

**REPUBLIC OF AZERBAIJAN**

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**ABSTRACT**

of the dissertation for the degree of Doctor of Philosophy

**TYOLOGY OF MOLDS IN AZERBAIJANI AND  
ENGLISH FAIRY TALES**

Speciality: **5719.01 – Folklore-study**

Field of science: **Philology**

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## GENERAL CHARACTERISTICS OF THE DISSERTATION

**Topicality and degree of using of the theme.** Fairy tales, one of the most widespread universal genres of folk art, play a huge role in the formation of the national mentality, family and human values. Fairy tales with a peculiar verbal manner of performance are also a genre in which motifs, plots and images, as well as traditional figurative expressions, are common in the folklore of different peoples.

The comparative study of folklore activity of the peoples of the world, especially its structural, plot and composition problems has always been in the interest sphere of folklore. For a long time in the world folklore the subject of research of such studies forms primarily folklore molds, in other words, the traditional formulas.

The traditional formulas are of great interest both as one of the basic elements of folklore activity, as well as molded expressions connecting the episodes that make up the composition of the folklore work and word complexes that carry the pragmatic function.

The main feature of the folklore language is conditional or formality. In fairy tales this feature is embodied mainly in figurative expressions – formulas. It is important to have a group of words that the speaker uses systematically to describe the main idea of the formula. The pattern expressions accepted as “traditional formulas” in world folklore-study are presented with the different names, such as stable places, metric word groups, style clichés, moving parts, subject standards, figurative stereotypes, clichés, repetitions, permanent epithets, typical expressions, epic formulas, word complexes. However, they have one main function in general – to rich the tale story.

It is impossible to imagine any folk tale without a traditional formula. The common features observed in the process of oral performance, as well as in the style of folklore circulation, fairy tales passed from language to language as a result of transmission, spread

from one region to another, the favorite tales of different peoples are of great interest. The investigate the common and different elements of the tales of peoples living on different continents and speaking different languages is urgent in terms of studying the typology of folklore. The involvement of fairy tale formulas in semantic and functionality related analysis in Azerbaijani and English folklore is of great importance in the study of the universal nature of these mold expressions, which occupy an important place in folklore activity, as well as in the international classification of traditional fairy tale formulas. At the same time, it is interesting not only to folklore theorists, but also to storytellers to compare the traditional mold expressions in fairy tales.

There are a lot of studies, theoretical works in the practice of international folklore-study about the traditional formulas. One of the important scientific sources in this direction is the work “Traditional fairy tale formulas”<sup>1</sup> by the Rumanian scientist Nicolae Roshianu. Investigating the fairy-tale texts of many Western European, Slavic and Eastern peoples he studied mold expressions, their role in the text of a fairy tale, their types, the main features of their composition and analyzed the reasons for their use. While studying Russian fairy tales Natalia Gerasimova, who benefited from Roshianu’s researches, also put attention to the traditional formulas.<sup>2</sup>

At the end of the 19th century the scientists such as P.Sebillo, F.Luzel studying folklore poetry, mainly static places and their main functions in epic texts belonging to the peoples of Europe connected the poetic regularities with the formulas.<sup>3</sup> Scientists such as A.Olsen,

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<sup>1</sup> Рошияну, Н. Традиционные формулы сказки / Н.Рошияну. – Москва: Наука, 1974, 215 с.

<sup>2</sup> Герасимова, Н.М. Прагматика текста. Фольклор. Литература. Культура / Н.М.Герасимова. – СПб.: РИИИ, СПбГУ, – 2012. – 364 с.; Герасимова, Н.М. Формулы русской волшебной сказки //– Москва: Советская этнография, – 1978, № 5, – с.18-28

<sup>3</sup> Luzel, F.M. Formules initiales et finales des conteurs en Basse Bretagne // – Paris: “Revue Celtique”, – 1878, t. III. – p.336-341.; Sebillot, P. Formules initiales

F. Magoun, who later studied the specificity of formulas in Anglo-Saxon epic texts, developed their theoretical ideas and wrote interesting works.<sup>4</sup>

Outstanding literary critic A.N. Veselovsky and the famous Russian folklorist V.Y. Propp made a great contribution to the study of figurative expressions called “common places” in oral folk activity and artistic art. Speaking about the traditional formulas in his works V. Propp noted that they should be understood in the context of ancient culture and also substantiated the possibility of analyzing the fairy tale mainly with tradition, myth, initial imaginary forms and social institutions.<sup>5</sup>

It should be noted that in the works of Russian folklorists the studies about poetics, typological elements, rituals, figurative expressions have found their places in more details. O. Davidova investigated the linguistic analysis of Russian fairy-tale formulas, but Irina Razumova analyzing the relationship of stylistic stereotypes with folk culture in Russian fairy tales extensively wrote a number of works about the traditional formulas.<sup>6</sup> Many Russian folklorists saw formulas as their main purpose to play the role of mechanism to ensure continuity of attachment to readers and listeners from the technical point of view. Contrary to this approach, the researcher Y.Y. Petrova analyzing the traditional lexical-stylistic formulas in

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intercalaires et finales des conteurs en Haute-Bretagne // – Paris: “Revue Celtique”, – 1883, t. VI, – p.62-66

<sup>4</sup> Magoun, F. P. Oral-Formulaic Character of Anglo-Saxon Narrative Poetry // – Chicago: Speculum journal, – 1953, vol. 28, no.3. – p.446-467; Olsen, Alexandra H. Oral—Formulaic Research in Old English Studies: II // – Cambridge: “Oral Tradition” journal. – 1988, vol. 3/1, no. 2. – p.138-190

<sup>5</sup> Пропп, В.Я. Морфология сказки / В.Я.Пропп. – Москва: Наука, – 1969. – 168 с.; Пропп, В.Я. Исторические корни волшебной сказки / В.Я.Пропп, научная ред., текстологический комментарий И.В.Пешкова. –Москва: Лабиринт, – 2000. – 336 с

<sup>6</sup> Разумова, И.А. Стилистическая обрядность русской волшебной сказки / И.А.Разумова. – Петрозаводск: Карелия, – 1991. – 153 с.; Разумова, И.А. Формулы сказки и их языковая реализация // Язык русского фольклора. – Петрозаводск: Карелия, – 1985, – с. 77–83.

