

**REPUBLIC OF AZERBAIJAN**

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**ABSTRACT**

of the dissertation for the degree of Doctor of Science

**FUNCTIONAL STRUCTURE AND TYPOLOGY  
OF FOLKLORE IN THE NATIONAL CULTURAL SYSTEM  
OF AZERBAIJAN**

Speciality: 5719.01 – Folklore

Field of science: Philology

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**Baku – 2021**

The work was performed at the department of Mythology of the Institute of Folklore of Azerbaijan National Academy of Sciences.

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## GENERAL CHARACTERISTICS OF THE DISSERTATION

**The actuality of the subject and its processing degree:** Azerbaijan culture formed on the basis of a rich historical traditions and values has a strategic value as a socio-cultural institution which personalize the moral integrity of our people in the context of modern globalization, his national and moral values and originality.

In the current situation, the quality of the definition of the national culture of each nation is directly reflected in the folk culture and folklore. Therefore, in the new accultural situation, which manifests itself in modern conditions, the use of folklore resources in terms of national interests is especially relevant. This depends, first of all, on the approach to folklore as a system and the study of its structure at the level of modern theoretical and methodological requirements. The above-mentioned necessitates completely new approaches in the science of national folklore and defines new tasks.

As a social-humanitarian subject field, folklore has a scientific universality that cannot be compared with any other social field of science (even including of the sociology, which is now considered the absolute ruler of social scientific thought) in terms of scientific understanding of all stages of social progress of human civilization, determining the genesis of the human phenomenon, modeling its formation, evolution and even scripting its perspective. Universalism is primarily due to the mutual dialectical relationship of the internal structural elements that make up the phenomenon of folklore within the national cultural system, the functional nature of this relationship. Therefore, the multidisciplinary study of the structure of folklore as a socio-cultural system, especially the functionality of this structure, which manifests itself in the status of the defining quality is of particular scientific relevance today.

The other aspect, the multidisciplinary study of the functional structure of folklore has a special importance not only by a scientific and theoretical point of view, but also by a national and public point of view. Because in the ethnic memory of the people - universal knowledge in the oral tradition, experience covering various fields of

life, folklore, which combines various parameters of the ethnos's worldview - mythological, religious, psychological, ethical, aesthetic, philosophical views, explains its functionality when approached within the national culture system. Nearly two hundred years of theoretical experience of world folklore study prove that, as in Soviet folklore study, folklore has become the object of study not only of philological research, but also of psychology, culturology, sociology, anthropology, philosophy, ethnography. Unfortunately, in contrast to the world experience of theoretical folklore study, the history of the practice of studying the functional structure of folklore in Azerbaijan within the national cultural system dates back to recent years. Based on the above, the study of the functional structure and typology of folklore within the national cultural system in the context of modern theoretical-methodological approaches has a special scientific, as well as public and national importance.

As for the degree of study of the problem, the study of functional aspects of folklore in world folklore since the beginning of the last century B. Malinovsky, then U. Beskom, D. Amos, A. Dandes, in Russian folklore V. Propp, L. Maykov, V. Miller, A. Markov, in Turkish folklore, it is reflected in the researches of Ilhan Bashgoz, Metin Ekiji, Ojal Oguz, Ozkul Chobanoğlu, Gulin Ogut Eker, Nebi Ozdemir<sup>1</sup>. In the context of the general assessment of folklore in Azerbaijani folklore, which is represented by numerous rich studies, the functional structural issues of folklore have been touched upon in one way or another by another terminological name. The problem of functional structural typology of folklore in the national culture sys-

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<sup>1</sup> Дандес, А. Фольклор: семиотика или психоанализ (сб. ст.) / А.Дандес. Л.Н.Гумилев. – Пер. с англ.-го. Сост. А.С. Архипова. Л.Н.Гумилев. – Москва: Вост. лит., 2003. – 279 с.; Amos, D.B. Şartlar və Çevre İçinde Folklorun Bir Tanımına Doğru // Halk Biliminde Kuramlar ve Yaklaşımlar. – Ankara: Millî Folklor Yayınları, – 2003, – s. 31-55.; Пропп, В.Я. Морфология сказки / В.Я.Пропп. – Москва: Наука, – 1969. – s. 168.; Çobanoğlu, Ö. Halkbilimi Kuramları və Araştırma Yöntemleri Tarihine Giriş / Ö.Çobanoğlu. – Ankara: Akça Yayınları, – 2015. – 448 s.

tem of Azerbaijan was not the subject of any monographic research before this dissertation.

**Object and subject of research.** The object of research of the dissertation is folklore, which is considered as an autonomous socio-cultural sphere, both in general and in the context of the national cultural system of Azerbaijan. Folklore is considered as an object of research in the synthesis of two closely related aspects - folk culture, which is taken as a theoretical concept in the most general sense and Azerbaijani folklore, which is constantly updating and establishing itself at a more specific level. The people of Azerbaijan have historically rich folklore, this creative process has continued in different epochs of our national history with different functional rhythms, resulting in multi-layered epics, tales, proverbs and parables, couplets, folk songs and performances, etc. examples of folklore appeared. All these examples of folklore were used in the dissertation in two ways:

1. In the general description plan;
2. Based on concrete examples.

The general description plan envisages invariant features that are characteristic of all examples of a particular folklore genre. Thus, when talking about the functional structure of any genre of folklore, sometimes these invariant features are referred to in the general description plan and sometimes specific examples are given.

The subject of the dissertation is the study of the functional structure and typology of folklore, both in general and in the context of the national cultural system of Azerbaijan, in accordance with the structural and functional features of the object.

**The aim and objectives of the research.** The main purpose of the dissertation is to investigate the functional structure and typology of folklore in the national cultural system of Azerbaijan while research in this area has just begun in our national folklore in the current situation it is extremely important to model which areas of the problem will be reflected. The large number of issues covered by the problem requires us to model it at the level of the most general directions, theoretical and methodological base, analytical apparatus, current tasks, such as the most cardinal directions. In this regard, the

main goal of the dissertation is to implement the following five cardinal directions and the tasks they cover:

*First, the investigation of the structure and typology of the concepts of "folklore", "folklore study" and "folklore studer" in the system of national-cultural thought:*

In what paradigm of folklore studies in the modern world ("science" or "art"?), paradigmatic changes in the humanitarian crisis and scientific thinking in the context of modern globalization, study of functional structural aspects and definition of methodological principles of folklore texture classification, problems of folklore-literature identification the study of issues such as the folklore studer paradigm of humanitarian thought (who is a folklorist?).

*Second, the study of folklore as a functional structural type and model of the cultural system:*

This direction covers the study of the functional structure of folklore as a theoretical and methodological concept, the theoretical and methodological context of the functional structure of folklore (structuralism and contextualism), the study of folklore as a functional cultural system, the study of the functional structure of folklore in the context of cultural definitions, cultural functionality and diachronic development.

*Third, the study of typology as a functional structural system of the folklore study of Azerbaijan in national and universal contexts:*

Here, the experience of Azerbaijan theoretical folklore study, mainly covering the XX and XXI centuries is evaluated in the context of world folklore study.

*Fourth, the study of Azerbaijani folklore as a functional structural system in the accultural-typological context:*

This includes the assessment of the national cultural system in the context of socio-cultural development of society, the study of the ethno-integrative functionality of acculturation and folklore in Azerbaijani culture in the XIX and XX centuries, the study of the functional structure of folk games, folklore and statehood in the context of national culture.

*Fifth, the study of functional structural codes of different text types of folklore:*

This includes the study of the functional structural semantics of epic, lyrical and dramatic text codes.

**The methods of the research.** The literature that makes up the theoretical and methodological sources of the dissertation can be divided into two main groups:

First, the theoretical and methodological experience of the modern world on the problem.

Second, the theoretical and methodological experience of Azerbaijani scientists in relation to the functional structure and typology of folklore.

The research refers to the world scientific-theoretical opinion as the advanced, actual and avant-garde experience of folklore study and the scientific-theoretical experience of Azerbaijan philological-folklore study as the theoretical-methodological base of national folklore.

The dissertation is based on a system-theoretical approach as a leading practice of world scientific-theoretical folklore. There are three paradigms of this approach for socio-cultural systems. The first is the "part-whole" paradigm. The main principle here is related to the idea that the whole is greater than the sum of the parts. In this case, it is accepted that the combination of parts creates new qualities. The second paradigm is the "system-environment" approach. This is due to the way in which the basic imaginary system is selected from the environment, as a result of which the researcher must focus on the system's interaction with the environment. The third is called the "self-generating systems" paradigm. Here, the system is approached as a self-organizing, complex non-linear structural-functional feature and open, as a whole. In this approach, any change is assumed to have taken place through communication.

These approaches are widely used in the dissertation. According to this approach, folklore is a self-generating socio-cultural system, but it is also perceived as a subsystem of a more comprehensive national cultural system. In this approach, folklore is the object of cog-

nition in research and culture is the "background" for folklore as the "mother system." In the dissertation, folklore as a self-creating system is presented as a socio-cultural whole, which is always formed on the background of the cultural system and ensures its structural and functional autonomy. The main means of action here is communication. That is, socio-cultural communication, means of interaction are presented here as system-forming factors.

