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ABSTRACT

of the dissertation for the degree of Doctor of Science

POETICS OF AZERBAIJANI FAIRY TALES

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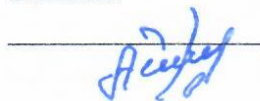
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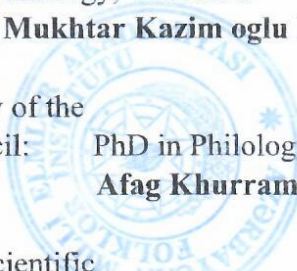
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GENERAL CHARACTERISTICS OF THE DISSERTATION

Topicality and degree of using of the theme. Azerbaijani tales form an important part of Azerbaijani oral folk art. Fairy tales containing the dream world of the people living for centuries are ancient for the history of creation and according to the information in its content are very rich mythological and culturological resource. These examples have delivered the moral values created by the people for centuries to nowadays. Many traditional cultural patterns, the moral value concepts and cultural institutions were preserved in folk tales. The humanistic, human ideas carried by fairy tales, reflecting the character of the people who created and lived it, presented it to the world as a cultural phenomenon. In this sense, the tale is also an indicator of the cultural existence of the people, an optimistic expression of harmony between cognition and fantasy, a source of humanistic resources.

In general, the conflict between chaos-space is on the base of the fairy tale and the narrator's consciousness restores harmony with the victory of the hero standing at the pole of space. The chaotic and dual beginning is finally completed in the harmonic world model expressed in the "triple" model. Good feelings are strengthened in the listener who goes through the fairy tale situation and the belief that good will always win is strengthened. Because the rich historical experience of the people has been collected and confirmed here. Storytelling, the rhythm and semantics of fairy tales complement the rational understanding of the world in an optimistic way. Therefore, the study of the tale allows us to clarify the peculiarities of folk activity and folk philosophy. The presented study helps us to investigate the little-learned aspects of the tale. Here taking into account the specifics of reflection the reality of the fairy tale is involved in the research.

Among rich folklore examples being the object of research of Azerbaijan folklore studies the study of folk tales has a special

place. Paying attention to the fairy tales that are epic genres with wide opportunities for artistic expression in the ethno-cultural system the relevance of their study can also be clarified.

Being a historical and poetic expression of national self-expression and self-awareness folklore examples, as well as folk tales are a specific expression of cultural values belonging to the people. In this sense, fairy-tale activity has specific dimensions and system parameters. The study of them brings us back to our initial moral values. The study of these values is of theoretical-practical importance in order to clarify the historical and semantic picture of our national-spiritual existence. Formed since ancient times these epic examples of Azerbaijani folklore are rich source of information for studying traditions, beliefs, mythological views. Azerbaijani fairy tales have been published several times, a number of valuable works have been devoted to their investigation. As a result of them today there is a scientific-theoretical and practical base in this area. However, taken as a whole, the specific features, plot composition, system of images, structural features, regional features of Azerbaijani fairy tales within the genre have not been investigated systematically. Therefore, at a time when scientific research is developing at a high level, in the conditions of direct contact of national folklore science with world folklore science, in the field of poetics of Azerbaijani fairy tales as well there is a need to carry out the research, to systematize the done work in the direction of scientific-theoretical considerations. In this sense, the study of the poetic features of Azerbaijani fairy tales as a text phenomenon is waiting to be solved by Azerbaijani folklore-study as a matter of necessity. And this scientific problem determines the topicality of the theme.

In the field of research of Azerbaijani fairy tales one can meet the investigations by Y.V.Chamanzaminli, M.H.Tahmasib, N.Seyidov, R.Khalilov, F.Gozalov, R.Gafarli, A.Asgar,

Sh.Albaliyev, I.Rustamzade, V.Isgandarova and others.¹ The valuable ideas about these or other issues related to the poetics of Azerbaijani fairy tales are expressed in those works.

The works by some researches such as M.Jafarli, Kh.Bashirova, A.Hajili, R.Aliyev, M.Imanov, T.Orujov, K.Aliyev, R.Kamal, J.Baydili,² etc. also help to make comparisons and to study the poetic features of Azerbaijani fairy tales.

¹ Çəmənzəminli, Y.V. Azərbaycan nağıllarının əhvali-ruhiyyəsi / Y.V.Çəmənzəminli. Əsərləri. – Bakı: Avrasiya Press, – c. 3. – 2005. – s. 277-279; Təhmasib, M.H. Əfsanəvi quşlar // Vətən uğrunda, – 1945. №5, – s. 93-101; Təhmasib, M.H. Azərbaycan xalq ədəbiyyatında div surəti // Vətən uğrunda, – 1946. №1, – s. 79-92.; Seyidov, N. Azərbaycan nağılları haqqında // – Bakı: Azərbaycan şifahi xalq ədəbiyyatına dair tədqiqlər, – 1961. – I kitab, – s. 52-117; Seyidov, N. Azərbaycan nağıllarının bədii xüsusiyyətlərinə dair qeydlər // – Bakı: Azərbaycan şifahi xalq ədəbiyyatına dair tədqiqlər, – 1966. – II kitab, – s. 30-51; Халилов, Р. Образы героев Азербайджанских и арабских волшебных сказок: / Дис... канд. фил. наук) / – Баку, 1988. – 153 с.; Гезалов, Ф. Структура азербайджанских волшебных сказок: / автореферат диссертации на соискание ученой степени кандидата филологических наук) / – Ташкент, 1990. – 23 с.; Qafarlı, R. Mif və nağıl (epik ənənədə janrlararası əlaqə) / R.Qafarlı. – Bakı: ADTU nəşriyyatı, – 1999. – 448 s.; Əsgərov, Ə. Azərbaycan sehrlı nağıllarında qəhrəman (səciyyəsi və mənşəyi): / Filologiya elmləri namizədi dissertasiyası) / – Bakı, – 1992. – 164 s.; Albaliyev, Ş. Azərbaycan məişət nağıllarında şah obrazı /Ş.Albaliyev. Bakı: Elm, 1981. – 124; Rüstəmzadə, İ. Azərbaycan nağıllarının süjet göstəricisi / İ.Rüstəmzadə. – Bakı: Elm və təhsil, – 2013. – 368 s.; İsgəndərova, V. Ənənəvi nağıl formulları (Azərbaycan və Türkiyə nağılları əsasında) / V.İsgəndərova. – Bakı: Elm və təhsil, – 2014. – 202 s.