English fairy tales concluded that the text of the fairy tale should be characterized according to the different features of the composition and language structure.<sup>7</sup>

It should be noted that though some Russian scientists did not investigate the separate studies about the formulas, but in their works they touched elements of composition, metaphors and figurative expressions in a peculiar way. Some Russian researchers such as P.Volkova, L.Sheynyanu, I.Bolte, V.P.Anikin, V.M.Sokolov, G.Polivka, M.P.Shtokmar, F.I.Buslayev, S.G.Lazutin, S.Savchenko, D.Freyzer, A.N.Afanasyev, R.M.Volkov and others have also commented about traditional fairy tale formulas and paid attention to their collection and listing. R.M.Volkov mentioned about the morphology of Russian, Ukrainian and Belarusian folk tales and tried to identify the elements that make up the plot. Studying the poetics of Russian folklore S.G.Lazutin studied the rhymed parts of fairy tales, the figurative expressions and called them “amazing”.

As for the research of the Western scientists about folklore patterns it should be noted that in the middle of the twentieth century a large scientific-theoretical school was established in the United States, which suggested that formulas formed the basis of epic work. In the theory with the name of M.Perri and A.Lord the formulas are explained with the points of oral stylistic interpretation. In the theory of the names of M. Perry and A. Lord, the formulas are explained by the points of oral stylistic interpretation. Soon this theory gained great popularity in the West and then their new followers grew up. A. Lord wrote a number of serious works based on the theoretical views of his teacher M. Perry, characterized the formulas as basic constructions that form the basis of the activity of all folk artists in general.<sup>8</sup> Later followers of this school also took the story-teller as the main object in

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<sup>7</sup> Petrova E.E. Traditional lexico-stylistic formulae in English folk tales: <https://research-journal.org/philology>

<sup>8</sup> Лорд, А.Б. Сказитель / А.Б.Лорд. – Москва: Восточная литература, – 1994. – 368 с.; Lord A.B. The Singer of Tales / A.B.Lord. – Cambridge: Harvard University Press, – 1960. – 309 p.

their studies. In order to substantiate their thoughts they observed the narrators of the South Slavic Yunak and Haydut (fugitive) eposes, the mechanisms of improvisation of folk singers and narrators, as well as the stylistic qualities of the ancient Greek epics written by Homer and studied its petrified patterns.

It should be noted that among Western folklorists the German scientists also have a lot of researches about the theory of formulas. Specialists of the “German school” such as O.Holtsapfel, G.Poykert, A.Daura, P.Mayer, P.Kelli and D.Bukhane, who carried out the investigation about the formulas of lyrics as the creative regularity of world folk lyrics. In his book “Homo narrans” K.Smith paid attention mostly to the issue of variation.

In Turkish folklore-study the researchers such as P.N.Boratav, N.Tezel, E.J.Guney, S.Sakaoglu, A.Uysal, E.Artun, B.Seyidoğlu, N.Tan, O.Chobanoglu and others have drawn attention to traditional formulas and their features in their books, using tales collected from different parts of Anatolia.<sup>9</sup> Turkish folklorist P.N.Boratav argued that folklore was more universal, interethnic and intercultural than national and that is why he wrote works emphasizing intercultural interactions and parallels. From this point of view the universal character of clichés and molds in folklore works attracted him a lot. P.N.Boratav’s famous book “Turkic folk literature in hundred questions” (the parts of “Folk poem” and “Tale-joke” of the book), “Investigations about the book “Arzurum folk tales”: texts and explanations” by B.Seyidoğlu, “Tale researches” by Saim Sakaoglu

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<sup>9</sup> Boratav, P.N. Folklor ve edebiyat (2). / P.N.Boratav. – İstanbul: ADAM Yayınları, – 1982, – 522 s.; Boratav, P.N. Halk hikayeleri ve halk hikayeçiliği / P.N.Boratav. – İstanbul: Adam yayınları, – 1988. – 198 s.; Boratav, P.N. Az gittik, uz gittik / P.N.Boratav. – İstanbul: İmge Kitabevi, – 2006. – 367 s.; Çobanoğlu, Ö. Aşık tarzı kültür geleneği ve destan türü / Ö.Çobanoğlu. – Ankara: Akçağ Yayınları, – 2000, – 386 s.; Sakaoglu, S. Masal araştırmaları / S.Sakaoglu. – Ankara: Akçağ Yayınları, – 1999. – 340 s. ; Seyidoğlu, B. Erzurum halk masalları üzerinde araştırmalar: metinler ve açıklamalar / B.Seyidoğlu. – Ankara: Baylan Matbaası, – 1975. – 451 s

are considered valuable works in the study of Turkish fairy tale patterns.

Folklorist M.Gokcheoglu, who collected mainly the folk tales of the Cyprus Turks, has prepared the traditional formulas dictionary “Cyprus Turkish formulas” and investigated all formulas in the composition of the main genres of oral folk art – proverbs and sayings, riddles and so on.<sup>10</sup> The conclusions of Turkish folklorists about the fairy-tale formulas are also interesting for Azerbaijani folklorists because they can be applied to Azerbaijani fairy tales, as there are great similarities in the formulas of the tales of the two peoples.

In addition, for example, the thoughts by O.Chobanoglu, who studied ashig as the most common type of Turkish epic narrator in his researches, about the stereotypes in the oral epic tradition also belong to storytelling completely. O.Chobanoglu, who characterizes the relations between the speaker and the listener as stereotyped communication relations in the process of transmission of oral folklore and tries to reveal these models of communication lists the six main elements that form the structure and patterns of the oral text according to the communication:

1. The narrator ashig;
2. Spectator / singer / listener;
3. Face-to-face communication between the ashug and the listener in the oral cultural environment, functionally molded communication in the texts created at the time of performance or in a different cultural environment:
  - 3.1. Ashig’s message to himself (sending);
  - 3.2. Ashig’s message to the listener (sending);
  - 3.3. Ashig’s message to the world (sending).
4. Means and ways of communication;
5. The message of the epos;

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<sup>10</sup> Gökçeoğlu, M. Kıbrıs Türk Küme Sözlere (Formeller) Sözlüğü: [2 ciltte] // M.Gökçeoğlu. – Lefkoşa: Gökçeoğlu Yayınları, – c.2. – 2009. – 1060 s.