During the three-century (XIX-XXI) history of development of Azerbaijan folklore study, Azerbaijan has made great strides in the collection, compilation, publication and research of national folklore. In addition to the fundamental publications of various genres of folklore, numerous studies have been conducted in the field of studying the most diverse problems of folklore. The results obtained in these studies, which mainly cover the research of the XX and XXI centuries, have already become a fundamental theoretical and methodological basis in the study of Azerbaijani folklore. In the formation of this base, academician İ. Habibbeyli's general philological researches covering the theoretical problems of folklore and his researches on "Kitabi-Dede Gorgud", academician N.Jafarov's monographs on Turkish epic thinking, epos creation and Azerbaijan studies, Academician K.Abdulla's researches devoted to the study of philological and mythological structural layers of "Kitabi-Dede Gorgud", academician M.Kazimoglu's researches on folklore study, corresponding member of ANAS, prof. A.Nabiyev's researches on various problems of folklore studies, corresponding member of ANAS, prof. K.Aliyev's researches on epic, prof. M.Tahmasib's folklore researches, prof. M.Seyidov's researches in the field of mythology, prof. B.Abdulla's writings dedicated to the poetics of "Kitabi-Dada Gorgud", as well as to the ritual-mythological problems of folklore, prof. I.Abbasli's researches devoted to epic genres, "Koroglu" epic, issues of distribution and influence of Azerbaijani epics, prof. P.Efendiyev, prof. V.Valiyev's folklore textbooks and works, prof. M.Hakimov's ashug studies, prof. Works of S.Pashayev (Pirsultanli), prof. M.Jafarli's writings dedicated to the structural poetics of epics, professor J.Gasimov's researches on folklore during the years of re-



pression, doctor of sciences N.Muradoglu's research on folklore and written literature, prof. K.V.Narimanoglu's researches on the semantics of folklore, prof. H.Ismayilov's researches in the field of ashug studies, professor M.Gasimli's researches on the art of ozan-ashug, Prof. G.Pashayev's researches on various problems of folklore, especially Turkmen folklore, prof. A.Hajili's researches in the field of folklore and myth poetics, prof. F.Bayat's works on Oghuz epic, Turkish mythology and shamanism, prof. K.Huseynoglu's researches on ancient epic thinking, doctor of Sciences R.Gafarli's monographs on folklore and myth, prof. S.Rzasoy's ritual-mythological researches, doctor of philosophy A.Ajalov's researches on mythology, doctor of sciences J.Beydili's numerous researches on Turkish mythology, doctor of sciences A.Asgar's works in the field of Oghuz studies, prof. H.Bashirli's researches on chorology, prof. R.Aliyev's researches on folklore and mythology, doctor of sciences S.Ganiyev's researches on folklore, prof. M.Allahmanli's researches in the field of Turkish epos creation, doctor of sciences R.Kamal's fear studies, doctor of sciences Y.Ismayilova's epic studies, doctor of sciences R.Gafarli's researches on folklore and myth, doctor of sciences I.Sadig, assoc. prof. O.Aliyev's fairy-tale researches, assoc. prof. A.Khalil's researches, assoc. prof. Elchin Abbasov's works dedicated to the Oghuz epic and the poetic system and structure of the "Koroglu" epos, Assoc. The researches of A.Khurram gizi, Ph.doctor A.Islamzade, Ph.doctor S.Garayev, Ph.doctor H.Guliyev have an important role.<sup>2</sup> These studies form the theoretical and methodological

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<sup>2</sup> Həbibbəyli, İ. Kitabi-Dədəm Qorqud: yazılı epos və ya epopeya / İ.Həbibbəyli. – Bakı: Elm, – 2020. – 280 s.; Cəfərov, N. Eposdan kitaba / N.Cəfərov. – Bakı: Maarif, – 1999, – 220 s.; Kazımoğlu, M. Xalq gülüşünün poetikası / M.Kazımoğlu. – Bakı: Elm, – 2006. – 268 s.; Qafarlı, R. Mifologiya [6 cilddə]. Mifogenez: rekonstruksiya, struktur, poetika / R.Qafarlı. – Bakı: Elm və təhsil, – 2015, – C.1. – 454 s.; Qasimov, C. Azərbaycan folklorşünaslığı və sovet totalitarizmi / C.Qasimov. – Bakı: Nurlan, – 2011. – 600 s.; Paşayev, Q. İraq-Türkman folklorunun janrlar sistemi / Q. Paşayev. – Bakı: Bakınəşr, – 2003. – 128 s.; Qasımlı, M. Ozan-aşıq sənəti. poetika / M. Qasımlı – Bakı: Uğur, – 2011, – 304 s.; Bayat, F. Folklor dərsləri / F.Bayat. – Bakı: Elm və təhsil, – 2012. – 424 s.; Kamal, R. “Kitabi-Dədə Qorqud”: nitq janrları və davranış poetikası / R.Kamal. – Bakı, Nurlan, – 2013. – 148 s.;

basis of the dissertation and form the basis of the bibliographic apparatus.

The method of comparative-typological approach was applied in the dissertation.

**The main provisions of the defense.** The following provisions are included in the defense of the dissertation:

1. In the modern world, the humanitarian scientific paradigm has entered the context of the relationship between "science" and "art", there has been a humanitarian crisis in the context of globalization and paradigmatic changes in scientific thinking.

2. Models of literary approach do not justify themselves in the methodological principles of the classification of folklore invoices.

3. Folklore has become functionally relevant as a model of thinking.

4. In the national humanitarian thought, the identification of folklore and literature must be abandoned once and for all.

5. Folklore is a functional structural model of culture.

6. In the 50-80s of the XX century, the folklore of Azerbaijan passed through the stages of identification and semantic research of folklore // oral folk literature in terms of theoretical, methodological research and development directions.

7. Functional semantic approach in modern Azerbaijan folklore studies, transition to a new theoretical and methodological paradigm in folklore studies, functional semantics of behavioral codes in folk-

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Rzasoy, S. Mifologiya və folklor: nəzəri-metodoloji kontekst / S.Rzasoy. – Bakı: Nurlan, – 2008. – 188 s.; Qəniyev, S. Şirvan folklor mühiti / S.Qəniyev. – Bakı: Ozan, – 1997. – 260 s.; Allahmanlı, M. Türk dastan yaradıcılığı / M.Allahmanlı. – Bakı: Ağrıdağ, – 1998. – 144 s.; Sadıqov, İ.H. (İslam Sadıq). Şumer epik mətnləri və Türk xalq yaradıcılığı ənənələri / (filologiya üzrə elmlər doktoru dissertasiyası) / – Bakı, 2013. – 290 s.; İsmayılova, Y. “Dədə Qorqud kitabı” və müasir Azərbaycan ədəbi düşüncəsi / Y.İsmayılova. – Bakı: Elm, – 2011. – 368 s.; Əsgər, Ə. Oğuznamə yaradıcılığı / Ə.Əsgər. – Bakı: Elm və təhsil, – 2013. – 240 s.; Orucova, S. Azərbaycan folklorunun toplama, tərcümə və nəşr problemləri (QƏXTMT – SMOMPK materialları əsasında) / S.Orucova. – Bakı: Elm və təhsil, – 2012. – 536 s.; Məmmədov, N. (Muradoğlu). Çağdaş Azərbaycan poeziyasında folklor ənənələri / N. Məmmədov. – Bakı: Elm və təhsil, – 2017. – 256 s.; Hacıyeva, M. Folklor poetikası / M. Hacıyeva. – Bakı: Azər nəşr, – 2006. – 240 s.

lore, ethnopoetics paradigm as a model of folklore functional thinking, structural-semiotic modeling and ritual-mythological reconstruction, ethnographic texts and socio-political conditions, ritual-performance functionality characters and functionality, "myth" covers such paradigms as "myth-epic", mathematical mythology, "folklore - folk art".

8. Acculturological and ethno-integrative processes took place in the national cultural system of Azerbaijan in the XIX-XX centuries with the functional activity of folklore.

9. Different text types of folklore are functional structural codes. From this point of view, myths have the function of creating and regulating the world, legends have the function of archetypes of functional creation, epics have the function of social harmony, anecdotes have the function of code of folk laughter, lyrical texts have the function of emotional self-expression of ethnos, drama-ritual texts have the function of ethnic self-organization models realize.

**Scientific innovations of the dissertation.** Many innovations have been got in the study on the problem under study. Thus, in the dissertation, for the first time in the folklore study of Azerbaijan:

- The structure and typology of the concepts of "folklore", "folklore study" and "folklorist" in the system of national-cultural thought have been studied in the context of world scientific-theoretical thought;

- In the modern world, the question of whether the humanitarian scientific paradigm is "science" or "art" has been clarified;

- The humanitarian crisis and paradigmatic changes in scientific thinking in the context of modern globalization have been studied;

- Folklore texture is classified in terms of functional structure;

- Methodological principles of classification of folklore invoice are defined;

- Problems of folklore-literature identification are studied;

- Research as a functional structural type and model of folklore culture system;

– Approaching the functional structure of folklore in the theoretical and methodological context, the categorical essence and structure of the basic concepts are clarified;

– The concept of "functional structure" is analyzed at the level of theoretical and methodological approach;

– Theoretical modeling of the functional structure of folklore has been studied at the level of structuralism and contextualism;

– Analysis of cultural definitions, cultural functionality and cultural-diachronic development as a functional structural model of folklore culture;

– Researched in the context of the functional structural system of Azerbaijani folklore;

– Theoretical, methodological research, development directions and semantic research were studied in XX century Azerbaijan folklore;

– Presented and analyzed the national culture of Azerbaijan as a cultural system;

– Systematized by studying the ethno-integrative functionality of acculturation and folklore in the cultural space of Azerbaijan;

– The poetic typology of functional structural codes of different text types of Azerbaijani folklore is defined.

**Theoretical and practical significance of the research.** The theoretical significance of the research is that the theoretical and methodological approaches here in some cases reflect the research experience of a new socio-anthropological aspect of modern world folklore. As this direction is new in Azerbaijan, it can serve as a methodological basis for young researchers. In this regard, the dissertation can be used in the preparation of a textbook "Theory of Folklore", which reflects the modern theoretical school and trends. The practical significance of the research can be explained by the fact that it can be used in the teaching of folklore in higher education, on the one hand and on the other hand, it gives impetus to the expansion of research in this area for Azerbaijani folklore. In addition, given that in addition to the study of folklore in socio-anthropological folklore, the study of folklore (applied folklore) is leading, it can be noted that

the results of this study can be used in practice in the sociological, cultural and psychological analysis of society.

**Approbation and application of the research.** The main content and results of the dissertation are reflected in the author's articles published in various scientific publications in the Republic of Azerbaijan and abroad in the Supreme Attestation Commission under the President of the Republic of Azerbaijan.

**The name of the organization in which the dissertation is performed.** The work was performed at the Department of the Mythology of the Institute of Folklore National Academy of Sciences of Azerbaijan.

The theme of the dissertation was affirmed at the meeting of the Scientific Council of the Institute of Folklore on 30 January 2014 (Protocol № 1) and the Coordination Council of the Republic on 25 November 2014 (Protocol № 2).

**The total volume of the dissertation with a sign, indicating the volume of the structural units of the dissertation separately.** The research work consists of an introduction (20600), Chapter I (62978), Chapter II (135263), Chapter III (78264), Chapter IV (45028), V chapter (151719), a conclusion (8586) and a list of used literature. The total volume of the dissertation – (502438) signs.