² Cəfərli, M. Azərbaycan məhəbbət dastanlarının poetikası / M.Cəfərli. – Bakı: Elm, –2000. – 265 s.; Bəşirova, X. “Koroğlu” dastanı: tarixi-mifoloji gerçəklik və poetika / X.Bəşirova. – Bakı: Elm, – 2000. – 126 s.; Hacı, A. Bayatı poetikası / A.Hacı. – Bakı: Elm, – 2000. – 162 s.; Əliyev, R. Mif və folklor: genezisi və poetikası / R.Əliyev. Bakı: Elm, – 2005. – 224 s.; Kazımoğlu, M. Xalq gülüşünün poetikası / M.Kazımoğlu. – Bakı: Elm, – 2006. – 268 s.; Orucov, T. Qaravəlli janrının poetikası / T.Orucov. – Bakı: Nurlan, – 2009, – 200 s.; Əliyev, K. Eposun poetikası: “Dədə Qorqud” və “Koroğlu” / K.Əliyev. – Bakı: Elm və təhsil, – 2011. – 164 s.; Kamal, R. “Kitabi-Dədə Qorqud”: arxaik ritual semantikasi / R.Kamal. – Bakı: Elm, – 1999. – 72 s.; Bəydili, C. (Məmmədov). Türk mifoloji sözlüyü / C.Bəydili (Məmmədov). – Bakı: Elm, – 2013. – 418 s.;

It should be noted that in the dissertation the investigations by some researches such as V.Y.Propp, V.P.Anikin, E.M.Meletinsky, N.V.Novikov, S.G.Lazutin, N.Roshiyanu, Y.D.Tursunov, G.A.Jalalov³ have also looked through in details.

Object and subject of the research. The main *object* of the research is Azerbaijani fairy tales. It includes different types of Azerbaijani fairy tales, the whole text fund. At the same time, during the analysis of different problems it was addressed to heroic and love eposes, as well as other folklore genres. As it is known, oral folk art, including fairy-tale activity is not an isolated creative process from the point of view of contact. That is why, the tales of other peoples are used as auxiliary material during the research.

The *subject* of the research are the following main issues:

First, the investigation of Azerbaijani fairy tales from the point of view of the thematic structure and identification of characteristic images for the fairy tale genre;

Secondly, modeling the structure of the fairy tale text and the study of the semantics of the main structural elements of the text;

Thirdly, the investigation of the functional characteristics of fairy tale poetics in the context of the narrative tradition;

³ Пропп, В.Я. Морфология сказки / В.Я.Пропп. – Москва: Наука, – 1969. – 168 с.; Пропп, В.Я. Исторические корни волшебной сказки / В.Я.Пропп. – Ленинград: Изд-во Ленинградского Ун-та, – 1986. – 365 с.; Аникин, В.П. Русская народная сказка /В.П.Аникин. – Москва: Просвещение, – 1977. – 208 с.; Мелетинский, Е.М. Герой волшебной сказки / Е.М.Мелетинский. – Москва: Изд-во Восточной литературы, – 1958. – 264 с.; Новиков, Н.В. Образы восточнославянской волшебной сказки /Н.В.Новиков. – Москва: Наука, – 1974. – 264 с.; Лазутин, С.Г. Поэтика русского фольклора / С.Г.Лазутин. – Москва: Высшая школа, – 1981. – 223 с.; Рошияну, Н. Традиционные формулы сказки / Н.Рошияну. – Москва: Наука, – 1974. – 215 с.; Турсунов, Е.Д. Генезис казахской бытовой сказки / Е.Д.Турсунов. – Алма-Ата: Наука, – 1973. – 216 с.; Джалалов, Г.А. Узбекский народный сказочный эпос / Г.А.Джалалов. – Ташкент: Фан., 1980. – 271 с. вэ б.

Fourth, the investigation of the poetic features of the fairy tale text in an intergenre context.