## 6. Use of language in the epos;<sup>11</sup>

The theory of formulas in Azerbaijani folklore-study was partially touched upon by K.Valiyev in his work “Poetics of the epic”.<sup>12</sup> In his monographs such as “Azerbaijani tales: genre, plot and image problems”, “Poetics of Azerbaijani fairy tales” O.Aliyev mentioned about fairy tale formulas in the part of the composition features of the genre.<sup>13</sup> The valuable considerations about the traditional molds – formulas were taken part in the researches of some scientists such as R.Gafarli, M.Hajiyeva, S.Abdullayeva and others.<sup>14</sup> valuable considerations were made about traditional molds – formulas. The fairy-tale formulas were also involved in the research in the works of young researchers such as V.Isgandarova, J.Joshgun, N.Adishirinov, Sh.Huseynli.<sup>15</sup>

**Object and subject of the research.** The research object of the dissertation is Azerbaijani and English folk tales collected and published in different years. The research work includes five-volume collections of “Azerbaijani fairy tales” published in various designs,

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<sup>11</sup>Çobanoğlu, Ö. Aşık tarzı kültür geleneği ve destan türü / Ö.Çobanoğlu. – Ankara: Akçağ Yayınları, – 2000, – s.310-311

<sup>12</sup> Vəliyev, K. Dastan poetikası / K.Vəliyev. – Bakı: Yazıçı, – 1984. – 223 s.

<sup>13</sup> Əliyev, O. Azərbaycan nağıllarının poetikası / O.Əliyev. – Bakı: Səda, – 2001. – 192 s.; Əliyev, O. Azərbaycan nağılları: janr, süjet və obraz problemləri / O.Əliyev. – Bakı: Elm və təhsil, – 2019. – 304 s.

<sup>14</sup> Qafarlı, R. Mif və nağıl (Epik ənənədə janrlararası əlaqə) / R.Qafarlı. – Bakı: ADPU, – 1999. – 448 s.; Qafarlı, R. Mifologiya: [6 cildə] (Mifogenez: rekonstruksiya, struktur, poetika) / R.Qafarlı. – Bakı: Elm və Təhsil, – c. 1, – 2015. – 454 s. Hacıyeva, M. Azərbaycan və türk nağıllarında “Təkərləmə”, “Yapma nağıl” və “Zincirləmə nağıl” anlayışları // “Ortaq türk keçmişindən orta q türk gələcəyinə” IV uluslararası folklor konfransının materialları. – Bakı: Səda, – 2006. – s.184-187.; Abdullayeva S. Azərbaycan nağıl və dastanlarının dili. Bakı: Elm, 1998, 240 s.

<sup>15</sup> İsgəndərova, V. Ənənəvi nağıl formulları / İsgəndərova V. – Bakı: Elm və təhsil, – 2014. – 202 s. Coşkun, J.Z. Türk və rus sehrli nağıllarının tipologiyası: / filologiya üzrə fəlsəfə doktoru dis. avtoreferatı / – Bakı, 2015. – 26 s. Adışirinov N. “Dədə Qorqud kitabı”nda epik formullar / filologiya üzrə fəlsəfə doktoru dis. / – Bakı, 2015. – 164 s.; Hüseynli, Ş. Azərbaycan folklorunda epik formullar / Ş.Hüseynli. – Bakı: Elm və təhsil, – 2019, – 184 s.

original texts of fairy tales published in Azerbaijan at different times, “English magic tales” (as well as special attention was paid to its expanded editions) published by the famous English folklorist and literary critic Joseph Jacobs, the main collector of English folk tales.

The subject of the research consists of the comparative analysis of the functions, thematic groups, linguistic-stylistic features, as well as pragmatic semantics of traditional fairy-tale patterns in Azerbaijani and English folk tales.

**The aim and objectives of the research.** The main aim of the research is to identify structural-typological aspects of traditional formulas in Azerbaijani and English folk tales and to investigate their semantic-functional features. The aim is to reveal both middle nuances and different elements of folklore specificity of different peoples living in different and distant geographical areas having different historical past, origin and religion. The following tasks were set for the realization of this aim:

1. To study of theoretical-conceptual bases of traditional formulas in folklore-study;
2. Involvement of a large part of Azerbaijani and English folk tales in research and discovery of epic formulas;
3. Determination of common and different characters of traditional formulas;
4. Definition of language-style features of formulas;
5. Investigation of structural-typological aspects of formulas.

**Research methods.** The method of comparative-typological analysis is mainly used in the research work. The theoretical source of the work is formed with the works of local and foreign scientists such as N.Roshiyanu, P.N.Boratav, A.Olsen, S.Sakaoglu, M.Gokcheoglu, I.Razumova, N.Gerasimova, O.Plaxova, K.V.Narimanoglu, R.Gafarli, V.Isgandarova, Sh.Huseynli and so on.

The main provisions for defense: The research work shows that Azerbaijani fairy tales give more and colorful material in determining models and types of common fairy tale formulas of the peoples of the world.

Geography, where nations have lived for millennia, their specific space complex, religion, language, traditional culture, lifestyle, worldview are manifested in traditional formulas and it can be seen clearly in the comparison of Azerbaijani and English fairy tales.

Traditional formulas in English and Azerbaijani folk tales are not only connected with time and space, but they also related to process, process outcome, distance, subject, object, speed, relations among people.

Unlike English fairy tales, in Azerbaijani folk tales, folk paremys – proverbs and sayings, cheers and curses, as well as eloquent words and phrases used by the speakers can actively act as traditional formulas. Though didactic function is in the foreground in English fairy tales, it is still rare. Unlike English fairy tales, the rhythmic funny word games are very common in Azerbaijani fairy tales as initial formulas and they differ according to the functional and poetic level.

Unlike English fairy tales, the existence of formulas containing cheers and prayer in the end of Azerbaijani fairy tales shows that it has not lost completely its ritual basis, its devotion to the ritual yet.

In Azerbaijani and English folk tales formulas can carry information about the speaker.

In Azerbaijani and English folk tales the ending formulas can express a pragmatic attitude to the told event.

**The scientific novelty of the research.** There are many investigations about the fairy tale genre of folklore in Azerbaijan. In these investigations the formulas, mold expressions, clichés were also selected as the object of study in any form. However, none of them studied the fairy-tale formulas of the Azerbaijani and English peoples in a comparative way. In this regard the scientific novelty of the research work consists of followings:

1. To study the traditional formulas of both Azerbaijani and English fairy tales systematically and to carry out generalizations;
2. To study the structural-typological aspects of English tales comparatively as the first attempt in Azerbaijan folklore-study;

3. Investigation of all the fairy tale formulas on the example of the beginning, story and ending formulas met in Azerbaijani and English fairy tales in the research work;

4. To investigate the semantic and functional features of each type of formulas that describe time, space, hero and object-proof, as well as distance and speed, various situations, as well as other nuances in Azerbaijani and English fairy-tale texts separately and determine the role in the epic text;

5. The first study of traces of the mythological worldview in formulas;

**Theoretical and practical significance of the research.** The dissertation work has both theoretical and practical significance. Thus, it can be a theoretical base for folklore-study of Azerbaijan, Britain and other English-speaking countries and a fundamental source for future researches. Because characteristic features of the fairy-tale genre, the structural-typological aspects of the tales of both nations are opened here, the linguistic-stylistic advantages of epic formulas are shown. The collected and analyzed formulas can also be important in order to enrich the stories of storytellers from a practical point of view.

