch hand-in hand, red-dressed bride together with Kaloghlan loving heartily each other on the wings of white doves would start their way. They would pass through the mountains like blowing wind and from the valleys like speedy flowing flood and together with the tired

dove would light on a meadow. The white dove would fly away but Kaloghlan together with red-dressed bride would remain one to one”.

We happen to meet the similar character of Kechal (the bald man) in the tales of Oghuz group, with the tales and sagas of Altay Turks. Here, he is known with the name of “Tastarakay” (Altay popular literature) Pervin Ergun, who touches upon this similarity, says that they have emerged from the same root [Ergun 2005; 321]. The scientist speaks of the fact that these characters-emerging from the people, being the protector of justice, changing their images, as the gift of God protect the people, punish the guilty persons and then again resume their former appearances and adds that these tales and sagas possess their branches and in the form of tales have reached up to our present day [Ergun 2005; 82].

G.G.Kiyekbayev [Kiyekbayev 2002] and F.G.Khisamitdinova [Khisamitdinova 2010] while speaking on Taz anthroponymies mention the existence of stocks by the same names. A part of this stock in the IX century have located in the West. To day in Bashgir Republic the population of the village with the same

884  
name are just the representatives of the same stock.

We must mention the fact that we come to meet the characters with the features of Kechal; not only in the tales of Turkic world, but also in the tales of the people of the world. In the whole Turkic world these are the names given to this character: Daz, Dazlak, Kavlak, Kechal, Tashsha, Tas, Tas-kul, Kecheli, Kechal, Taz Kechal, Kechal Yelgen, Kechel Mehmet, “Tas”, “Tastarakay”, “Tashza Bala”, Kechal. Kechal Mahammad, Kechal Yegan, Kecheloghlan, Kelche Batir, Tazoghlan, Tas, Kaloghlan and so on. Separately, among the Georgians “Kel Kafale Kaz chobani” means Kechal. The heroes which German name “Grindkopf” / “Goldener” have much resemblance to Kechal. But among these similarities we come across one distinctive element in the tales on Kechal. Thus, in the tales and sagas of Altay turks, Tastarakay is a khan, who having masked himself in the garment of Kechal, punishes those, who deceive and torture the people with the name of Taz (Daz), in the Azerbaijani tales Kechal lives in the mountain Gaff which is the location place of Ogres and peries (mermaids), but in the tales of Turkic

origin Kechal is in Anadolu, in Gagauz tales exists a negative character, being in confrontation with Kechal is Kosa. The distinctive elements of such type exist in all the Turkic tales and we think the Azerbaijani Kechal has more ancient history. Later on comes the Daz of Altay Turks. Why so? We think that the thesis that “Khalifes, Khans are the advocate of God” which is an element deriving from Islam and the fact that people present their created character as the salvator of God and giving him Khanate is just a stage after Islam was adopted. Kechal or Kaloghlan anthroponymies are also met not only in tales but they are met in proverbs which are folk-lore specimens of Turkish speaking people. As to the expression of anthroponymies, a group of proverbs have been created linked with customs and traditions. Mythologies, religious looks, holidays, legends and so on. For e.g. Kechal is created in accordance with Novruz bayram. The expressive power in the anthonyms of proverbs greatly differ from the others. Thus, on one hand these names being more used in one direction, (for e.g. linked with holiday) expressiveness in them weaken, but on the other hand behind these names stands a

885  
greater narrative, legend or assumption and the person using them is given ready-made information, around which the user has to act winding. The pragmatic power of such anthroponymies lies just in this. For e.g. when we speak of March 22, we remember Novruz bayram and people without depending on themselves mechanically prepare themselves for this day. Symbols of these days, the days of Novruz bayram are Kosa and Kechal. It is impossible that they should come on another day and just for this reason Kechal was said: “Did you wash your head, he answered I did the both – washed and combed my head; Kosa went to wear moustache, instead he lost his beard. Hearing such proverbs first of all we see its roots in Novruz bayram, moreover in the Turkic languages thousands of tales are linked with Kechal and Kosa, in none of which Novruz bayram is named.

We must mention that Kechal anthronym used in the proverbs of Turkic speaking countries does not act as the symbol of Novruz bayram. Many of them are generalized form of folk tales linked with Kechal. For e.g. Kechal is named Zulfali: until Kechal decorated himself wedding passed by Garaghaj (name of a

place); until Kechal decorated wedding passed by Karakash; Kechal did both-washed and combed his head. Despite the fact that Kechal carries a comb with himself, his head won't be hairy; If Kechal knows the remedy he would cure his head; if Kechal gets sour milk he would spread it on his own head etc. The influence of onomastic system of folk-lore tales of Turkic speaking peoples, in general, on the naming system of different other peoples is very strong. As to the thoughts of investigator studying the folk-lore of peoples belonging to different distinctive groups in different territories is the objective law of history. If we put in the words of V.G.Girmunski "Epic traditions of East and West are a branch of historical-cultural process [Jermunski, 1974; 7].