The aim and objectives of the research. The main goal of the dissertation is to study the poetics of Azerbaijani fairy tales. In this regard the following tasks are expected to be fulfilled:

- To determine the thematic structure and system of images of Azerbaijani tales;

- to investigate the system of images of fairy tales about the animal world and the confrontation (wild-non-wild, strong-weak) in such tales;

- to analyze the leading motive and plot in magic tales, the system of images, the role of the hero, auxiliary forces and opposing forces;

- to analyze the daily-life tales with a serious plot and comic content comparatively, to clarify the function of a false hero in daily-life tales;

- to clarify the function of miraculous episode and magical actions, transformation and disguise in fairy tale composition;

- to reveal the importance of investigating the characteristic features of time and space in the plot in the system of fairy tale poetics;

- to reveal the regional specificity of the tale related to the creative process, the tradition of storytelling;

- to clarify the function of interaction and influence, similar compositional components in the formation of fairy tales and epodes;

Research methods. In the dissertation the possibilities of descriptive, historical-comparative and structural methods are used, in order to investigate the theme at the necessary level the theoretical ideas of Azerbaijani and world scientists in this field are studied. The theoretical-methodological basis of the research includes two main sources:

1. Theoretical-methodological experience formed in the field of research of fairy tales in Azerbaijani folklore-study;

2. Current international scientific experience in the field of fairy tale research;

There are many studies about fairy tales in the world. These studies have always had a positive effect on the development of Azerbaijani storytelling. However, it must be noted that the richest and most perfect experience in the field of research of Azerbaijani fairy tales was formed in Azerbaijan folklore-study. Since the end of the 19th century fairy tales have always been in the attention of our folklorists and researches about them have been carried out. During the research we tried to use both theoretical and methodological practices in accordance with the goals and objectives of the dissertation.

The main provisions for defense:

1. Fairy tale, being one of the typical genres of folk activity, epic self-expression and understanding of the world in the framework of old thinking, first of all, presents semantic structure of the attitude of consciousness to reality based on folklore regularities.

2. Fairy tales have a certain thematic structure. According to this structure in the classification the fairy tales the distinguished as the followings: fairy tales about animals, magic fairy tales and daily-life fairy tales. In fairy tales about the animal world the events happen mainly in a natural, simple way, but sometimes optimistic, and sometimes, on the contrary, it ends, in magic fairy tales, the events always end with a miracle and a victory of good over evil. Daily-life tales, which are closer to the real truth, to social and domestic problems, are divided into tales with serious orientation and plot based on laughter in terms of content.

3. A fairy tale is a text event with a complex composition. The structural elements of the fairy tale composition consist of mainly plot, motive, episode, magic actions, time-spatial system, semantics of magic numbers and so on. The traditional reserve treasury of the fairy tale is used in the formulation of the plot. These traditional means perform a certain compositional function in

fairy tales. Traditional means are used widely moving from one fairy tale to another one, from one plot to other.

4. The creative process of the fairy-tale genre (the ability of professional storytellers to improvise) leads to the creation of unique features of this genre in each region. Formation of a specific telling tradition in the regions where fairy tales are widespread as a genre give opportunity to distinguish telling traditions such as Shirvan, Nakhchivan, Karabakh, South Azerbaijan and so on.

5. The epos genre is much closer to the fairy tale among the epic genres. This closeness is more noticeable at the level of motive and plot, image system, as well as storytelling traditions. At the level of text-narrator relations there are also fairy tales and epos connections. It also necessitates the existence of interaction and influence among genres, similar and different poetic features.

The scientific novelty of the research. A number of scientific innovations have been obtained on the problem investigated in the research. We consider to group them as followings:

1. The thematic structure and system of images of Azerbaijani tales are defined.

2. In the tales about the animal world it is determined that animals and birds are the main participants, each of these characters has an individual character, wild-non-wild, strong-weak confrontation is based on the plot.

3. It is revealed that the forces representing good and evil in different types of plot of magic fairy tales are reflected in traditional images, they function in their own permanent character, unusual motives, images and actions stand at the core of the plot.

4. Similar and distinctive features of daily-life tales with other tales are investigated, their serious orientation for their content and plot is divided into two parts by building on laughter.

5. In daily-life tales the function of a false hero is determined.

6. In a large part of daily-life tales it is determined that the clever-stupid, cunning-insolent confrontation is based on the plot.

7. The function of miraculous episodes and magical actions in a fairy-tale composition is clarified.

8. In the fairy-tale structure the place and function of transformation and change of clothing are revealed.

9. Along with the implementation of artistic structural functions the traditional formulas, one of the constituent elements of fairy-tale poetics, have a meaning as a carrier of information about time and space.

10. The sacral meaning shades of the numbers three, seven, forty in the tale are clarified.

11. The speaking traditions of the regions where fairy tales are relatively widespread are differentiated.

12. It is determined that the tale is closely connected with the epic, that it develops and is formed as a result of interaction and influence.

Theoretical and practical significance of the research. The theoretical and practical significance of the research is manifested in the inclusion of the fairy tale genre in the research in a broad context and the determination of the principles that reflect new views in the study of fairy tales. The scientific-theoretical and practical results of the dissertation can be useful for researchers and specialists dealing with various problems of folklore studies.

From the scientific results of the research can be used in the creation of fairy tales in the folklore textbooks in the philology faculties, in the preparation of sections related to the fairy tale genre, in conducting special courses on the fairy tale genre in the philology faculties, in the preparation of graduation works, master's and doctor of philosophy dissertations.

Approbation and implementation of the research. The content of the research, the main results and innovations achieved in the work are reflected in the author's articles published in the Republic of Azerbaijan and abroad in accordance with the

requirements of the President of the Republic of Azerbaijan and the Higher Attestation Commission.

Name of the organization in which the research work is performed. The dissertation work was carried out at the department of Classical folklore of the Institute of Folklore of Azerbaijan National Academy of Sciences. The theme of the dissertation was confirmed at the meeting of the Scientific Council of the Institute of Folklore ANAS on the 16th of October in 1998 (Protocol № 7) and the Scientific Research Coordination Council of the Republic of Azerbaijan on February 17, 2006 (Protocol № 1).