## THE MAIN CONTENT OF THE STUDY

The **"Introduction"** provides information about the relevance of the topic, the object, subject, purpose, objectives, scientific novelty, theoretical and methodological bases, theoretical and practical significance, approbation and structure of the research.

The first chapter of the dissertation, entitled **"Concepts of "folklore", "folklore study" and "folklorist" in the system of national-cultural thought: structure and typology"** examines the humanitarian scientific paradigm in the modern world in the context of "science" and "art" relations, The problem of classification of folklore texture is studied in terms of functional structure and the essence of the concepts of "folklore" and "folklorist" in socio-humanitarian thinking is clarified.

**The first paragraph of the first chapter, entitled "The humanitarian scientific paradigm in the modern world: in the context of the relationship between "science" and "art","** states that in modern times, in the context of new socio-cultural realities created by globalization, fundamental changes are observed in all areas, as well as in the field of scientific thinking. In the light of the concept<sup>3</sup> defined by the famous American scientist Thomas Kuhn for the dynamics of development of scientific thought in the middle of the last century, which is still relevant today, scientific thought as a whole and its various disciplines are on the verge of serious paradigmatic change. It is believed that modern science, which entered a new stage of development with the formation of industrial society and reached a high level of progress in the middle of the last century, called the "scientific and technological revolution" is living.

What is the mission of the social sciences and humanities in the new context of the global movement for a return to humanitarian values? Or, as noted above, how do general paradigmatic changes in

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<sup>3</sup> Кун, Т. Структура научных революций. Пер. с англ. / Т.Кун. – Москва: Прогресс, – 1977, с.69-79.

scientific thinking affect the social sciences and the humanities in modern conditions?

First of all, it should be noted that, strange as it may sound, the subject areas we have generalized under the "umbrella of the humanities" are the subject of serious debate in modern science, which should be included in the concept of "science" or "art"<sup>4</sup>.

The reason is that not only in Azerbaijan and the former Soviet Union, but also in Europe and America, a number of humanities based on strict scientific principles do not fully meet the scientific criteria for natural and exact sciences, the principles that Kant once called "pure intelligence" rather than working science, the art of working with metaphorical images, at best, gives the impression of a journalistic continuation. But how can the national humanities be transformed from an "art" into a "science" centered around theoretical and methodological paradigms? Integration into world science at the level of modern scientific standards is the only possible way. Yashar Garayev wrote: *"We now live in a single information space in all areas, without exception. It is competition and cooperation that can turn this space into a space of common, common rhythm and movement between rational and artistic moments. Or, if we are still within a limited, narrow, local professional area (beyond the most accurate, mathematical methods and techniques for information processing and production), the global literary marathon, in general, cultural and spiritual progress (namely the axis of the "information explosion") ) we can not keep up with the current pace. Joining the marathon and getting into orbit on the internet is possible only in the field of a single internet style, methodology, language and alphabet"*<sup>5</sup>.

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<sup>4</sup> Гумбрехт, Х.У. Ледяные объятия «научности» или Почему гуманитарным наукам предпочтительнее быть «Humanities and Arts» / Х.У. Гумбрехт // Журнальный зал «НЛЮ», – 2006, – № 81. [Электронный ресурс] / – май, 2015. URL: <https://magazines.gorky.media/nlo/2006/5/ledyanye-obyatiya-nauchnosti-ili-pochemu-gumanitarnym-naukam-predpochtitelnee-byt-humanities-and-arts.html>

<sup>5</sup> Qarayev, Y. Riyazi ədəbiyyatşünaslığa giriş / Y.Qarayev // – Bakı: "İnternet və intellekt" nəzəri-eksperimental laboratoriyasının bülleteni, – 2001. №1, s. 7.

It is necessary to focus on one point here: regardless of the direction of the subject, the indicator of science in science is, above all, universalism. Even universalism has the status of a definite quality of science. Human universalism, perhaps, is not as leading in any field of public thought as it is in the field of scientific thought. Based on this feature of universalization, the Nobel Prize-winning physicist Prigogine noted that nothing can unite mankind as much as science<sup>6</sup>. The view of reality from the window of science, or the "text" read in the "language" of the concepts and categories of science, is in all cases beyond religious, racial, national, class divisions, and is capable of subordinating all these divisions to its universalism. Because the truth of science is not the truth of any local circle, a limited group. It is the scientific truth of science. If the humanities do not have such a universalizing function, if they are based not on objective scientific principles, but on "formal national principles" from the mass tradition, then, indeed, its scientificity is in doubt. In this sense, the humanities of Azerbaijan must be free from the shackles of the so-called false "national criteria", as mentioned above, must be universalized in the sense of scientificization, scientificized in the sense of universalization<sup>7</sup>.

**The second paragraph of the first chapter, "The problem of classification of folklore textures in terms of functional structure"** states that one of the most important areas of theoretical folklore is to classify the texture, folklore resources as a whole, which completely covers the subject area of folklore. In theoretical folklore, the definition of the subject area and boundaries (giving the exact answer to the question "*what is folklore?*") is as complex a theoretical problem as the classification of the defined texture is as necessary and complex from a scientific point of view.

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<sup>6</sup> Пригожин, И. Кость ещё неброшена. [Электронный ресурс] / – 2000. URL: <https://www.nkj.ru/archive/articles/4946/>

<sup>7</sup> Хавәри, S. Folklorşünaslıq: "science", yoxsa "art"? (problemə fənnin funksional-tipoloji müəyyənliyi aspektindən baxış) / S.Xavəri // – Bakı: "Dədə Qorqud" jur., – 2018. №1(62), – s. 64-77.



Propp argues that the practice of applying the principle of universal classification to the folklore of all peoples does not justify itself. It is more effective to define a separate application model for the folklore of each nation. He believes that in this case it is possible to easily determine the quantitative differences in the folklore texture of different peoples<sup>8</sup>.

Another important point is Putilov's approach to the issue not as a problem of "classification of folklore material", but as a matter of species and genre in folklore. If we approach the problem from the very beginning as a matter of type and genre, it means that we have already adopted a theoretical and methodological classification model of written literature. Perhaps the result is that, no matter how deeply the author feels the problem, in the end he still comes to the principle of classification of species and genres, which he puts in the title. The circle of research is closed, the transition to a new stage of development does not take place in a spiral.

One of the points to be emphasized in theoretical folklore is *the identification of folklore-oral folk literature*, or the philological context of folklore. In the context of world folklore, one of the most important methodological errors of Soviet folklore studies is the definition of folklore as "oral folk literature", the practice of research and mass presentation.

B.N.Putilov identified the advantages and disadvantages of this methodological approach, considering the experience of studying folklore as an oral folk literature in Soviet folklore (this concept covers both Russian and other peoples of the USSR during the Soviet era)<sup>9</sup>.

This approach has been sharply criticized by our scholars in Azerbaijani folklore since the 1990s, based on both the classical and

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<sup>8</sup> Пропп, В.Я. Фольклор и действительность (избранные статьи) / В.Я.Пропп. – Москва: Наука, – 1976, – с. 38.

<sup>9</sup> Путилов, Б.Н. Фольклор и народная культура / Б.Н.Путилов. – Санкт-Петербург: Наука, – 1994. – с. 9-10.

modern practices of world folklore since the beginning of the last century.<sup>10</sup>

In our opinion, the study and presentation of the textual text of folklore as a whole as a folklore is a serious methodological error, such as the identification of one of the elements of the cultural system with the system itself. At the same time, the study and presentation of verbal literary texts belonging to folklore under the name of "oral folk literature" (not to identify the verbal text with the cultural metasystem itself) means to separate it from the cultural system to which it belongs and identify it with written literature.

Thus, one of the most important features of folklore is cultural syncretism. It is folk art, folk performances, folk songs, folk holidays and folk literature ... All these directions have formed a very perfect cultural system in the network of interactions in folklore. A cultural system in which all directions interact with each other to ensure the functioning of the system as a whole.

Folklore is folk knowledge, folk experience, folk wisdom, folk culture, which includes oral folk literature. Its full text texture is based on the following principles:

- Examples of vernacular folklore (known examples of oral folk literature and other verbal examples);
- Samples of folklore realized through sound (folk melodies);
- Examples of folklore realized through movement (dances, other folk games);

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<sup>10</sup> Xavəri, S. Folklorun sözlü mətn fakturası funksional struktur aspektindən / S.Xavəri // – Bakı: “Dədə Qorqud” jur., – 2017. №2, – s. 56-64; Xavəri, S. Folklor fakturasının təsnifi problemi funksional struktur aspektində / S.Xavəri // – Bakı: Filologiya məsələləri, – 2017. №18, – s. 343-350; Xavəri, S. Folklor-əbəbiyyat identifikasiyası funksional struktur müstəvisində / S.Xavəri // – Naxçıvan Universiteti: Elmi əsərlər, – 2017. №4 (7), – s. 124-132; Xavəri, S. Kommunikasiya folklorun funksional strukturunun sosial şərti kimi / S.Xavəri // – Bakı: “Sivilizasiya” jur., – 2018. C.7. №1 (37), – s. 252-257; Хавери, С. Словесные художественные тексты в фольклоре в контексте функциональной семантики // Науковий Вісник Міжнародного Гуманітарного Університету, серія філологія, Збірник наукових праць, – 2019, Вип. 40, – Т.1, – с.114-118.

- Samples of folklore realized through material (examples of material folk culture)

**The third paragraph of the first chapter, entitled "concepts of" folklore "and" folklorist "in socio-humanitarian thought"** shows that folklore is one of the youngest sciences in the world (two dates from the first half of the 19s century, 1812 published by the Grimm brothers in Germany and 1846, when the term "folk-lore" was introduced into scientific thought by William Thomson. Perhaps, it is difficult to find a second field of research in the social sciences and humanities compared to folklore, which from its inception to the present day is its main object of research, theoretical and methodological base, place in the nomenclature of sciences, subject, cultural characteristics, boundaries, classification, etc. be the target of so much controversy.

So far, only its own theoretical and methodological research apparatus of folklore studies has not yet completed its formation stage. That is why the main factor that determines whether a researcher is a folklorist, both in our country and in Europe is determined not by the theoretical and methodological concept that forms the main principle of his approach to the fact of culture, but by the subject of research. Simply put, "Who is a folklorist now?" The normative answer to the question is expressed in the formula "folklorist learns folklore." The theoretical approach of the researcher to the study of folklore is either secondary or not a determining factor at all. As folklore includes all spheres of activity related to the life experience of the people, it is applied to it within the framework of various professional and subject interests.