#### Conclusion

As it is obviously seen, folk-lore of Turkic peoples and tales in this respect are the special sphere of activity. In such texts words are coordinated both with real and imaginary truth, both with the literary language and with the language of the text. This coordination is of special importance. A proper name as one of the elements of work of literature and for the creation of the character as one of the main means

886  
plays a great role in the expression of different thoughts hidden in the literary work. Nevertheless the one creating this, may not understand it, because in the name which the people have given to their hero, sometimes there is a logical must which is not cognized by the hero himself till the end. In the folk-lore tales it is easier to do this, because these tales have no authors and at different periods of time in such texts dates of history leave their traces. The reader just following these periods of time makes his/her conclusion.

So, literary text must not be only nearer to life by the speech of the characters taking place in the tale, but also it must be observed in names in the tales as well.

If we consider folk-lore tales of peoples of the Turkic people as a whole, some features to be considered common for all of them, can be determined. Thus, poetonyms taking place in the Turkic tales show themselves as the bearers of encyclopedic meanings possessing deep colorings of meanings and deep meanings of the text, which are the one of the means for the creation of literary-character model of the literary work. Though the heroes of tales do not make complete similarity with

their own denotants (objects chosen to be named) for their real naming (Isgender, Mehemmed, Ayshe, Ali, Khoja Nesreddin, Kakeci Omer, Gocaq osman Agha) or imaginary names such as (Kuam, Taku, Tepegoz, Zumrudanka gusu, Guzbuz, Eshmanip etc.) using only one of these names is not conditioned only with the context of the text, sometimes this lies on the deep cultural-historical and mythological context. Thus, the narrator as if while narrating the events which he has assumed or which are observed in reality, and when seeing that it is possible to convince the listeners of the narrative, the narrator addresses to the real names (or more addresses to the names of historic personalities known by all) and when seeing that he is unable to make the listeners believe what he is speaking about, then the narrator addresses to the imaginary names.

So, the semantics of the proper name in the literary text can be understood both in the narrow or wider senses, because in the both cases the word reflecting the general panorama of the text, expression and the word create invisible mental coorelation between the word and expression and the name of the hero.

Naturally this mental coorelation bases on the concrete language signs and as a result of this coorelation of all the words in the text are subjected to self-belonging manner of expressive loading. The anthroponymies in the folklore tales of Turkic speaking peoples possess general character, which does not only name the hero, but also characterizing the hero, serves to exaggerate a certain feature of him. By this features the name going beyond the borders of its naming, conditionally achieves to turn into the indicator of a feature (For e.g. Kechal-Kaloghlan etc.). Saim Sakaoghly writes in this respect. Among the human heroes some describe self-belonging features, while the others describe extraordinary features [Sakaoghly 2011]. In conclusion, we may say that the richness of them and plot of Turkic tales influence on both the richness of the anthronymies in these tales and on the differentiation of their instances of their stylistic usage.

## References

1. Alangu T. “Kaloghlan examples / Mitostan Kurtulush – Gercege Yonelish. Turkish Language (Turkic

Popular Literature, Private number), (207)  
1968, 458-469 p.p.

2. Boratov P.N. Talk stories  
and folk Narration. Ankara: Tarih Vakfi  
Yayinlari, 2003, 264 p.;

3. Elchin Sh. Anadolu Village  
plays (village theatre), Ankara: 1977, 51 p.

4. Ergun P. Tastarakay-  
Keloghlan in Altay Sagas and Anadolu  
Turkish Specimens, National Folk-lore,  
2005, 9(68) Kish. 78-84 p.p.

5. Ogel B. Ancient Turkic  
background of Ancient Keloghlan tales.  
Theses of international Turkish Folk-lore  
Congress II Volume, People's literature.  
Ankara: 1976, p.265-268.

6. Sakaoghlu S. Gumushane  
and Bayburt tales. Ankara: Akcag  
Yayinlari, 2002, 180 p.

7. Sakaoghlu S. Karadavut Z.  
Folk tales, Anadolu University: 2011, 183  
p.

8. Turkmen F. Types of tales  
in Turkmen Republic – Typologies of  
Humour in Turkmenistan: Turk Dunyasi  
Incelemeleri dergisi / Journal of Turkish  
World Studies, Volume IX, number 2,  
Iszmir: 2009, p.p.191-196.

9. Shimshek E. In the tales of  
Yukarichukurova motif and type studies

888  
C.I.Ankara, Minister of Culture Aagen  
publication, 2001, Volume – XIV, 450 p.

10. Jirmunskiy V.M. Turkic  
epos of heroism Leningrad: Science,  
Leningrad branch, 1974, 725 p.

11. Keyekbayev G.G. On the  
problem of ancient ethnic hunderians and  
bashkirs // Selected works. YFA, 2002,  
p.p.113-139.

12. Khisamitdinova F.G.  
Mythological Dictionary of the Bashkir  
Language Moscow: 2010, 452 p.

13. “Altay People's literature”,  
[http://ekitap.kulturturizm.gov.tr/Ekleti//25  
95, altayhalkedebiyatipdf.pdf](http://ekitap.kulturturizm.gov.tr/Ekleti//2595_altayhalkedebiyatipdf.pdf)