Structure of the research. The dissertation work consists of Introduction (12078 signs), Part I (200309 signs), Part II (83854 signs), Part III (94685 signs), Part IV (77188 signs), Conclusion (11536 signs), the literature list and the total volume is 479650 signs.

THE MAIN CONTENT OF THE DISSERTATION

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

The first part of the dissertation is called **“The thematic structure of fairy tales and the system of images”**. This chapter consists of four chapters.

In the first chapter called **“A review of a fairy tale in the context of epic genres”**⁴ of the first part it is shown that researchers who want to distinguish a fairy tale from other epic genres tried to determine the main feature of the genre. A number of ideas and considerations have been put forward in this regard. The outstanding folklorist V.Y.Propp estimates the main sign of the

⁴ Əliyev, O. Folklor janrları içərisində nağılların yeri // – Bakı: Filologiya məsələləri, – 2013. №1, – s. 304-310

fairy tale as following: *“This sign is that neither the speaker nor the listener believes in the reality of what is being said. At first glance, it seems to a person that this sign is not important, as it does not determine the character of the tale by itself. It even seems to a person that this is not a sign of a fairy tale, it depends on whether the listener believes to it or not. But all is not so. Dream, fiction form the foundation of the fairy tale and this feature covers the poetics of the fairy tale mainly”*.⁵

Azerbaijani folklorists have also commented on this issue. According to Y.V.Chamanzaminli’s thought the people who do not know time and space like fairy tales and legends should be approached to the literary examples with caution, because there is a lot of free attitude to historical events and personalities in these genres.⁶

M.H.Tahmasib spoke about it in details. He explains the different aspects of the fairy tale with the epic so: *“... We think, the most significant difference separating the epos with the tale from each other is that the epos is spoken as the historical truth and the tale is spoken as the original “fiction”, “lie”, “installation”*.⁷

In the dissertation work the different attitudes are also addressed in order to clarify the controversial aspects on this issue. N.V.Novikov based on collection material and speaker’s ideas explains the issue from a different position: *“There is no doubt that in the 19th and beginning of the 20th centuries the attitude of the Eastern Slavs to the fairy tale is contradictory – whether they believe in a fairy tale or not. No doubt, from time to time the belief*

⁵ Пропп, В.Я. Фольклор и действительность / В.Я.Пропп. – Москва: Наука, –1976. – с. 47

⁶ Çəmənzəminli, Y.V. Əsərləri: (məqalə, oçerk və xətirələr) [3 cilddə] / Y.V.Çəmənzəminli. – Bakı: Elm, – c. 3. – 1977. – s. 49

⁷ Təhmasib, M.H. Azərbaycan xalq dastanları (orta əsrlər) / M.H.Təhmasib. – Bakı: Elm, – 1972. – s. 60

in fairy tales and fairy tale heroes is felt more and this belief takes a wider scale as we go into the past”.⁸

M. Kazımoğlu also considered it important to express his opinion on this matter, that is, whether the tale is told as a lie or not. M. Kazımoğlu thinks that it is necessary to be sensitive to the determination of the common boundary between truth and lies in fairy tales: *“We think that “pishrovs” cannot be considered a sign of fabrication, i.e. telling the tale as a whole as a fiction. It seems to us that the border of the lie ends with “pishrov” and “garavelli” and the narrator begins to tell the main part of the story as a truth, not a lie”*.⁹

In order to investigate this issue in details it is necessary to study the poetic features of each genre. However, it is possible to reveal the similar and distinctive features of different genres of folklore in this way, to determine their genre boundary and clarify the characteristic features. In the text-telling relations the tale and epos differ from other examples according to a number of characteristics. Telling a fairy tale and epos requires special talent, skill and professionalism. Undoubtedly, epic activity is a particularly specific area. In general, different genres of folklore are distinguished from each other in this respect.

Referring to what has been said, it is concluded that the comprehensive study of fairy tales is possible only after a systematic study of their various plot sections separately.

In the second chapter called **“Genre poetics of fairy tales about animals”** of the the first part it is noted that in these tales the animal world is expressed as a form of reflection of human thoughts, feelings and vital views. Animals that think like human, act and speak as a man carry poetic preconditions.

⁸ Новиков, Н.В. Образы восточнославянской волшебной сказки / Н.В.Новиков. – Москва: Наука, – 1974. – с. 22

⁹ Kazımoğlu, M. Folklorda obrazın ikiləşməsi / M.Kazımoğlu. – Bakı: Elm, – 2011. – s. 114-115

Tales about animals are one of the most ancient genres of folklore. One can meet the plots about the origin of animals and birds, the relationship among animals and people, totem animals in it.

V. Y. Propp, one of the researchers of fairy tales, disagrees with the opinion that animal images always refer to people, he shows that, unlike the fable, allegorism is completely alien to fairy tales.¹⁰ The researcher shows that it is not correct to estimate the images of animals in fairy tales as images representing human beings.

Coordinating the tales about animals with ancient mythological thoughts N.Seyidov, who examines the reasons of animals appearing with human faces in such examples, writes: “...Animals participating in those tales are considered in two ways according to their work and actions. In the first case, if the characteristics of humans are manifested in animals, in the second case, each animal has its own characteristics, so that the characteristics of one animal are not found in others”.¹¹

Tales about magic, daily-life, animals are sometimes mixed with one another. But it is possible to distinguish them from one another according to the certain characteristics. For example, in magical tales all animals and birds have one characteristic feature and perform the function of magical assistant. But in the tales about the world of animals each of those characters has individual peculiarity and performs different functions.