**Approbation and implementation of the research.** Many scientific articles about the subject of research work have been published in local and international scientific journals. The subject of the research work can be a necessary resource both for local folklorists, as well as for those interested in oral folk literature in English-speaking countries, specialists and university students. For this purpose, research work is planned to be translated into English in the future. The research work can also be used in the preparation of new textbooks about the oral folk literature.

**Name of the organization in which the research work is performed.** The dissertation work was carried out at the department of Classical folklore of the Institute of Folklore of Azerbaijan National Academy of Sciences. The theme of the dissertation was confirmed at the meeting of the Scientific Council of the Institute of Folklore

ANAS on the 9<sup>th</sup> of February in 2018 (Protocol № 1) and the Scientific Research Coordination Council of the Republic of Azerbaijan on November 08, 2018 (Protocol № 10).

**Structure of the research.** The dissertation work consists of Introduction (20282 signs), Part I (53177 signs), Part II (63536 signs), Part III (55523 signs), Conclusion (10270 signs), the literature list and the total volume is 202795 signs.

## THE MAIN CONTENT OF THE DISSERTATION

In the part **“Introduction”** of the dissertation the information about the topic, the object, subject, purpose of the research, scientific novelty, theoretical-methodological bases, theoretical and practical significance, approbation and structure is given.

The first part of the dissertation is called **“Typological characteristics of the initial formulas in Azerbaijani and English folk tales”** and consists of two chapters. In the first chapter called **“Time initial formulas in Azerbaijani and English fairy tales”** it is shown that the similar elements in the initial formulas of fairy tales of all peoples are more than other types of formulas.

On the one hand, it is shown in terms of style and composition, on the other hand, in the explanation of more uncertain concepts of time. At the beginning of Azerbaijani and English folk tales involved in the study one can meet the common formula *“once upon a time”* very much. To tell the truth, in Azerbaijani fairy tales the word expressions such as *“bir zamanlar”* (*“once upon a time”*), *“gedim zamanlarda”* (*“in ancient times”*), *“gunlerin bir gunu”* (*“one day of days”*), *“bir gun”* (*“one day”*), *“kechmishde”* (*“in the past”*), *“vaxtiyla”* (*“with time”*) and in English fairy tales the formula *“once upon a time”* or *“once on a time”* are used widely. Almost all Azerbaijani and English fairy tales begin with this cliché, then the direct introduction is given to the events. For example, *“One day there was a bald man”*<sup>16</sup>; *“At*

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<sup>16</sup> In the abstract the examples given from Azerbaijani fairy tales are taken from the following sources: Azərbaycan nağılları: [5 cildə] / tərt. ed. Ə.Cəfərli,

*that time there was a man named Ovchu Pirim*"; "*One day there was a man in Isfahan*". Similar variants can be also seen in English folk tales: In the tale "Tom Tit Tot" it is said: "*Once upon a time there was a woman and she baked five pies*"; in the English fairy-tale "Three fools" it is said: "*Once upon a time there was a farmer and his wife who had one daughter, and she was courted by a gentleman*"<sup>17</sup>; in the tale "Cap-o-rushes" the similar variant is seen: "*Well, there was once a very rich gentleman*". As it is seen the above-mentioned initial formulas of Azerbaijani and English folk tales are quite common. Thus, an indefinite time is indicated, then the introduction to the events or the information about the main character are given.

Another common nuance in Azerbaijani and English folk tales is to begin the tales with a direct introduction without traditional formula. For example, "*An old woman was sweeping her house, and she found a little crooked sixpence*"; "*One fine summer's day Earl*

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S.Əhliman qızı. – Bakı: Çıraq, – c.1. – 2004. – 367 s.; Azərbaycan nağılları: [5 cilddə] / tərt. ed. Ə.Cəfərli, S.Əhliman qızı. – Bakı: Çıraq, – c.2. – 2004. – 350 s.; Azərbaycan nağılları: [5 cilddə], / tərt. ed. Ə.Cəfərli, S.Əhliman qızı. – Bakı: Çıraq, – c. 3. – 2004. – 348 s.; Azərbaycan nağılları: [5 cilddə] / tərt. ed. Ə.Cəfərli, S.Əhliman qızı. – Bakı: Çıraq, – c. 4.– 2004. – 335 s.; Azərbaycan nağılları: [5 cilddə] / tərt. ed. Ə.Cəfərli, S.Əhliman qızı. – Bakı: Çıraq, – c. 5. – 2004. – 325 s.; Azərbaycan nağılları: [5 cilddə] / topl. H.Zeynalli. – Bakı: Şərq-Qərb, – c. 1. – 2005. – 360 s.; Azərbaycan nağılları: [5 cilddə] / tərt. ed. Ə.Axundov. – Bakı: Şərq-Qərb, – c.2. – 2005. – 296 s.; Azərbaycan nağılları: [5 cilddə] / tərt. ed. Ə.Axundov. – Bakı: Şərq-Qərb, – c.3. – 2005. – 296 s.; Azərbaycan nağılları: [5 cilddə] / topl. və tərt. ed. N.Seyidov. Bakı: Şərq-Qərb, – c. 4. – 2005, – 336 s.; Azərbaycan nağılları: [5 cilddə] / topl. və tərt. ed. Ə.Axundov. – Bakı: Şərq-Qərb, – c. 5. – 2005. – 304 s.; Azərbaycan türk nağılları / tərt. ed. A.Ə.Xəlilova. – Bakı: Nurlan, – 2009. – 157 s. və b.

<sup>17</sup> In the abstract the examples given from English fairy tales are taken from the following sources: English fairy tales / Collected by Joseph Jacobs. – State College: The Pennsylvania State University, – 2005. – 169 p.; English folktales / Edited by Dan Keding and Amy Douglas. – Westport, Connecticut, London: Greenwood Publishing Inc., – 2005. – 232 p.; English fairy tales. – London: Book on Demand Ltd., – 2017. – 288 p.; English fairy tales / Collected by Joseph Jacobs. – London: David Nutt, –1898. – 270 p.; English fairy tales and folk tales / Selected and edited E.S.Hartland. – New York: Dover Publication Inc., – 2000. – 308 p. etc.