Professor Ozkul Chobanoglu, who considers folklore and folk literature as a social science, writes: *"Folklore is a field of science that deals with the traditional and anonymous worldview of any group and all kinds of meaning based on words, actions and material, which are accepted as expressions of this worldview and commu-*

*nication issues aimed at the formation, evolution and stabilization of these forms" <sup>11</sup>.*

The assessment of folklore as a field of science, of course, requires a paradigmatic approach to it. Its inclusion in “*science*”-a, or “*art*”-a as a field of humanitarian activity is also determined primarily by the level of paradigmatic concentration.

From a paradigmatic point of view, according to Ozkul Çobanoğlu's modeling, it is possible to distinguish two different paradigms in folklore:

1. Text-centered folklore paradigm;
2. Paradigm of context or executive-centered folklore.

The first direction is philological folklore and the second direction is socio-anthropological folklore, which is currently the leading paradigm of world folklore<sup>12</sup>.

**The second chapter of the dissertation, entitled "As a functional structural type and model of folklore culture system"** treats the functional structure of folklore as a theoretical and methodological concept, the categorical essence and structure of basic concepts are studied, the concept of "functional structure" is considered in theoretical and methodological terms is studied at the levels of structuralism and contextualism and folklore is evaluated as a functional structural model of culture at the levels of cultural definitions, cultural functionality and cultural-diachronic development.

**The first paragraph of the second chapter, entitled "The functional structure of folklore as a theoretical and methodological concept"** shows that the theoretical and methodological explana-

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<sup>11</sup>Çobanoğlu, Ö. Halkbilimi Kuramları və Araştırma Yöntemleri Tarihine Giriş / Ö.Çobanoğlu. – Ankara: Akça Yayınları, – 2015. – s. 20.

<sup>12</sup>Xavəri, S. İctimai-humanitar elmlərin folklorşünaslıq paradıqması (“folk” və “lore” anlayışları arasında funksional münasibətlər prizmasından) / S.Xavəri // – Bakı: “Sivilizasiya”, – 2017. C.6. №3 (35), – s. 122-127; Xavəri, S. Folklorun funksional strukturu “elmi paradıqma” anlayışı işığında (professor Özkul Çobanoğlunun konseptual yanaşması əsasında) / S.Xavəri // – Bakı: “Western Caspian” Universiteti. “Elmi xəbərlər” jur. (humanitar elmlər seriyası), – 2017. №4, – s.13-20.

tion of the functional structure of folklore requires a separate *multi-disciplinary* interpretation of the concepts that make it up.

The term "*structure*" is derived from the Latin word "structūra" and is interpreted in the most general sense as "the internal structure of any object, subject, concept". This concept has risen to the status of a universal scientific term that knows no scientific barriers and boundaries is not limited to the scope of any specific scientific discipline. Each field of science approaches it from the point of view of its own scientific categorical concepts. For example, according to U. Eko, "*the structure is a model built through a series of simplified and operations that allow us to look at the event from a single point of view*"<sup>13</sup>.

The concept of "structure", which claims to explain the essence of existence in modern scientific thought, is the concept of "system", which serves as a key word for its scientific explanation. It is very difficult to explain "structure" without the help of this concept. Therefore, the concept of "system" is often widely used in the scientific literature in the definitions of the concept of "structure".

The concept of "functional structure" literally means a working structure. "*A functional structure is a special structure based on the performance of a specific function by each member of the board*"<sup>14</sup>. " From an economic point of view, the generalized definition of the term "functional structure" is as follows: "*A functional structure is a type of organizational structure in which the division is based on the work they perform or the subordination of functional management*"<sup>15</sup>.

In sociology, the functional structure of society is primarily a continuation of the concept of the structure of society. In the existing literature, the economic, political, moral, informational, social, etc. of

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<sup>13</sup>Эко, У. Отсутствующая структура: введение в семиологию / У.Эко. – Москва: Петрополис, – 1998.с. 62.

<sup>14</sup>Функциональная структура. [Электронный ресурс] / – 2006. URL: <https://port-u.ru/postroeniestructury/funkcionalayastruktura>

<sup>15</sup> Борисов, А.Б. Большой экономический словарь / А.Б.Борисов. – Москва: Книжный мир, – 2003. – с. 173.

the structure of society is defined as a stable and orderly interaction between subsystems such as<sup>16</sup>.

One of the interesting concepts related to the functional structure of society in sociology is the concept of dysfunction. Literally, dysfunction means a violation of activity.

The meanings of the terms "structure", "function" and "functional structure" in the various fields of science we are considering are quite different from their meanings in folklore. However, there is such a universal context that these concepts are compatible with each other in that context. For example, in sociology, the approach of the concept of "functional structure" to the interaction between the subsystems of society is very important in folklore in terms of the explanation of the relationship of "text and social environment".

The main purpose of the study of culture from the structural aspect in culturology is to reveal the structure as a set of relations that remain unchanged during various transformations. In this sense, the structure implies the stability of socio-cultural forms. Functionality is the concept of action and consequently, change. From this point of view, the "functional structure" has a contradictory effect in terms of combining the two opposite concepts. But this is so at first glance. The essence of the matter is that the most important quality of stable structures in culture is that they are functional. To put it more specifically, it is the functions themselves that act as stable structures in culture. That is, the functionality of the structure is its main indicator of stability.

In our opinion, if there is a need to determine the levels in folklore from the functional structural point of view, then unequivocally these levels should consist of the following:

1. Social level;
2. Cultural level.

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<sup>16</sup>Структура общества. [Электронный ресурс] / – URL: [http://files.school-collection.edu.ru/dlrstore/ee6f0f37-01c4-43be-977f-03260badef0a/%5BCIVSsal1011\\_10-03-10-U1%5D\\_%5BTD\\_15%5D.html](http://files.school-collection.edu.ru/dlrstore/ee6f0f37-01c4-43be-977f-03260badef0a/%5BCIVSsal1011_10-03-10-U1%5D_%5BTD_15%5D.html)

It is a development that takes place at the social level, which determines the mythological and historical stages, as well as the diachronic types of development of thought. At the social level, the fundamental layers of thought are conditioned by transformations at the cultural level. Functionality goes between these levels.

Throughout its historical development, folklore has always focused on the problem of the historical genesis and social functions of folklore in the example of the most diverse countries. In his article "Methods of Folklore Studies", Alan Dundes writes that in the middle of the twentieth century, the historical-comparative method, which has been the main method since the beginning of folklore studies gave way to a new method. He explains this new method as follows: *This new anthropologically based method covers both the concepts of "people" and "knowledge". Examples of folklore are discussed here, focusing on the obligatory connection between the narrator and the listener. While the previous methods focused more on the problem of "origin", here more and more attention is paid to the problem of "function"* <sup>17</sup>.

The functionality of folklore as a cultural system is based on the active, functional mechanism of the "Consciousness-Reality-Text" relationship. In this process, nothing is static, everything is in motion and change. Limiting the essence and function of folklore to the artistic and aesthetic level does not allow to understand its functional structure. The functional structure of folklore requires that it be approached at the social level, more precisely, at the socio-cultural level. The explanation of the functional structure of folklore, which carries the procedural property inherent in culture in general, can be universal because its essence is embodied in the procedural property, not in the static state.

It should be noted that although the concepts of "functional structure of folklore" and "functions of folklore" are closely related, they can not be considered the same. Undoubtedly, the functions of a cul-

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<sup>17</sup>Dundes, A. Halk Bilimi Çalışma Yöntemleri // Halk Biliminde Kuramlar ve Yaklaşımlar. 2. – 3-cü baskı. – Ankara: Geleksel Yayıncılık, – 2014, – s. 58.

tural fact are directly conditioned by its functional structure. But in no case are these the same concepts. The functional structure of a cultural fact expresses the quality of certainty based on the interaction of elements in the internal structure of that fact and the functions of a cultural fact express the functions and external influences performed by it in the socio-cultural sphere.

Thus, in order to determine the functional structure of folklore, the following three aspects must be considered methodologically:

1. Folklore should be studied not as a cultural heritage of past generations, but as a living communicative process;
2. Communicative folklore should be studied in the context of the cultural system in which it is simultaneously included;
3. Communicative folklore should be studied in the process of historical development of the cultural system, which includes diachronically.

Whether it is applied or not, it is necessary to seriously study the methodological aspects of the practice of studying the functional structure of folklore in the world<sup>18</sup>.

**The second paragraph of the second chapter, entitled "Types of theoretical modeling of the functional structure of folklore"** shows that one of the main theoretical and methodological trends in the study of folklore in world folklore is *structuralism*.

The main feature of the structural-semiotic approach is that culture is considered as a huge multi-layered text written in different codes and alphabets to cultural facts reflected in its various fields, art, social institutions, rituals, myths, etc. In this sense, semiotics is used in practically all spheres of human activity.

Structural folklore studies in general have enriched folklore studies with a number of interesting problems. In folklore, the relationship between image and reality, characters and denotants, the relationship be-

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<sup>18</sup>Xavəri, S. Folklorun funksional strukturu: problemin nəzəri-metodoloji konteksti / S.Xavəri // – Bakı: Humanitar elmlərin öyrənilməsinin aktual problemləri, – 2017. №3, – s. 115-119; Xavəri, S. Folklorun funksional strukturu ilə bağlı əsas anlayışlar multidissiplinar baxış bucağından / S.Xavəri // – Bakı: “Dədə Qorqud” jur., – 2018. №2, – s. 52-61.



tween culture and nature in general and so on. it's like that. Also, the fact that mythology is followed in the diachronic development plan as a stable cultural structure and even its participation in modern culture is associated with the name of structuralism.

Contextualism is one of the most important theoretical and methodological tendencies of world folklore. Contextualism is more important than structuralism itself in terms of studying the functional structure of folklore. Because if structuralism is based on the study of stable structures of culture, contextualism is based on the study of the procedural nature of culture and folklore. The main postulate of contextualists is that folklore should be viewed as a living communicative process, not as a collection of cultural artifacts.