The first section of this chapter is called “**Semantic conflicts in tales about animals**”¹². It is shown that in tales about animals

¹⁰ Пропп, В.Я. Проблемы комизма и смеха / В.Я.Пропп. – Москва: Искусство, – 1976. – с. 51-52

¹¹ Seyidov, N. Azərbaycan nağıllarının bədii xüsusiyyətlərinə dair qeydlər // – Bakı: Azərbaycan şifahi xalq ədəbiyyatına dair tədqiqlər, – 1966. – II kitab. – s. 31

¹² Əliyev, O. Heyvanlar aləmindən bəhs edən nağılların janr özünəməxsusluğu // – Bakı: Azərbaycan şifahi xalq ədəbiyyatına dair tədqiqlər, – 2002.

the predators such as lion, tiger, bear, wolf, fox are pitted against all other small forest animals and birds, as well as domestic animals. In this type of fairy tales antithesis is established by the principle of strong-weak, big-small, predator-non-predator. In addition, the tale shows the conflict among predatory and wild animals. Such disconnection does not exist in the camp of small forest savages, nor among domestic animals, on the contrary, the desire to help each other brings them closer. From this point of view, the tales such as “Tulku, tulku tumbeki” (“A fox”), and “Hiylagar kechi” (“A cunning goat”) are analyzed in a comparative way.

In the tales reflecting the confrontation among the wild animals and other animals the events end with the advantage of the opposite side, not of the wild animals. This aspect also shows itself prominently in the tale “Shangulum, Shungulum, Mangulum”.

In magical tales, unlike the tales about the animal world, the relations among the hero and his assistants are based on mutual care and respect. Both sides keep this relationship until the end and accept it as their sacred duty. The magical fairy-tale hero and his assistants are mutually loyal to each other until the end. The heroes of magical tales are ideal heroes. Destroying the evil forces they perform good deeds. In the tales about animals this aspect does not show itself as a characteristic matter. Mentioning about the distinguishing features of fairy tales about animals R.Gafarli writes so: *“Unlike magic and socio-daily-life fairy tales, in fairy tales about animals there is no ideal hero, the mind is put against rudeness, cruelty, wild power”*.¹³

It is concluded that not depending on the variety of sides met in fairy tales about animals the confrontation “strong-weak”, “wild-not wild” is based on a fairy tale. The language of fairy tales about animals is distinguished by its simplicity and harmony. In these

XIII kitab. – s. 73-86; Алиев, О.С. Система образов Азербайджанских сказок о животных // Культура народов Причерноморья. 173, – 2009. – с. 37-40

¹³ Qafarlı, R. Mif və nağıl (epik ənənədə janrlararası əlaqə) / R.Qafarlı. – Bakı: ADTU nəşriyyatı, – 1999. – s. 145

tales a peculiar rhythm and fluidity is vividly revealed. It appears not only in poetry fragments included in the plot, but also in dialogues, drawings.

Fairy tales about the world of herbs, flowers are also close to fairy tales about the world of animals due to plot-composition features. In these tales the world of plants is expressed as a reflection of human thoughts and feelings, his vital views. Herbs, roses, flowers carry poetic preconditions. Dialogues occupy an important place in such tales. The tale "Otlarin behsi" ("The garden of herbs") " is of interest as a typical example of these tales. As a result, one can say that in fairy tales about animals everything becomes relatively simple. A number of plots are built on the enumeration of things and events. Animals, objects and people are shown in dependence with each other. The characteristic of the images is revealed in the plot development. The main aspect of the image shows itself in each plot. In the course of events the traditional character of the image with rich individual features is revealed with a new shade.

The third chapter of the first part is called "**Genre poetics of magical tales**". This chapter consists of two sections. The first section of the chapter is called "**Poetic semantics of the hero image in magical tales**"¹⁴. Here it is shown that the forces representing goodness and evil in magical tales are reflected in traditional images.

In many magical fairy tales the hero differs from those who surround him with a number of unusual ways. His heroism is magical and miraculous. In such tales the motif of the hero's arrival in an unusual and sometimes magical world occupies an important place. This motif can be found in dozens of magical tales. It should

¹⁴ Əliyev, O. Azərbaycan nağıllarında doğuluş motivinin semantikasi // – Bakı: Azərbaycan Milli Elmlər Akademiyasının Məruzələri, – 2010. №3, – s. 186-193

be noted that this motif is also widespread in different genres of folklore of the most various and distant peoples of the world.¹⁵

In Azerbaijani magical tales this motif has many original features. The unusual birth of the hero takes an important place in the fairy tales such as “Kel Hasanin nagili”, “Reyhanin nagili”, “Tapdig”.

The children who were born with the eating of the miraculous apple by parents also differed from others with their unusual qualities. This motive is also met in many tales such as “Shahzade Mutalib”, “Malik Mammad and Malik Ahmad”, “Jalayi-veten”, “Shams-Gamar” and so on.

In our fairy tales the apple performing functions such as resurrection, rejuvenation, childbearing, etc. is one of the most frequently met images in world mythology and folklore. The fruit of the apple tree can be regarded as a symbol of abundance in relation to the culture of fertility.