*Mar's daughter went into the castle garden, dancing and tripping along*".

The formula "There was one, one was not", which is widely used by storytellers and loved by listeners, is met only in Azerbaijani fairy tales, it or a similar formula is not used in English fairy tales. This formula is similar in some degree with the formula "*Once upon a time, and a very good time it was, though it was neither in my time nor in your time nor in any one else's time, there was an old man and an old woman*" in the tale "Jack and his golden snuff-box". This formula corresponds to the element T2 - "as never before", which N. Roshianu mentioned as an exceptional case in his classification<sup>18</sup>. From the general observations it can be concluded that the formula "There was one, one was not" (or something like it) is mostly observed in the tales of peoples of Turkic origin. At the same time, the similar formula "There was Allah, He had no partner" is not met in English fairy tales yet.

Azerbaijani folklorists mainly present the funny rhythmic word games that appear at the beginning of fairy tales with different names such as "sanama", "sijilleme", "shebede", "garavelli", "pishrov", "loppazdama", the Turkish investigators or tale-tellers name them as "tekerleme", but English specialists call them as "rhythmic formula". Some researchers consider the rhythmic funny word games a separate genre from the fairy tale, but others consider it a part of the initial formula. Even some researches scholars claim that the "repetitions" separated from other genres, such as "garavelli", "ashiq poetry", folk songs into fairy tales. Professor P.N.Boratav equates "repetitions" with formula terms: *The tale repetition is a group of words spoken at the beginning, at the appropriate place and at the end of a tale, molded long or very short according to its place. The storyteller keeps*

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<sup>18</sup> Рошияну, Н. Традиционные формулы сказки / Н.Рошияну. – Москва: Наука, 1974. – с.19

*such words in order to use them when needed. The best tale-teller knows the usage of repetitions in time*".<sup>19</sup>

In Azerbaijani tales the rhythmic funny word games such as "*Badi-badi giriftar, hamam-hamam içində, xəlbir saman içində, dəvə dəlləklik eyelər, köhnə hama içində. Qarışqa şıllaq atdı, dəvənin qıçı batdı. Hamamçının tası yox, baltaçının baltası. Orda bir tazı gördüm, onun da xaltası yox, Ömründə çox şılaşı yemişəm, heç belə yalan deməmişəm*" are used widely.

Unlike Azerbaijani folk tales, rhythmic word games are used very little in English folk tales. The funny rhythmic funny word games met in the English fairy-tale texts consists of the followings: "*Once upon a time when pigs spoke rhyme and monkeys chewed tobacco, and hens took snuff to make them tough, and ducks went quack, quack, quack, O!*".

In the second chapter of the first part called "***Spatial initial formulas in Azerbaijani and English fairy tales***" it is shown that another type of traditional initial formulas of fairy tales is the spatial (topographic) formula. In comparison with the chronological time formula the spatial formulas are met less in fairy tales. Topographic fairy tale formulas show that stories can occur in a certain (exact toponymic names, geographical locations) and in an indefinite place such as in a kingdom, city, province or village. However, despite the fact that fairy tales provide information about the events in those places, there is little confidence in the authenticity of the place. Even in Azerbaijani tales the distant or unknown land names such as Gandahar, Bandarpush, Bandarpushur, Rum, Chini-Machin, Salavat, Bilbis are mentioned, folk and country names known as Greek, German, Yemen are presented as cities. In English folk tales along with the names of an unknown village, city, country, the name of an unknown Northern country is also mentioned. For example, "*In a village there once lived two men of the same name*"; "*It is in the hot lands that the sun burns, sure enough*"; "*There was once a very*

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<sup>19</sup> Boratav, P.N. Az gittik, uz gittik / P.N.Boratav. – İstanbul: İmge Kitabevi, – 2006. – s.76-77

*learned man in the north-country who knew all the languages under the sun, and who was acquainted with all the mysteries of creation”; “Once upon a time, there was a mighty baron in the North Country who was a great magician that knew everything that would come to pass”.* It is clear that giving the geographical location and mentioning “the country of the North”, the UK or one of the countries in its neighborhood was dreamed.

At the beginning of the Azerbaijani and English fairy tales the formulas such as “in a village”, “in a kingdom”, “in an unnamed hometown”, “in an unnamed city”, “under heaven, above Earth”, “in a street”, “in a palace”, “in a castle”, “in a vinegar bottle”, “in a bower”, “in the north-country” and others are used. For example, “There was one, there was no one, there was a hunter in the country of a king and he had also a wife”; “There was one, there was no one and in one of the large cities there was a rich merchant”. In English fairy tales the following formulas related to the unknown space are met: “*Mr. and Mrs. Vinegar lived in a vinegar bottle*”. In the tale “Jack and his golden snuff-box” the events happen in the forest: “*Once upon a time, and a very good time it was, though it was neither in my time nor in your time nor in any one else's time, there was an old man and an old woman, and they had one son, and they lived in a great forest*”. In the fairy-tale “The story of the three bears” the events are described in the forest, the word “forest” is presented as the word “wood”: “*Once upon a time there were Three Bears, who lived together in a house of their own, in a wood*”. In the fairy tale “The Red Ettin” it is said about a piece of land: “*There was once a widow that lived on a small bit of ground, which she rented from a farmer*”.

From the looked through texts of fairy tales it is seen that the common feature among the spatial initial formulas of Azerbaijani and English folk tales is an unknown topographic element “in some kingdom”. For example, “*There was one, there was no other, there was a hunter in the land of a king and he had a wife*”; “*Long long ago there was a great kingdom called Indrani. The king of Indrani was a very greedy person*”; “*Long ago and far away there was a kingdom*

*that was said to have a great treasure hidden somewhere in the castle”, etc.*

The second part of the dissertation is called **“Typological features of narrative formulas in Azerbaijani and English folk tales”**. This part consists of two chapters and eight sections. Unlike the initial formulas, narrative formulas are spread in different parts of folk tales. They are met during describing the characters, the transition of plots and episodes, or during the transition from one event to another, to attract the attention of the audience, during traditional addresses and in other situations. In the scientific literature, formulas of this type, which are mainly named as “medial” (middle) formulas, are presented with different names. Russian and Turkish formula researchers generally refer to “rhythmic clichés” and “epic rules” in the distribution by Roshianu, which are called “medial formulas”. But Azerbaijani folklorists present the traditional places used in the middle of fairy tales as transitional or medial formulas. In English folklore texts and theoretical literature, which are involved in the dissertation work, the English scientists generally summarize the traditional formulas as the term “story telling”. Based on N.Roshianu’s traditional fairy tale formulas division the medial formulas can be divided into two groups: 1. External (medial) formulas; 2. Internal (medial) formulas.