Contextualism is directly related to the concept of performance. Prominent folklorist Rustam Kamal considers performance as a whole as the main means of transmission of folk experience (social memory): “Performance also models the communication of certain communicative events, situations, society and the individual with the outside world. Performance is the main form of social memory and the main channel of transmission of ethnic social experience”<sup>19</sup>.

Special mention should be made of Borislav Malinowski's contribution to the emergence of **contextualism**. In his 1923 article, *The Problem of Meaning in Primitive Languages*, he focuses on the concept of 'context', emphasizing that researchers in the social sciences and humanities must distinguish between two types of contexts:

1. Cultural context;
2. Situational context <sup>20</sup>.

Contextualism is still the dominant scientific paradigm in American folklore. Numerous studies are currently being conducted in the United States under the leadership of Dan Ben Amos <sup>21</sup>.

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<sup>19</sup> Kamal, R. “Kitabi-Dədə Qorqud”: nitq janrları və davranış poetikası / R.Kamal. – Bakı, Nurlan, – 2013. – s. 12.

<sup>20</sup> Malinowski B. *The Problem of Meaning in the Primitive Languages* // Ogden C.K., Richards I.A. *Meaning of Meaning*. – London: Harcourt, Brace&World, Inc., – 1923. – pp. 451-510.

**The third paragraph of the second chapter, entitled "Folklore as a functional structural model of culture"** shows that folklore is a cultural phenomenon. Neither the phenomenon of folklore, which is perceived as a social-communicative process, nor the examples of *folklore* that are the textual manifestation of that *procedural event*, exist in any case outside of culture.

One of the most important features of folklore is cultural syncretism. Eminent scientist Isa Habibbayli writes: *“Culture creates favorable conditions for the balanced coexistence of common values and views in society, the elimination of contradictions and cracks between ups and downs. Also, the cultural factor plays an important role in ensuring the connections, rapprochement, and sometimes even harmony between different civilizations”*<sup>22</sup>.

Observations show that it is more expedient to approach folklore as a functional structural model of culture:

1. The plane of cultural definitions;
2. The level of cultural functionality;
3. The level of cultural-diachronic development.

Analyses show that:

- Folklore is a system of human development,
- One of its main features is universality.

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<sup>21</sup> Xavəri, S. Folklorun funksional strukturu kontekstualizm müstəvisində / S.Xavəri // – Bakı: “Dil və ədəbiyyat” jur., – 2017. №4, – s. 81-87; Xavəri, S. Folklorun funksional strukturu strukturalizm müstəvisində / S.Xavəri // – Bakı Qızlar Universiteti: Elmi əsərlər. – 2017. №4, – s. 10-16; Хавери, С. Коммуникативная функциональность фольклора // Вестник Казахский Национальный Университет имени Аль Фараби (серия филология). – Алматы, – 2018. №3 (171), – с. 38-43; Khavari S. The Use of Functional Opportunities of Virtual Folklore in Lifelong Learning and Its Psychological Aspects / S.Khavari, S.Garayev, H.Guliyev. // 5 Th International Conference On Lifelong Education And Leadership For All. ICLEL 2019. – Azerbaijan State University of Economics, – Baku: – July 09-11, – 2019, – pp 1102-1109.

<sup>22</sup> Həbibbəyli, İ. Birinci Türkoloji Qurultayın dərsləri və müasir çağırışlar // I Türkoloji Qurultayın 90 illiyinə həsr olunmuş “Türkoloji elmi-mədəni hərəkətdə ortaq dəyərlər və yeni çağırışlar” mövzusunda Beynəlxalq konfransın materialları, – Bakı: – 14-15 noyabr. – 2016. H.1. – s. 7.

- Ideas (folklore thinking) are the main structural level of folklore.

- One of the important qualities of folklore is creativity.

- Folklore is a system of artifacts, knowledge, beliefs.

- One of the most important features of folklore is symbolism.

- The internal structure of folklore can also be classified as artifacts, beliefs, customs and traditions.

- One of the main functions of folklore is adaptation.

- Folklore is a system of values and norms.

- Folklore is a metasystem of action.

- One of the most important features of folklore is complexity.

Folklore has historically-diachronically functioned at all stages of its development on the basis of the universal laws of development of culture, which is taken as a metasystem of human activity in a broad sense. In this sense, from a sociological point of view, there is a deep interaction and conditioning between the functions of culture and the functional structure of folklore. Therefore, it is necessary to study the functional structure of folklore in terms of the main functions of culturally normalized culture in science.

Based on research<sup>23</sup>, it is possible to talk about the following functions of folklore:

1. The protective function of folklore.

2. Cognitive (creative) function of folklore.

3. The communicative function of folklore.

4. Significant function of folklore.

5. Normative function of folklore.

6. Relaxation function of folklore (Latin "relaxatio" - relaxation).

7. Informative function of folklore.

8. Aesthetic function of folklore.

Thus, the following results were obtained by studying the functions of folklore:

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<sup>23</sup>Кравченко, А. И. Культурология. Учебное пособие для вузов. 4-е изд. / А.И.Кравченко. – Москва: Академический Проект, Трикта, – 2003, – 496 с.

- Folklore as a cultural system includes most of the functions that are generally considered universal for culture;
- Although the functions performed by folklore in the socio-cultural environment are different, they are interconnected and complex;
- The functions of folklore are directly conditioned by its functional structure;
- Communication and lively procedure are the basis of the functional structure that determines the specificity of the functions of folklore;
- The multifaceted functions of folklore include not only philological, but also sociological, cultural, psychological, anthropological, etc. makes it necessary to conduct a multidisciplinary study that reflects the directions.

It is impossible to imagine culturology as a field of science outside the study of folklore. Because one of his main areas of research is the study of early primitive cultures, which is also considered the stage of "*monofolklor culture*"<sup>24</sup>, which covers a period of time before the emergence of writing.

We believe that the definition of the initial stage of spiritual culture as a monofolklor culture is, in fact, a very precise approach in terms of interpreting folklore in the context of folklore-cultural relations and in the process of diachronic development. As can be seen, at this stage, folklore represents culture as a whole and culture as a whole represents folklore. This is a stage where everything is folklore. Or in other words, everything is in folklore.

Even in the conditions of modern urbanization, we are witnessing the active participation of folklore and its various motives in socio-cultural processes and in some cases conditioned it. At present, due to the rapid development of information and communication technologies, traditional forms of folklore are manifesting in a com-

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<sup>24</sup>Чистов, К.В. Фольклор. Текст. Традиция / К.В.Чистов. – Москва: Мл ОГИ, – 2005. – 272 с.

pletely new structural and semantic features in the virtual technocultural environment<sup>25</sup>.

**The third chapter of the dissertation, entitled "Azerbaijani folklore in the context of the functional structural system"** discusses the theoretical, methodological research and development trends and the search for functional semantics in Azerbaijani folklore.

**The first paragraph of the third chapter, entitled "Theoretical, methodological research and development trends in the 50-80s of the XX century"** shows that the history of interest in folklore in the scientific-theoretical sense in Azerbaijan dates back to the early twentieth century. Mukhtar Kazimoglu, a prominent folklorist who studies the history of national folklore on the basis of chronological sequence and theoretical generalizations (on various theoretical problem paradigms), writes about it: *What is folklore and how should it be studied? " It was necessary to answer such questions as "*<sup>26</sup> .

The repression of representatives of Azerbaijani folklore in 1937, such as S. Mumtaz, A. Abid, V. Khulufli, H. Zeynalli, H. Alizadeh and others, who were able to express their attitude to folklore at the level of world science standards, seriously weakened the theoretical direction of our folklore. caused a scientific-theoretical gap. As a result, Azerbaijani folklore lived in the 40s and 50s as a stage of absolute isolation from the theoretical research of world folklore. As a result of the subordination of folklore to the Soviet ideology, like all other fields of social sciences and humanities, this field developed not in the context of the laws of development of world science, but mainly in the field of Soviet folklore based on theoretical and philological provisions of Russian folklore.

In the 60s and 70s, moving away from extreme ideological tendencies in Azerbaijani folklore studies, research and promotion of folklore materials in the context of national culture began to show

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<sup>25</sup> Xavəri, S. Folklorun funksional strukturu mədəni funksionallıq kontekstində / S.Xavəri // – Bakı: “Dədə Qorqud” jur., – 2017. №1, – s. 91-98.

<sup>26</sup>Kazımoğlu (İmanov), M. Folklor həm keçmiş, həm də bu gündür (məqalələr) / M.Kazımoğlu (İmanov). – Bakı: Elm və təhsil, – 2014. – s. 117.

itself as a leading direction. In the works of the prominent representatives of Azerbaijani folklore H.Arasli, M.Tahmasib, A.Nabiyev, V.Valiyev, B.Abdulla, I.Abbasli, P.Afendiyev, M.Hakimov, S.Pashayev (Pirsultanli) and others. Different genres of folklore are widely analyzed from the philological-theoretical point of view, especially the study of epic and lyrical genres of folklore is expanding.

In the 60s and 70s, as a result of the activities of a number of prominent philologists and folklorists, very important work was carried out in the direction of collecting, archiving, cataloging, researching and promoting rich examples of Azerbaijani folklore. However, research in the field of theoretical and methodological assessment of folklore, as mentioned above was carried out mainly under the influence of the scientific paradigm of Russian folklore "identification of folklore-oral folk literature." The theoretical level of Azerbaijani folklore, which developed within the boundaries of this theoretical provision, ultimately did not allow not only the emergence of a separate scientific paradigm, but even a paradigmatic initiative.

In the 80s of the last century, the situation began to change fundamentally. At that time, a new generation of folklorists began to include the search for world philology, folklore and philosophical and cultural thought in general in national philological research. In their research, both the theoretical and methodological approach to the text (search for meaning in the text) and the definition of the context (replacement of the sociological context in the class sense with the cultural, all-Turkic and all-Eastern context) are the basis for paradigmatically distinguishing the 80s from the 50s-60s. One of the main new trends in the research of the named researchers was the growing interest in multidisciplinary research. Search for hidden semantics in folklore texts taking into account psychological, sociological, historical, cultural context, experience of linguopoetic analysis of texts, cultural modeling in the context of historical development process of national culture and folklore relations paradigm (examples of prose based on epic folklore), culturological and etymological approaches of the study of national mythological thinking, philological, folklore, culturological, anthropological in the

context of the Turkish ethno-cultural system of Oghuz texts of in-depth research and so on. Such tendencies were also multidisciplinary scientific approaches within the socio-humanitarian sphere<sup>27</sup>.