E.M.Meletinsky notes that magic fairy tales have two types of main characters: *“In the magical folk tale there are two main types of heroes. One of them is an epic hero – his “noble origin”, youth bravery and beauty makes him hero (for example, Tsar-Ivan), but the other is “low”, “hopeless” hero. He is in a low social position, dresses poor, exposed to the anger of the people around him. In appearance, he is lazy and simple, but he shows bravery unexpectedly or takes the help of magic forces and achieves his legendary goal. The hero of the second type is more characteristic of a purely democratic, magical tale”*.¹⁶

The author also notes that heroes of low origin are summarized in the image of “bald” in the tales of the Turkic peoples. The image of bald occupies an important place in Azerbaijani fairy tales. The image bald is described as a homeless

¹⁵ Веселовский, А.Н. Поэтика сюжетов / Собрание сочинений, СПб, – т.2. – вып.1. – 1913. – с. 58-65

¹⁶ Мелетинский, Е.М. Герой волшебной сказки / Е.М.Мелетинский. – Москва: Изд-во Восточной литературы, – 1958. – с. 213

person, but cheerful, witty, courageous. The tales “Kechel Mahammad”, “Dash uzuk”, “Sehrli uzuk” are characteristic due to this aspect.

The magic tales are described in the catalogue AT as the followings: unusual enemy (300-399): unusual husband or wife (400-459), unusual task (460-499), unusual helper (500-559), unusual object (560-649), extraordinary power and knowledge (650-699), other miraculous motives (700-749).

Two types of fairy-tale heroes that we look through can be found in the fairy-tale plots, which are mainly mentioned in the section “unusual task”, “unusual thing”. However, one aspect should be noted here that this division is conditional and formal. So, individual heroes, episodes, motives can be found in different plots. Paying attention to this deficiency V.Y. Propp identified 4 levels of plot development in magical fairy tales: *“from the struggle and victory against an implacable enemy, from a difficult problem and its solution; from this and another; without this and the other”*.¹⁷

The tales we are considering here correspond to the first and second groups. The main character occupies a more important place among the participants in magical tales. The role of the remaining images is determined in relation to it (helper or enemy).

In the second section of this chapter it is said about the theme **“Helping and opposing forces in magical tales”**.

Negative images of magical tales can be conventionally divided into two groups: the images representing evil forces associated with the magical world such as giant, dragon, magic old woman, etc.; the images representing evil forces related to the real world - king, stepmother, envious brothers, etc.

In this type of plots the folk imagination confronts seemingly the ordinary heroes with evil forces possessing fantastic miracles.

¹⁷ Пропп, В.Я. Исторические корни волшебной сказки / В.Я.Пропп. – Ленинград: Изд-во Ленинградского Ун-та, – 1986. – с. 91

The irreconcilable relationship among the hero and his enemies forms the core of the fairy tale plots. Nevertheless, in the general similarity of the plot not any tale repeats another one. This is caused by the diversity of the plot determined by the large number of negative characters.

In the plot of a magical fairy tale along with the main characters - the hero and his rivals, the hero's assistants also take an important place. Sooner or later, the hero comes into contact with benevolent magical forces in one way or another. In that function unusual people, miraculous beings, birds, animals, etc. take place. The hero can overcome the evil forces with the help of good magical powers and miraculous objects.

As it is known after a certain stage of development the myth was divided and different genres of folklore such as fairy tales, legends and narratives were formed from it. If we look at fairy tales from this point of view, it turns out that they reflect many mythological encounters. There are such motifs and images in fairy tales that are related to the world of myths in a certain level due to their roots. If the events in the myths had a worldly nature and were far from locality, it fulfilled its historical-social-cultural function and reduced the global cosmic conflict to the family level when it gave its core to the fairy tale in new historical conditions. In the work "Problems of structural description of magic fairy tales" it is said: "*Unlike the primitive magical fairy tales, the family theme plays a special role in the classic magical examples of the genre. The social conflicts are just taking place under the veil of family*".¹⁸

The image of the younger brother is at the center of such stories. It can be said that the little brother is the positive hero of the fairy tales of many peoples of the world. Such an event is certainly not accidental. Investigating this issue the researchers tried to

¹⁸ Мелетинский, Е.М. Проблемы структурного описания волшебной сказки / С.Ю.Неклюдов, Е.С.Новик, Д.М.Сегал // Труды по наковым системам, Тарту: – 1969. – вып. 4. – с. 90

justify the origin of the historical and social roots of the idealization of the younger brother.

Tales about three brothers can be divided into two groups. In the first group of the tales the younger brother takes part as a wrestler. He fights against giants, dragons, “Tepegoz” (the Big Eye) and other magical forces. In these tales brothers are described as each other’s helpers and saviors. It should be noted that even when the friendship of brothers is shown in Azerbaijani fairy tales, the people idealize their favorite character - the little hero. This feature is reflected clearly in some fairy tales such as “Shah oğlu Bahramın nəğli” (“The tale of Prince Bahram”), “Pəsli gilin” (“The rusty sword”) and so on.

In the second type of plots about three brothers the main content of the story is the conflict among the older and younger brothers. The younger brother is put against his sly, envious brothers. In this comparison the superiority of the younger brother and his high moral character are revealed. He is a real hero, while his older brothers appear as false heroes.

The hero of magical tales also presents the people’s ideal of morality. The superiority of a person is not only in his bravery and external beauty, but above all in his inner quality. The real face of the hero shows itself in his actions - in his attitude towards the people around him, his friends and helpers.

The most characteristic aspect of different plot types of magical tales is that in these fairy tales miraculous motifs, images and actions are at the core of the plot and are organized in a system.

The fourth chapter of the first part is called “**Genre poetics of daily-life tales**”.¹⁹ This chapter consists of four sections. The first section of the chapter is called “**Daily life fairy tales in the context of common fairy tale poetics**”. It is shown that daily life fairy tales

¹⁹ Əliyev, O. Məişət nəğillərinin obrazlar sistemi // – Bakı: Azərbaycan Milli Elmlər Akademiyasının Xəbərləri, Humanitar elmlər seriyası, – 2010. №2, – s. 50-64

are closer to social and household problems than fairy tales about magic and animals.