In the first chapter called **“External (medial) formulas”** of the second part the following division by Roshianu is used:

1. *Formulas that arouse the interest of the audience of fairy tales and attract their attention;*
2. *Formulas used to check the interest and attention of tale listeners;*
3. *Transition formulas.*<sup>20</sup>

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<sup>20</sup> Рошияну, Н. Традиционные формулы сказки / Н.Рошияну. – Москва: Наука, 1974. – с.92

During the investigation of foreign narration formulas in Azerbaijani and English fairy tales this division taken as a basis the paragraph is divided into three definite sections:

**Formulas that arouse interest in them to attract the attention of listeners;** in English fairy tales the word expressions such as “well”, “so”, “however”, “all right”, “now my dears”, “so on”, “*bu and by*”, “*so up*” collected and published by Jozef Jacobs are used very much. For example, “*So on they went, jiggelty-jolt, jiggelty-jolt*”; “*So there was a whole lot of sillies bigger than them three sillies at home*”; “*Well! She laid down her little golden head without fear; and whist!*”; “*By-and-by the robbers saw it was all dark and they sent one man back to the house to look after their money*”; “*Now, my dears, said she, ‘I’ll tell you what you shall do’*”, etc.

In Azerbaijani folk tales the words such as “yes”, “bias“, “concretely” are similar to these types of expressions in Azerbaijani folk tales: “Concretely, Prince Mutalib came to his great aunt’s place”; “Concretely, the prince and the boy came the place where they had met before”, etc.

**Formulas for checking the attention of listeners.** In the classic fairy tales epic formulas for checking the attention of listeners, which are included in the formulas of external narration, almost are not used. According to N.Roshiyanu’s thought it is more often met in fairy tales that formed in modern times. Such type of formulas, which are mainly used among military and sailors, are used when the listeners are tired and they are asked to react to the speech of the speaker.<sup>21</sup> Sh.Hüseynli notes that these types of formulas, like most transitional (meditative) formulas, are more commonly found in magical tales.<sup>22</sup>

In any case, these formulas have the same function, more specifically, the purpose of attracting the attention of listeners to the fairy tale, arouse interest in them. Thus, the speaker tries to draw the

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<sup>21</sup> Рошияну, Н. Традиционные формулы сказки / Н.Рошияну. – Москва: Наука, 1974. – с.94

<sup>22</sup> Hüseynli, Ş. Azərbaycan folklorunda epik formullar / Ş.Hüseynli. – Bakı: Elm və təhsil, – 2019, – s.89

attention of the listener to the fairy tale by conducting an identification between the mythological fairy tale and the time of the fairy tale. At this time, metaphorical words and phrases, letters and word combinations without a load of meaning are used. In Azerbaijani tales the modal word “beli” (“yes”) is sometimes added in front of those molds. There are also many magical formulas characteristic only for Azerbaijani fairy tales. The expression “*Hidge, Hodge, on my back, what time of day do you make that?*” used in the English tale “Nix Nought Nothing” is used to check the attention of listeners. In this case, various sounds, mimics and gestures, emotional interruptions also come to the help of the fairy teller. One can show the real example from the English fairy tale “Jack and the Beanstalk”: “*Ah what's this I smell? Fee-fi-fo-fum, I smell the blood of an Englishman, Be he alive, or be he dead I'll have his bones to grind my bread*”. This dialogue is often repeated in different parts of the same tale. Though the repetitions such as “*No, no, by the hair of my chiny chin chin*” and “*Then I'll puff, and I'll huff, and I'll blow your house in*” the tale “The story of the three little pigs” have no semantic load, they carry medial formula functions by molding.

In general, repetitions enrich both Azerbaijani and English fairy-tale narration. One can tell that there are a lot of repetitions in the tales of both peoples.

**Transition formulas.** Transitional formulas are most spread among external narrative formulas. Associate professor O.Aliyev considers that according to the function the transition formulas are used in three ways in fairy tales: “*First, the transitional formula is addressed during the completion of an episode and the start of a new episode. Secondly, through the transitional formula, a new episode is completed and one more begins to tell about the previous episode – the previous history of the hero's life. Thirdly, with the help of this means the foundation is formed for telling an additional episode corresponding to the general content of the fairy tale*”.<sup>23</sup>

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<sup>23</sup> Əliyev, O. Azərbaycan nağıllarının poetikası / O.Əliyev. – Bakı: Səda, – 2001. – s.102

In Azerbaijani folk tales there are formulas such as “Let it be stay here, it is wonder what is happening in this or that place”, “let me tell you from someone”, “get the news from someone”.

Unlike Azerbaijani fairy tales, the simple transitional formulas with a simple structure are found in English fairy tales. This kind of formulas usually begin with the expressions such as “one day”, “so”, “one morning”, “one evening”, “however”, “then”, “now”, “at last”. For example, “*So she went along and she went along and she went along*”; “*However, all of a sudden she heard a sort of a knocking low down on the door*”; “*One day the rose-tree flowered*”; In English tales the sentences beginning with the expression “as soon as” also play the role of transition formula. For example, in the folk tale “Lady Fox” the mold “*As soon as she heard him pass through the gallery, Lady Mary crept out of the door*” is also met. English storytellers mostly use the phrase “then” to show a change in the story in fairy tales: “*Then the Baron knew who she was, and when they went away, he rode back*”.