**The second paragraph of the third chapter, entitled "Functional semantics research"**, shows that the above-mentioned representatives, who came to science in the 80s, continue their mission in a new quality in the introduction of new achievements of world folklore in the 90s. At the same time, researchers such as H.Ismayilov, S.Rzasoy, J.Baydili, K.Aliyev, R.Kamal, R.Gafarli, A.Khalil, E.Abbasov are joining this process. In their research, the interest in the theoretical problems of folklore rose to such a level that even when talking about any detail at the textual level, such a theoretical and methodological approach began to manifest itself as an important context of research. As a result of all these trends, folklore has become one of the main priorities of philological research and a prestigious field of activity.

One of the important trends observed in the folklore of Azerbaijan at the stage of independence was the development of Oghuz studies as a special field of research. In these studies, the reconstruction of the history, culture, ancient mythical and religious views of the Oghuzs, mainly from the texts of the Oghuz script, began to form the main direction of research. Even this direction became so popular that Oghuz studies became a separate scientific direction, combining such fields as history, mythology, folklore, ethnography.

Observations show that the search for functional semantics in modern Azerbaijani folklore mainly covers the following paradigms:

1. Transition to a new theoretical and methodological paradigm in folklore;
2. Functional semantics of behavioral codes in folklore;

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<sup>27</sup>Xavəri, S. Repressiya illərində Azərbaycan folklorşünaslığı funksional struktur sistemi kontekstində // "Repressiya və folklor" mövzusunda elmi konfransın materialları, – Bakı: – 18 dekabr. – 2017. – s. 142-150; Xavəri, S. Folklorun funksional strukturu Azərbaycan nəzəri folklorşünaslığının inkişafı kontekstində / S.Xavəri // – Bakı: Dil və ədəbiyyat. Beynəlxalq elmi-nəzəri jurnal. – 2017. №4 (104), – s. 355-359.

3. Folklore as a model of functional thinking;
4. Paradigm of ethnopoetics;
5. Structural-semiotic modeling and ritual-mythological reconstruction
6. The paradigm of "ethnographic texts and socio-political conditions" in folklore
7. Paradigm of ritual-performance functionality in folklore;
8. The "symbol-function" paradigm in folklore;
9. Paradigm of "myth-culture" in folklore;
10. Myth-epic paradigm in folklore;
11. Paradigm of mathematical mythology;
12. "Folklore - folk art" paradigm.

At present, a new scientific movement has been launched in Azerbaijani folklore to study folklore from the theoretical and methodological point of view, especially the ideas reflected in English-language scientific literature, which have been closed for many years for Azerbaijani folklore.<sup>28</sup>

**In the fourth chapter of the dissertation entitled "Azerbaijani folklore as a functional structural system: accultural-typological context",** the Azerbaijani national culture is taken as a cultural system, the ethno-integrative functionality of acculturation and folklore in the Azerbaijani cultural space is studied and folklore is analyzed in the context of fateful accultural situations.

**The first paragraph of the fourth chapter, entitled "Azerbaijan's national culture as a cultural system",** shows that national culture, as an act of ethnic self-expression and self-awareness is more prominent in the renaissance of ethnic-national progress. In this sense, in recent years, the tendency to cultural research at both the scientific and mass levels, the attempts to understand our national culture on the basis of cultural criteria and principles, especially the assessment of our national culture in the context of the modern

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<sup>28</sup>Xavəri, S. Milli folklorşünaslıqda mətn strukturunun funksional modelləşdirmə təcrübəsi / S.Xavəri // – Bakı Qızlar Universiteti: "Elmi əsərlər" jur., – 2018. №2, – s. 18-22.



planetary culture system should be assessed as a result of cultural and spiritual development.

The culture to which Azerbaijan belongs has undergone such a historical evolutionary dynamics that it has a universal character. Located in a place where different cultures meet, it can act as a component of a single whole in the national cultural context of the cultural system, which includes Azerbaijan.

In the 1940s and 1950s, ideological policy succeeded, albeit in part, in destroying the national system of thought. It was during this period that cosmopolitanism and universalism, in the sense of renouncing nationalism in the cultural spheres that were supposed to express national thought, took on an extremely ugly form.

The 60s and 90s saw the reconstruction of the Azerbaijani national system of thought and its active participation in the self-expression of culture.

The idea of an independent national state, the mood of episodic opposition to the ruling ideology, was formed in those years with the participation of folklore thinking. Folklore, which is the genetic basis of the national thought system, gradually developed a national liberation movement in the 1990s.

At the time of independence, national thinking is still at the heart of the state ideology of the Azerbaijani people and it is developing rapidly. During the period of independence, folklore plays a more organized role in providing the ideological foundations of the state with national foundations, in protecting the national-spiritual "I" in the context of globalization.<sup>29</sup>

**The second paragraph of the fourth chapter, entitled "Acculturation and ethno-integrative functionality of folklore in the**

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<sup>29</sup>Haveri, S. Sosyo-kültürel Yaklaşım Kontekstinde Folklorun İşlevleri // Turan Stratejik Araştırmalar Merkezi, Uluslararası Bilimsel Hakemli Mevsimlik Dergi, – 2019. C.11. № 42, – İlkbahar, – s. 374-380; Khaveri, S. The View in the Context of the National System of Culture to the Problem of Folklore and Statehood // Proceedings of the Second International Scientific Conference / Education and Science in a Changing World: Problems and Prospects for Development. – Dnipro: – March 27-28, – 2020, – Part II, – pp. 279-284.

**cultural space of Azerbaijan"** shows that the Azerbaijani national culture, which has undergone a complex formation and evolution, has interacted with various cultural systems during the historical development process.

In modern culturology, the process of assimilation as a result of continuous contact with a foreign culture is referred to as *acculturation* (education, development in Latin translation).

There are different approaches to the status of intercultural cultures in the acculturation process<sup>30</sup>. This process often occurs between the dominant donor culture and the affected recipient (in medicine, the person receiving blood from the donor) culture, and from the moment it occurs, the recipient culture faces a fundamental dilemma:

1. Preserve their cultural identity;
2. To accept the foreign culture.

One possible solution to this dilemma is to choose one of four combinations:

- Assimilation - the complete loss of cultural identity and the acquisition of a new cultural identity;
- Separation - complete protection of cultural identity and complete denial of foreign culture;
- Marginalization - the loss of traditional cultural identity and the rejection of a new cultural identity;
- Integration - enrichment with a new culture while preserving traditional cultural identity.

The "four-tiered model" of the acculturation process has such an extensive arena of development in culturology that it is difficult to determine who first formulated it. Eric Kramer dominates in their work<sup>31</sup>. We have taken this already standardized and popularized

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<sup>30</sup>Dəmirbəyli, T. Akkulturasıya / T.Dəmirbəyli. – Bakı: N-Printstudio, – 2013. – s.30.

<sup>31</sup>Kramer, E.M. Consciousness and culture // In E.M.Kramer (Ed.) Consciousness and Culture: An Introduction to the Thought of Jean Gebser – Westport. CT: Greenwood, – 1992. – p 3.

division from Drobkhod Anastasia's study on ethnopsychological anthropology "Acculturation in intercultural communication"<sup>32</sup>.

One of the most important factors in these changes at the cultural level was the national policy pursued at the state level in Azerbaijan in those years. Especially in the 70s and 80s, important measures were taken at the state level to preserve the national identity of Azerbaijan, our national culture, moral values and the formation of national ideology in general. It is necessary to emphasize the expansion of research in the field of research of the Azerbaijani language, history, folklore and culture in general and the granting of the status of the state language to the Azerbaijani language.

Another point should be emphasized here. After the second half of the twentieth century, the process of acculturation to Western culture in Azerbaijan did not take place at the same time. Azerbaijani culture has been following Western culture for some time. Let's say that in the 60s and 70s of the last century, when existential human loneliness reached the peak of its development in Azerbaijani culture, literature, music and art, pop art in Western Europe and America challenged serious culture with all its banality and popularity as a reaction to the denial of culture, especially abstract expressionism, it was popularizing itself all over the world. It was the result of such popularity of pop art that the American sociologist Zbigniew Brzezinski commented: "If Rome gave the world a law, England a parliament, a French republic, the modern United States brought a mass culture to the world!"<sup>33</sup>.

The high development trends observed in the 60s and 80s of the last century testify to the fact that in the new accultural situation in relation to Western culture, Azerbaijani culture has chosen the most optimal integration from the four strategic directions mentioned above. What made this possible?

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<sup>32</sup>Дробноход, А. «Аккультурация в межкультурной коммуникации» *Рефераты – Психологическая антропология. Этнопсихология.* [Электронный ресурс] / URL: <https://works.doklad.ru/view/bAjTv1Mb8oM.html>

<sup>33</sup>Кожин, В.В. Россия как уникальная цивилизация и культура. [Электронный ресурс] / – 8 Января, 2018. URL: <https://history.wikireading.ru/267517>

In our opinion, the main factor that ensured the choice of the strategy of integration of Azerbaijani culture in the new accultural situation at that historical stage was the participation of traditional culture, folklore thinking as the main regulatory parameter in these processes. In the national culture, the creative directions based on the memory of folklore rise to the level of the cultural movement in recent years. Thus, at that stage, the synthesis of traditional culture and European culture was the basis of the new qualitative change observed in all spheres of culture<sup>34</sup>.