According to the content the daily life fairy tales are different. These tales include the various plots about the wise answer to a riddle and a difficult question, making fun on a mockery of a cruel and foolish ruler, a mulkadar, a mullah, a lazy person, a hypocrite, etc.

The origin of daily-life fairy tales are as different as their subject matter. Plots about wise answers and advice originate from the ancient ceremonies and wedding rules, the origin of plots about foolish, good-for-nothing, robbers and thieves is related to the household, but the tales about landlords and thieves originate from the conflicts among classes. All these fairy tales can be combined in one genre group based on the fact that they are described according to one principle.

Daily-life fairy tales have their own plot cycle, characters and their own specific artistic methods. Putting forward the claims of the general society, daily-life fairy tales deny the fantasy of magical tales and the irony of fairy tales about the animal world.

If in magical tales the events take place in distant countries, in the distant past, in a magical world, then in the daily-life fairy tales the events happen in “a village”, “in a palace”, “in the field”, “a nearby town”.

If we characterize the artistic space of daily-life tales, we should not talk about fantasy, but about conventionality. This conditionality is a means of typification of the events presented by the storyteller. The same can be said about the time of daily life fairy tales.

No doubt, the storyteller sometimes mentions the name of a village or city while telling the time and place of the events in the fairy tale, takes the listeners to a nearby village or city and presents himself as a participant in the events.

In daily-life fairy tales the old elements are very weakly noticeable under the description of the main characters and events.

That is why some folklorists think that daily-life tales were created after other types of tales. The analysis of daily-life tales does not justify the truth of this idea. To tell the truth, the idea that daily-life tales are a product of later times than other tales is controversial.

Mentioning this problem F. Bayat writes: *“Though one can see the themes of social problems, kinship relations, relations among family members, social-ethical norms, moral issues, behavioral etiquettes, etc. in daily-life fairy tales, the way of thinking of the past, archaic rituals and ceremonies about everyday life play an important role in this type of tales”*.²⁰

The analysis of the tale examples such as “Shahla pinechi” (“King and a cobbler”), “Shahla giz” (“King and a girl”), “Uch shahzade” (“Three princes”), “Ilyasin nagili” (“Tale about Ilyas”) gives opportunity to say that daily-life fairy tales had not formed after other tales.

In the second section of this chapter it is said about **“Daily-life tales with serious content”**. Daily-life tales are divided into two parts according to their content: domestic tales with serious content, domestic tales with comic content. In the daily-life tales belonging to the first part, story is carried out in a serious way. The plot is based on the heroes passing through trials and difficulties, fulfilling difficult and complicated conditions. In some of these tales the main hero is idealized as in magical tales. They appear as brave, intelligent, fearless, courageous heroes who overcome the most difficult events. The tale “The tailor’s student Ahmad” can be shown as an example to this kind of tales. In this tale the plot of which is based on a dream and its interpretation, the hero goes through a series of trials and finally fulfills his dream. The questions included in the plot reveal the mind and skill of the hero.

In daily-life tales the conflict develops within the framework of the household. In this type of tales the domestic motifs form the

²⁰ Bayat, F. Folklor dərsləri /F.Bayat. – Bakı: Elm və təhsil, – 2012. – s. 125

basis of the plot. The hero of daily-life fairy tales becomes more active, he reaches to his will without magical helpers and things. This feature covers almost all types of daily-life fairy tales.

In these tales intelligence and power are confronted. Some of such fairy tales with didactic content are about the role of woman in the family and household. The fairy tale “Agilli giz” (“Smart girl”) attracts attention as one of such examples. In this tale the king’s youngest daughter is differed from her two older sisters. As a result of his intelligence, will, patience and self-control he overcomes all difficulties and passes through trials.

In the daily-life tales victory is won with intelligence, ingenuity and measures. Due to these abilities the owners of ordinary arts and professions are also preferred over the kings. In general, the daily-life issues and concerns occupy the main place in household tales. The idea of gaining an art and having a job is promoted.

In the third section of this chapter it is said about **“Daily-life tales with comic content”**. In daily-life tales of this type, especially in fairy tales about bald man the plot ends with the disgrace of a negative hero. From this point of view the tale “Bald” is very typical. From the researchers of the fairy tale D.M.Moldavski considers deceiving a wealthy rival to be one of the main features of the laughter of such daily-life tales: *“Trick, mistification, rude and biased joke are all connected with the external signs of the hero and form the basis of the plot of the investigated fairy tales”*.²¹

We can relate this reasoning to the fairy tale about which we talked and to others such as “Kechelin fendi” (“Bald’s trick”), “Kechelle gazinin nagili” (“Tale of bald and judge”). In these tales the bald acts in the function of the person who shows himself stupid.

²¹ Молдавский, Д.М. Русская народная сатира / Д.М.Молдавский. – Ленинград: Просвещение, – 1967, с. 49

If in magic fairy tales heroes achieve their dreams with the help of magic or magic objects, then the mind, sometimes cunning and trick of the heroes of daily-life fairy tales ensure their victory.