In the second chapter called “Internal medial formulas” of the second part the internal medial formulas are studied within five sections. These sections are grouped on the basis of this type of formula groups defined by Nikolae Roshianu:

1. Formulas defining the image of a fairy-tale character or describing objects belonging to it;
2. Formulas that indicate the activity of hero;
3. In-dialogue formulas;
4. Magic formulas;
5. Narrative formulas consisting of elements characteristic of initial formulas;<sup>24</sup>

These sections are presented and studied in the following order: *Formulas that define the face and character of fairy-tale heroes and describe the things that belong to them; Formulas describing the activities and actions of the heroes of the story; Formulas expressed*

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<sup>24</sup> Рошияну, Н. Традиционные формулы сказки / Н.Рошияну. – Москва: Наука, 1974. – с.98

*with dialogue; Magic formulas. Formulas that carry characteristic elements to the initial molds.*

If we compare traditional narrative (medial) formulas in Azerbaijani and English folk tales quantitatively, one can clearly see their dominance in Azerbaijani tales.<sup>25</sup>

The third part of the dissertation is called ***“Typology of ending formulas in Azerbaijani and English fairy tales”*** and consists of three chapters. In the first chapter called ***“Pragmatic-functional characteristics of final molds in Azerbaijani and English fairy tales”*** it is shown that if some of the final formulas in Azerbaijani and English folk tales are related to the plot line, that is, if they express what happened at the end of the narrated event (victory of the hero, marriage, killing of the enemy, etc.) in a traditional style, the other part refers to the completion of the events in the tale. It means at the end of the story these second ones express the address of the narrator to the listener when he leaves the fairy tale world and returns to his surroundings in reality and carries the pragmatic function. From this point of view, if we group the final molds in Azerbaijani and English fairy tales according to their function, we can distinguish the following main categories:

1. Formulas expressing desire and wish. These expressions are intended to create a good mood in people and to awaken hope for the future. Such formulas often consist of stereotyped expressions in simple folk language. Usually the storyteller wishes the audience to have a happy ending in the story: *“They ate, drank, reached their goal, let us reach our goal, too”*. Formulas expressing wishes are mainly characteristic of Azerbaijani fairy tales.

2. Fun formulas. These formulas usually have the essence of imaginary reward, false hospitality and cause a light laughing effect. In English and Azerbaijani fairy tales there are also funny question, riddle, etc. formulas. In the English folk tale “The Most Unfortunate

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<sup>25</sup> Həsənova, A. Azərbaycan və ingilis nağıllarında keçid formulların tipologiyası və funksiyaları // – Bakı: “Dədə Qorqud” jur., – 2020, № 3. – s.125-129.

Man” the formula of the story in the form of a question has an entertaining nature: *“Before long he came to the wolf, still lying there, almost at death's door. "Well," said the wolf, "Did you ask for me?" "Yes," replied the man. "God said you are starving from lack of food so you have to eat the first stupid man who comes your way!" And do you know . . . He did!”*

3. From a functional point of view the formulas expressing prayer, expressing gratitude to God, or praying and applauding the listener and the speaker (Everything is in God’s power. Thanks for God’s advice”, “Allah is Great” and so on).

4. Instructive or admonishing formulas. Some of the final formulas in Azerbaijani and English folk tales have an educational and admonishing function. Such formulas usually include proverbs and sayings, judgments about life: *“Well said, water will find a hole”, “For as we all now know, people can get jealous and mean. The jingling, jangling of money does strange things to folk—not all folk, just some”, etc.*

5. Formulas expressing attitude to the event. In addition to the above-mentioned, from a pragmatic point of view the ending formulas can also express attitude to the narrated event in Azerbaijani and English fairy tales. For example, *“So there was a whole lot of sillies bigger than them threesillies at home. So the gentleman turned back home againand married the farmer’s daughter, and if they didn’t livehappy for ever after, that’s nothing to do with you or me”*. In addition, at the end of English fairy tales, there are significant clichés referring to official documents and showing signs in order to convince the listener of the truth of the story. For example, *“It was done, delivered, and if you doubt this story's true, just read the role of honor at the school on the hill in Shrewsbury – Reverend Leonard Hotchkiss, Headmaster 1735”*.

In the second chapter called **“Form-content groups of final formulas in Azerbaijani and English fairy tales”** of the third part the formulas in English and Azerbaijani folk tales are analyzed on the basis of six thematic groups:

1) Availability formulas. The formulas of existence mean that the fairy-tale hero lives a long time after the event and lives a happy life. Therefore, they are also called as “formulas of happiness”. Their usage degree is equally active for Azerbaijani and English fairy tales: *“Then Jack showed his mother his golden harp, and what with showing that and selling the golden eggs, Jack and his mother became very rich, and he married a great princess and they lived happy ever after”* (“Jack and the beanstalk”).

2) Formulas that mention the ending of the fairy tale. It is necessary to mention the forms of sequential enumeration of chain events that give birth to one-another, as one of the pictorial features of the endings formulas that denote the end of the fairy tale. For example, *“Then the baker gave mouse bread, and mouse gave butcher bread, and butcher gave mouse meat, and mouse gave farmer meat, and farmer gave mouse hay, and mouse gave cow hay, and cow gave mouse milk, and mouse gave cat milk, and cat gave mouse her own tail again”*. In Azerbaijani and English fairy tales, as in most world nations, there are laconic formulas that express the end of the fairy tale: “The fairy tale has finished. You are alive, I am unharmed”; “The tale is over here”, etc.

3) Formulas for awarding the storyteller. For Azerbaijani fairy tales “rewarding” formulas of storyteller can be considered the most common type of formulas. The formulas of “rewarding” of the storyteller and listeners to his tale are almost necessary for Azerbaijani folk tales, which we can rarely see in English fairy tales. For example, “Three apples fell from the sky, one was mine, one belonged to me and one was for that who looked from the chimney and said “I don’t want”; “Three apples fall from the sky, one is mine, one belongs to me and one to the tale listener”, etc. In English fairy tales there are almost no formulas for rewarding the storyteller or the listener. In a certain sense sayings such as “let’s boil the kettle and have drink a cup of tea” and “let’s dance” addressed to the narrator at the end of English fairy tales can be belonged to this category of formulas.

4) Formulas that indicate gaining something (a gift) and then lost. Formulas that indicate gaining something (in many cases, a gift, share) and then lost, are close to or essentially the same as the formulas that the storyteller or the guests at the wedding at the end of the story cannot taste anything during the feast. Such formulas are not found in English fairy tales, but it is possible to find them in Azerbaijani fairy tales: For example, “I was there, I ate food, neither my hand nor my mouth was dirty, my stomach was empty. Eat like that and be satisfied!”; “The story is over here. The pot was filled with food, the full ate, the hungry were satisfied”.

5) Party, wedding formulas. In Azerbaijani fairy tales unlike English fairy tales, most of the wedding formulas are built with the participation of the expressions “seven days, seven nights” or “forty days, forty nights”: For example, “*Qırx gün, qırx gecə toy virdirif, yeyiflər, içiflər, mətləblərinə keçiflər*”; “*Sonra yeddi gün, yeddi gecə toy tutub şadmanlıq elədi. Firəng padşahının qızını aldı*”. etc.

In English fairy tales we can come across formulas expressed by other numbers and indicating that the wedding or party will last for a long time. From the tale “The Blue Mountains”: “*She and the Irishman recognised each other, and were married, and had a great wedding that lasted for a year and a day*”.