**The third paragraph of the fourth chapter, entitled "Fateful cultural situations and folklore of national history"** shows that the twentieth century, which began in 1900 AD, strange as it may sound, was a fundamental redefinition of cultural orientations, ideological and aesthetic priorities for Northern Azerbaijan. begins in the middle of the century. The main reality realized by the new historical conditions in the socio-cultural sphere was the fall of the all-Eastern and all-Muslim-based Azerbaijani culture into a new accultural situation. The works of most researchers studying this period of Azerbaijani culture speak of the "East-West" synthesis. In fact, at this stage, the relationship between the Eastern culture in the example of Azerbaijan and the Western culture in the example of Russia is not an equal relationship. This was at the level of donor-recipient cultural relations. And in accordance with the existing principles, the new accultural situation has made the all-Oriental-based Azerbaijani culture a strategic choice. At such a stage, Azerbaijani culture must either choose the path of assimilation characterized by the complete loss of cultural identity and the acquisition of a new cultural identity, or enter the process of marganization by accepting the new culture as a whole, or adopt a new culture as the most optimal and desirable way

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<sup>34</sup>Xavəri, S. Müasir Qərb mədəniyyətində pop-art və onun "folklorlaşması" problemi // "Ədəbiyyat qəzeti". – 2017, 13 may; Xavəri, S. XX əsr Azərbaycan mədəniyyətində akkulturasıya və folklorun etnointegrativ funksionallığı / S.Xavəri // – Bakı: "Arxetip" jur., – 2017. №1, – s. 115-127; Xavəri, S. Mədəniyyətdə pop-art və onun folklorlaşması problemi // Uluslararası Nevrüz Kültür və Medeniyyət Kongresinin tam metn kitabı, – Bakı: – 2020. – s. 132-140.

had to take the path of enrichment and integration. For this stage, there was no question of separation, which is the fourth strategic choice of the accultural situation.

The ethno-differential functionality of Azerbaijani culture, as they say, was very weak, as Azerbaijani culture had just separated from being part of the all-Muslim civilization in the middle of the 19th century, and cultural concentration on the basis of folklore culture was not realized as a systematic process due to the lack of a centralized state. However, despite all this, at that stage, at the expense of the emerging national intellectual elite, Azerbaijan was able to choose the most optimal path of integration. Thus, the complex ethnocultural processes that took place in Azerbaijani culture from the middle of the 19th century to the beginning of the 20th century can be considered as a stage of selection, formation and evolution of the integration strategy in the new accultural situation.

As a result of precise cultural landmarks identified by Mirza Fatali Akhundzadeh, the Azerbaijani national culture was able to separate from the Middle Ages and enter a new era, while maintaining its quality of identity was the result of the process.

In terms of accultural situations, the end of the 19th century and the beginning of the 20th century are both extremely decisive and difficult for Azerbaijan. During this period, due to the formation of bourgeois relations, Azerbaijan gradually entered the network of a new economic system. These new economic relations, the development of the oil industry, the people of Azerbaijan are gradually beginning to form a nation. The national bourgeoisie cultivates the national intellectual elite. From A. Bakikhanov, M.F.Akhundov to Ali bey Huseynzadeh, Jalil Mammadguluzadeh, the developing national elite in one way or another, whether in public literature, literary-satirical, political-ideological, philosophical-ideological aspects, only on national problems. These views, which are often contradictory, ultimately lead to the formation of the national system of thought in Azerbaijan. As we have noted, in the XVII-XVIII centuries, with the active intervention of folklore, the Azerbaijani people (mainly with the dominance of the Turkmen ethnos and the participation of other

ethnic groups) was formed. And the national system of thought, based on national genetic thinking, is being formed and in thinking, the classical standards of thinking are being pushed into the background. But what changes have taken place in the relationship between folklore and classical thought in the nineteenth and early twentieth centuries, and how does this affect the national system of thought? The growing role of Baku (Shirvan culture) in the socio-political and economic life of Azerbaijan in connection with the oil boom since the XIX century leads to the re-emergence of the standards of classical Eastern culture, the suppression of culture based on folklore. In such a situation, folklore thinking is still produced without the material of the national public consciousness. Classical Eastern thinking seeks to regain its dominant position. The result was the Fuyuzat literary school based on the Eastern Islamic Islamic ideological and aesthetic base. If we take into account that European culture comes to Azerbaijan through Russia at such a time, then the danger of the national thinking system being deprived of ethnic specifics becomes clear.

At that time, when the contact with European culture was intensifying, Azerbaijani intellectuals, especially Ali bey Huseynzadeh, acted as a qualified culturologist. What strategic position should the national culture choose in European culture so that this intercultural contact does not ultimately result in assimilation? <sup>35</sup>.

**In the fifth chapter of the dissertation "Functional structural codes of different text types of folklore"** functional structural semantics of epic text code is based on myths, legends, epics, anecdotes of Molla Nasreddin, functional structural semantics of lyrical text code is based on bayats, ashig poetry, functional of "drama / ritual" code semantics are explored based on games.

**The first paragraph of the fifth chapter, entitled "Functional structural semantics of the epic text code"**, when talking about the

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<sup>35</sup> Xavəri, S. XX əsrin 60-80-ci illərində Azərbaycan mədəniyyətində yeni akkultural situasiya və folklor (1-ci məqalə) // "Ədəbiyyat qəzeti". – 2016, 17 dekabr; Xavəri, S. XX əsrin 60-80-ci illərində Azərbaycan mədəniyyətində yeni akkultural situasiya və folklor (2-ci məqalə) // "Ədəbiyyat qəzeti". – 2017, 8 aprel.

function of myth in creating and regulating the world, shows that the essence of all myth texts is creation. The essence of creation is the word. The functional essence of the myth is the concept of creation.

Here it is necessary to distinguish two aspects of the concept of "creation":

The first is the function of creation living in the context of the text of the myth;

The second is the function of creation, which the myth performs as a text.

Legends, like myths, speak of the creation of different elements of the world.

The functional structure of legends is unequivocally related to the concept of creation. This function comes from the myth and manifests itself in legends in a more "naked" form. It should be noted that the idea of mythical creation, in fact, exists in one way or another in all genres of folklore. However, the idea of creation, which is their main function in legends, may be in the background in other genres.

In this sense, the poetic structure of the saga, as well as the functional structure is a complex phenomenon. This is a matter that changes historically and from text to text.

The fact that the saga is a means of ethnosocial harmony is, in fact, its relevant function for all time. This can be observed throughout the history of the Azerbaijani storytelling tradition.

Thus, the following can be said about the functional structure of the sagas:

1. The functional structure of epics is a phenomenon that changes over time. Epics, which currently perform an artistic and aesthetic function have been the bearers of different functions in their live performances.

2. Heroic epics, first of all, expressed the heroic spirit of the people and played the role of a self-organizing model of the ethnos. "Oguzname" as an ethnic memory ensured the organization of the Oghuz people as a single ethnic, political and social system for thousands of years. The Oghuzs built and ruled large states on the basis

of the sacred information of the Oguzname 24, as well as organized themselves as a social system on the basis of this information.

3. Epics of love, as an expression of the emotions of the ethnos, created harmony in the spiritual relations within the society.

The analysis of the functional structure of anecdotes, the explanation of their functionality from the communicative aspect requires, first of all, a typological definition of folk laughter. Let's start with the fact that laughter is an emotional reaction to a certain life situation and manifestation of life. And this laughter, whether it belongs to folk culture or not, is collective in nature.

From the socio-anthropological point of view, we would like to pay special attention to the culture of folk laughter, including the anecdotes of Molla Nasreddin. Molla Nasreddin, in all its external parameters, belongs to the Muslim culture, but also carries universal anthropological features. Therefore, we believe that it is necessary to distinguish two levels in relation to the image of Mullah Nasreddin:

1. External ethno-cultural level;
2. Internal universal anthropological level.

We would like to note that the internal universal anthropological features of the heroes of the anecdote, including Molla Nasreddin, are directly conditioned by the specifics of the culture of folk laughter, which includes it. Therefore, it is necessary to pay special attention to the culture of folk laughter. In order to determine the quality, specificity and essence of the culture of folk laughter, try to answer the question: what is the functional quality of the culture of folk laughter within the cultural system?

In accordance with the above, it is possible to observe the universal anthropological essence of the image of Molla Nasreddin. In these anecdotes, the canons and standards related to different concepts, whether in time, space, or time and space are constantly being destroyed.

As mentioned above, laughter is always based on the destruction of existing standards and the establishment of new standards. Here, color is one of the hallmarks of space in the largest paradigm. If one



of the parties to the anecdote violates spatial standards, then Molla Nasreddin also destroys time standards.<sup>36</sup>

**The second paragraph of the fifth chapter, entitled "Functional structural semantics of the lyrical text code"** shows that Azerbaijani folklore is rich in lyrical examples. These genres serve beauty with all the features of content and form. *That is, bringing beauty to the world, tuning social relations to the divine-elemental harmony of the world with artistic and aesthetic patterns is the basis of the functional essence of the Azerbaijani lyrical thought code.* Of course, each genre of the lyrical genre has its own function in the creation of this beauty.

Bayatis are an inexhaustible genre of poetic philosophy and mystery. Prof. In his work "Bayati Poetics" A. Hajili delved into the structural depths of the genre, analyzed it in the contexts of "Structure", "Semantics" and "Pragmatics", tried to reveal the secrets of this "functional miracle". He writes: *"Bayatis, one of the oldest genres of Azerbaijani folklore, amaze the modern reader with the strange combination of simplicity and complexity, overt and covert, primitive and modern. However, the feelings arising from this astonishment and the instantaneous understanding of the wisdom of the bayatis are*

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<sup>36</sup> Xavəri, S. Molla Nəsrəddin lətifələri xalq gülüş mədəniyyətinin funksional strukturu kontekstində / S.Xavəri // – Bakı: Filologiya məsələləri, – 2018. №7, – s. 214-227; Xavəri, S. Miflərdə dünyanı yaratma və nizamlama funksiyası / S.Xavəri // – Bakı: Azərbaycan şifahi xalq ədəbiyyatına dair tədqiqlər. – 2018. K.1(52), – s. 60-66; Xavəri, S. Əfsanələrin funksional semantikasında yaradılış arxetipi / S.Xavəri // – Bakı: "Dil və Ədəbiyyat" Beynəlxalq elmi-nəzəri jurnal, – 2018. №2(106), – s. 186-189; Xavəri, S. Dastanlarda sosial harmoniya funksiyası / S.Xavəri // – Bakı: Filologiya məsələləri, – 2018. №9, – s. 178-185; Khaveri, S. The Universal Anthropological Structure of the Popular Culture of Laughter (Based on the Jokes of Molla Nasreddin) // Journal of Critical Reviews, – 2020. Vol 7. Issue 7, – pp. 739-743; Haveri, S. Milli Devletçilik İdeolojisinin Hazırlanmasında "Koroğlu" Eposunun Kahramanlık Motiflerinin Funksiyonel Olanakları // VI Uluslararası Koroğlu Sempozyumu. "Koroğlu ve Türk Dünyası Destan Kahramanları", Bildiri Özetleri Kitabı, Abant İzzet Baysal Üniversitesi, – Bolu: – 10-12 Ekim, – 2016, – s. 92-93; Haveri, S. Efsanelerin Funksiyonel Semantisinde Yaradılış Arketipi // BENGİ, Dünya Yörük Türkmen Araştırmaları Dergisi, – 2020. №1, – s. 63-73.