6) Formulas expressing the narrator’s participation in the feast at the end of the tale. In the tales of the peoples of the world there are two types of formulas that express the participation of the narrator in the wedding and the feast. The function of one type of these story formulas is to convince the listeners of the storyteller of the authenticity of the narrated event. In Azerbaijani tales, as well as in English folk tale formulas of this type are met very rarely.

7) Punishment formulas. Punishment formulas are one type of ending formulas. Though punishment formulas are often met at the end of fairy tales, they have not been studied by Azerbaijani storytellers. According to the content, these formulas mean the destruction of the harmer, the evil force. In Azerbaijani fairy tales one can see numerous images which can be called punishment or

punishment formulas: 1. The evil image is tied to the tail of a horse or mule and torn to pieces. 2. The negative character, the anti-hero is simply “killed”. In such final formulas, which express the restoration of justice, the destruction of the image that hinders people’s happiness or harms them, the person is usually a state or head of state – a khan, a king, a ruler. So, in these endings the idea of a just ruler is revealed. 3. An anti-hero is “shot and killed”, “shot and sent to hell” or “shot and sent to hell”; 4. The anti-hero falls into the wilderness and “becomes fodder for wolves and birds”; 5. Anti-hero’s “heart hurts and he dies”; 6. The image representing evil is “struck”. This type of execution is usually carried out by order of the king, as are the formulas stating that the anti-hero is simply “killed”. The variety of final punishment formulas is not noticeable in English fairy tales. In addition to the formulas expressing the killing of the enemy by the hero or his family members, the formulas containing the escape, disappearance, expulsion of the evil force are more active.

In the last chapter which is called “*Mythological semantics of final formulas*” the number symbolism in fairy tales, the magic apple, the world tree, the fruit of happiness, the image of a dog, etc. the mythological semantics of the elements are studied. It is shown that Professor R.Gafarli determined that the places where sacred numbers were used in fairy tales could be connected to a system and noted that that was clearly revealed, for example, in the fairy tale “Malikmammad”: The beginning of the tale “Malikmammad” begins with the sacred meanings of the numbers 1, 2, 3, the events continue with the successes and failures of 3, 7, 9 and ends with the absolute happiness of 40”.<sup>26</sup> The magic apple in fairy tales is connected with the world of giants and other magical forces. In this regard, the fall of the apple from the sky in fairy tale formulas also indicates its connection with the supernatural world. In addition, Professor R.Gafarli drew attention to the fact that apples “falling from the sky” in the end of Azerbaijani fairy tales “reach” the narrator in many cases

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<sup>26</sup> Qafarlı, R. Mifologiya: [6 cildə] (Mifogenez: rekonstruksiya, struktur, poetika) / R.Qafarlı. – Bakı: Elm və Təhsil, – c. 1, – 2015. – s.406

may be a sign of the apple's connection with the popular myth as the fruit of discord.<sup>27</sup> In the chapter it is concluded that it is not correct to see ending formulas only as poetic expressions, patterns or stylistic clichés. They are types of sayings whose roots may be connected to the mythological worldview of the people, reflecting their belief philosophy of life, views on the world, as well as characterizing the final result in epic texts and having pragmatic functions in relation to the listener (collective).<sup>28</sup>

In the part of “Conclusion” of the dissertation the carried out research is summarized. Story techniques – repetition of motif, parallelism of fairy-tale characters and motives, especially traditional molds are the main methods used in fairy-tale narration. Each fairy tale is characterized by its durability, traditionalism, stereotyped forms and style. Giving evidence to the ceremonial context of fairy tales (story tellers and listeners) all of them add richness to the mysterious style of fairy tales. Analyzing folk tales it is very important to examine how formulas should be worked out in fairy tales in order to identify these techniques.

Not depending on the origin the traditional formulas are used in the fairy tales of all the peoples of the world. But the dominance of traditional formulas is more evident in the genre of epos and fairy tale. This is the traditional language norm, which is already accepted in folklore-study.

### **The main conclusions and innovations of the dissertation are reflected in the following works of the author:**

1. Wedding tradition in Turkic peoples, its epic manifestations and formulas // *Folklore and statehood*, Azerbaijan National Academy of Sciences Institute of Literature named after Nizami Ganjavi, 2019, etc. 63-70

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<sup>27</sup> Qafarlı, R. Mif və nağıl (Epik ənənədə janlararası əlaqə) / R.Qafarlı. – Bakı: ADPU, – 1999. – 448 s.

<sup>28</sup> Hasanova, A. Ritual-mythological semantics of the final formulas in Azerbaijani fairy tales // – *Warsaw: Colloquium Journal*, – 2022, № 2. – p. 22-26.

2. Characteristic features of Azerbaijani and English fairy-tale texts // Foreign Languages in Azerbaijan № 4 (45), Azerbaijan University of Languages, Baku, 2019, p.31-34
3. Comparative analysis of magic formulas in Azerbaijani and English folk tales // Philology issues № 10, Azerbaijan National Academy of Sciences, Institute of Manuscripts named after M.Fuzuli, Baku, 2020, p. 189-195
4. The formulas in the English fairy tales // Advanced Science, XI International Scientific Conference, Penza, 2020, p.144-146
5. Typology and functions of transitional formulas in Azerbaijani and English fairy tales // Dede Gorgud № 3 (70), scientific and literary collection, Azerbaijan National Academy of Sciences, Baku, 2020, № 3, p.125-129
6. Analysis of final formulas based on English fairy tales // Kazan Science №1, Russian Sciences, Kazan, 2021, №1, p.47-50
7. Formulas for checking the attention of listeners in the fairy-tale language // Ganja State University, News, 2021, № 1, p.215-219
8. Typological features of the initial formulas in Azerbaijani and English folk tales // Philology issues № 10, Azerbaijan National Academy of Sciences, Institute of Manuscripts named after M.Fuzuli, Baku, 2021, № 10, p. 331-337
9. Spatial Formulas of a Folk Tale // Path of science: international electronic scientific journal, Slovak Republic 2021, №12, s. 6001-6006
10. Ritual-Mythological Semantics of the Final Formulas in Azerbaijani Fairy Tales // Colloquium- Journal, Philological Sciences, Warsaw, Poland, 2022, №2 (125), p.22-26
11. Form-content groups of final molds (formulas) in Azerbaijani and English fairy tales // The XXVII International Scientific Symposium "Give way to the Turkic flag" dedicated to the 130 anniversary of Ahmad Javad. 2022, Stockholm, Sweden, p.111-115

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