*the most subtle feelings. Bayati's interpretation, in fact, means the understanding of our culture and language, our identity*"<sup>37</sup>.

It is clear from the writings of this expert, distinguished by his respectable theoretical views in Azerbaijani folklore study, that according to the functional semantics of bayati:

- forms a combination of simple and complex realities;
- in this genre, the essence and the form of reality are synchronously united, and the bayat can unite history with the present in a single diachronic model.

Based on this, A. Hajili characterizes his bayat as a model of national-cultural identity from the functional point of view.

It should be noted that the bayati is confirmed by old archetypes as a social-communicative model. In the cosmological age, the bayati served as a model of communication between Man and his God.

When we look at the examples of Azerbaijani lyrical folklore in general, we see that the main artistic and aesthetic category that unites them is beauty. The glorification of beauty, the call for people to beautify the world, are the basic functional semantics of these examples. It is no coincidence that in folklore there is an aesthetic category called "*beautification*". One of the genres in the poetry of El-Ashug, where the category of beauty is embodied in all its poetic charm, is *qoshmas*. This is due to the functional-poetic nature of the *qoshmas* Qoshma:

- Lyrical self-expression is one of the genres with functional frequency;
- Covers both written and oral codes of Azerbaijani artistic thought in terms of poetic functionality;
- One of the most dynamic forms of syllable weight;
- Reflects all the colors of the phonomelodic structure of our native language;
- Has a rich formal structure.

When we look at the work of ashugs, which are represented by rich examples, we come to the conclusion that attachment is one of

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<sup>37</sup>Hacılı, A. Bayatı poetikası / A.Hacılı, – Bakı: Elm, – 2000. – s. 3.

the most functional forms of social-communicative communication.

Each genre of ashug poetry has individual functional features. In this respect, the genre attracts attention. *Garayli* is also a genre with a high functional frequency as a couplet, and is a dynamic, moving, playful poem with a poetic structure.<sup>38</sup>

**The third paragraph of the fifth chapter, entitled "Functional structural semantics of the code" drama / ritual "in folklore"** shows that ritual has a special place in the study of any national culture. Ritual / ceremony is, in fact, a model that reflects the structure of society. By studying it, it is possible to study the structure of society, the meaningful signs of culture and the combinations between them. In folklore, ritual / ceremony has a social function. Regardless of the type, type, genre of ceremonies, they restore harmony in society, eliminating where there are structural disorders (social conflicts, diseases, individual-mental disorders, weddings, mourning, etc.).

Against the background of all this, a very interesting picture emerges when looking at the functional structure of *folk games*. Thus, if the stillness model of the structure of folk games allows to characterize it in one way, the action model of games opens up a completely different picture before us. It turns out that the study of games in terms of functional structure allows to reveal the very deep layers of its poetics and to activate folklore as one of the energy systems of national thought in the example of games.

Our research allowed us to draw the following conclusions about the functional structure of folk games:

Folk games contextually cover two aspects:

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<sup>38</sup>Xavəri, S. Bayatılarda dünya modeli // "Ortaq türk keçmişindən ortaq türk gələcəyinə" II Uluslararası Folklor Konfransının materialları, – Bakı: – 17-21 mart, – 2004, – s. 346-348; Xavəri, S. Aşıq şeirinin funksional xüsusiyyətləri / S.Xavəri // – AMEA Naxçıvan Bölməsi, İncəsənət, Dil və Ədəbiyyat İnstitutu: "Axtarışlar" jür., – 2018. №2(28), – s. 9-17; Хавери, С. Функциональный анализ жанра баяты // Киевский Национальный Университет имени Тараса Шевченко, – Киев, Научное издание «Язык и культура», – 2018. Вып. 21, – Т.1. (190), – с.196-206.

1. Natural context;
2. Cultural context.<sup>39</sup>

**The fourth paragraph of the fifth chapter, entitled "Functional structural semantics of the code of ethno-political self-organization in folklore"** shows that the functional structural semantics of the code of ethno-political self-organization in folklore is directly related to the problem of "folklore and statehood".

In the context of the national culture of Azerbaijan, the transformation of folklore and statehood into the subject of scientific analysis is of special importance from two aspects:

The first aspect is related to the need for Azerbaijan as a society to create an optimal and promising ideological system in the modern complex socio-cultural, political and geopolitical conditions.

The second aspect is related to the fact that the restoration of Azerbaijan's independence coincides with the acceleration of globalization. At present, the protection of the national identity of each nation, the prevention of the suppression of national and moral values by outsiders is considered one of the main tasks.<sup>40</sup>

The "**Conclusion**" part of the dissertation summarizes the research and presents the results in the form of theoretical theses:

1. The "folk" that forms the first side of the phenomenon of folklore are the models of socialization manifested in the most varied

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<sup>39</sup>Xavəri, S. Xalq oyunlarının funksional strukturu // "İslam coğrafiyasında və Azərbaycanca xalq oyunları və meydan tamaşaları" mövzusunda beynəlxalq elmi konfransın materialları, – Bakı: – 15 iyul, – 2016, – s. 258-266; Xavəri, S. Kontekst və tekst müstəvisində oyunlar / S.Xavəri // – Naxçıvan Universiteti.; Elmi əsərlər, – 2018. №2(9), – s. 117-125; Xavəri, S. Mədəniyyətdə ritualın funksional semantikasi // OECD Studes Conference On Culture & Humanities. Turkey, Full Text Book, İksad Publications, – Ankara: – 19-21 march, – 2020, – s. 98-103.

<sup>40</sup>Xavəri, S. Milli mədəniyyət kontekstində folklor və dövlətçilik / S.Xavəri // Folklor və dövlətçilik düşüncəsi. – Bakı: Elm və təhsil, – 2016. K.1, – s. 123-151; Xavəri, S. Milli və etnik mədəniyyət münasibətləri müstəvisində folklor və siyasi idarəçilik / S.Xavəri // – Bakı: "Filologiya məsələləri" jur., – 2018. №8, – s. 215-225; Xavəri, S. Milli kimliyin formalaşmasında folklor resurslarının funksional semantikasi // AMEA Folklor İnstitutu "Folklor milli kimlik kontekstində" mövzusunda Beynəlxalq elmi konfransın materialları, – Bakı: – 30 iyun, – 2018, – s. 212-217.

combinations of quantity and quality from the moment of man's transition from nature to society. is a system of all artifacts. "Folk" is the social subject of "lore", "lore" is everything material and spiritual created by "folk". "Folk" has a stable social structure, at the same time this structure is functional, and "lore" has a stable cultural structure and at the same time its structure is functional. The unity of opposites between stability and functionality in both systems is a basic condition for the existence of the system. Functionality creates a single metasystem from these two different systems. The generator of functionality in both systems is communication;

2. Folklore should be studied not as a cultural heritage of past generations, but as a living communicative process;

3. Communicative folklore should be studied in the context of a synchronous cultural system;

4. Communicative folklore should be studied in the process of historical development of the cultural system, which includes diachronically;

5. The main generator of functionality in the cultural system is social dynamics;

6. Communication based on the transmission of oral experience is carried out through a standing tradition. The main reason for this is that, unlike written and electronic communication, in the stage of verbal communication there is a collective memory in the function of an alternative storage, carrier and transmitter of information.

7. In folk culture, which derives the functionality of its structure entirely from social communication and is realized as an expression of collective anthropological and emotional interests, both semantic and formal levels are mainly conditioned in terms of structure.

8. As a cultural system, folklore has some main functions (1. Protective; 2. Cognitive (creative); 3. Communicative; 4. Significant; 5. Normative; 6. Relaxation; 7. Informative; 8. Aesthetic).

9. Folklore as a cultural system includes most of the functions that are generally considered universal for culture.

10. Although the functions performed by folklore in the socio-cultural environment are different, they are interrelated and complex.

11. The functions of folklore are directly conditioned by its functional structure.

12. Communication and lively procedure are the basis of the functional structure that determines the specificity of the functions of folklore.

13. The multifaceted functions of folklore include not only philological, but also sociological, cultural, psychological, anthropological, etc. makes it necessary to conduct a multidisciplinary study that reflects the directions.

14. On the basis of folklore, the national culture of Azerbaijan is a whole social system.

15. At various stages of history, especially in the case of an accultural situation, folklore has carried out the mission of ethno-integrative functionality in the national cultural system of Azerbaijan.

**The main results and innovations of the dissertation are reflected in the following articles of the author:**

1. Xalq oyunlarının funksional strukturu // “İslam coğrafiyasında və Azərbaycanda xalq oyunları və meydan tamaşaları” mövzusunda beynəlxalq elmi konfransın materialları, – Bakı: – 15 iyul, – 2016, – s. 258-266.

2. Milli mədəniyyət kontekstində folklor və dövlətçilik / S.Xavəri // Folklor və dövlətçilik düşüncəsi. – Bakı: Elm və təhsil, – 2016. K.1, – s. 123-151.

3. XX əsrin 60-80-ci illərində Azərbaycan mədəniyyətində yeni akkultural situasiya və folklor (1-ci məqalə) // “Ədəbiyyat qəzeti”. – 2016, 17 dekabr.

4. XX əsrin 60-80-ci illərində Azərbaycan mədəniyyətində yeni akkultural situasiya və folklor (2-ci məqalə) // “Ədəbiyyat qəzeti”. – 2017, 8 aprel.

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The defense will be held on 02 December 2021 at 10<sup>00</sup> at the meeting of the Dissertation council ED 1.27 of Supreme Attestation Commission under the President of the Republic of Azerbaijan operating at the Institute of Folklore of Azerbaijan National Academy of Sciences

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Electronic versions of the dissertation and its abstract are available on the official website of the Supreme Attestation Commission under the President of the Republic of Azerbaijan (aak.gov.az) and on the official website of the Institute of Folklore of Azerbaijan National Academy of Sciences.

Abstract was sent to the required addresses on 28 October 2021

Signed for print: 22.10.2021

Paper format: 60x84<sup>1/16</sup>

Volume: 79223

Number of hard copies: 20