A number of considerations have been made about the image of “bald” in folklore-study. V.Y.Propp sees the change appeared in the origin of baldness with the aim of initiation,²² but E.Meletinski sees the change happened with the magic protection.²³

It should be noted that the image of baldness is found in a number of folklore examples, including daily-life tales, as well as in magical and heroic tales. In one part of magical tales the ideal heroes with the unusual origins are hidden in their bald faces for a certain period of time. Mukhtar Kazımoğlu, who carries out the research on the image of the bald thinks that person, who dressed as a bald person and then returned to own clothes, from the beginning to the end, some of the heroes we know as bald are people who wear masks and protect themselves from others.²⁴

In one section of daily-life tales the unusual beings are placed instead of fools. The tale “Hakhnazar” can be the best example of such tales. The plot of this type of fairy tales is mainly built and developed on the motive of trickery. In these tales the clever-stupid confrontation is based on the plot.

The fourth section of the chapter is called “**Semantics of the image of a false hero in daily-life tales**”²⁵. In daily-life fairy tales one can meet different images such as a false fortune-teller, a false robber, a false merchant, including a false hero, a false wrestler. These types of images are different from the images of false hero, a

²² Пропп, В.Я. Исторические корни волшебной сказки / В.Я.Пропп. – Ленинград: Изд-во Ленинградского Ун-та, – 1986. – с. 136-137

²³ Мелетинский, Е.М. Герой волшебной сказки / Е.М.Мелетинский. – Москва: Изд-во Восточной литературы, – 1958. – с. 254

²⁴ Kazımoğlu, M. Xalq gülüşünün poetikası / M.Kazımoğlu. – Bakı: Elm, – 2006. – s. 81

²⁵ Əliyev, O. Məişət nağıllarında yalançı pəhləvan // – Bakı: Avrasiya Universitetinin nəşri, – 2015. №6, – s. 25-33

false wrestler described in magic and fairy tales. In the dissertation work a comparison is made and similar and distinctive features of these images are revealed.

One of the fairy tale plots about the false wrestler, the false hero is a plot about three brothers, as well as three comrades and three wrestlers. In the remembered fairy tales, in general, in a large part of the magic tales the hero-the false hero conflict is at the core of the plot. In these tales the false hero represents the evil.

In a number of daily-life tales the image of a false hero and a false wrestler is met. One of such tales is “Porter Ahmed”.²⁶ This tale begins with a description of the ordinary household events. A man named Ahmad makes his living as a porter. Seeing that he was very strong, a merchant took him to the king’s palace and made him join the ranks of the wrestlers. Later the events take place in unusual circumstances. Porter Ahmed even “earns the name” of the king’s army chief.

The tale “Ustajan Ahmed”²⁷ also begins with a description of the ordinary daily-life events. Ustajan Ahmed, who is very lazy and timid, does not want even to leave the house. Ustajan Ahmed, kicked out of the house by his angry wife, presents himself as a great wrestler to the seven brother wrestlers and later the course of events changes. Both the seven brother wrestlers and the king believe that he is a great wrestler.

The heroes of daily-life tales such as Ustajan Ahmed and Porter Ahmed, are different from the false heroes in magical tales completely. These heroes represent goodness, create a good mood in those around them.

In the dissertation it is also noted that the heroes of magical tales save people from disaster by solving the most difficult problems. These heroes appear as the expresser of the folk ideal.

²⁶ Azərbaycan nağılları: [5 cilddə] / tərt. ed. Ə.Axundov – Bakı: Azərb. SSR EA Nəşriyyatı, – c. 2. – 1961. – s. 70-77

²⁷ Azərbaycan nağılları: [5 cilddə] – Bakı: Çıraq, – c. 5. II nəşri. – 2004. – s. 154-160

But in the fairy tales “Porter Ahmed” and “Master Ahmed” the “bravery” and “heroism” of the heroes have an accidental character.

In comic daily-life tales any character of the hero is given in an exaggerated form. The laziness of the hero in the tale “Evveli ele, akhiri bele” (“As it was at the beginning, the end as it was”), the simplicity and helplessness of the hero in the tale “Mahammad” are described exaggeratedly.

The method of exaggeration and contrast is widely used as the main means of revealing the character of images.

Sometimes one of the characteristics of the characters is separated deliberately. In this way the images of the king, judge, mullah, lazy, coward, liar are created.

The second chapter called “**Structural elements of the composition of the fairy tale**” consists of four paragraphs. It is shown that in the fairy tale each motive and episode, as well as each formula has a certain composition. Therefore, it is necessary to study each compositional element of the fairy tale separately. In this way it is possible to thoroughly study and reveal the composition features of the fairy tale.

In the first chapter of the second part called “**Miraculous episodes and semantics of the magical actions**” it is shown that these tools are numerous in fairy tales and varied in their role. Therefore, it focuses on the more characteristic miraculous episodes and magic movements. In Azerbaijani fairy tales the episodes of “killing”, “grinding”, “sleeping” are often met. For example, in the fairy tale “Jantig”, a woman who learned Jantig’s secret, while he was asleep, took a vein from his breast and threw it into the valley, condemning the hero to death. Jantig’s helpers achieved his return to life: “Of course, in short, they took the vein and put it into Jantig’s breast, he sneezed and opened his eyes and said:

- Sorry, dear brother, I felt asleep”.²⁸

²⁸ Azərbaycan nağılları: [5 cildə] / tərt. ed. Ə.Axundov – Bakı: Azərb. SSR EA Nəşriyyatı, – c. 3. – 1962. – s. 71

The same motive was also met in the tales such as “Uchbig Kosa”, “Yusif and Sanubar” and so on.

The “stoning” episode is similar in this function to the “killing” episode. This episode is also seen in the tales such as “Malik Mammad and Malik Ahmed”, “Golden sheep”, “The secret of Benidash city”, “Jelayi-vatan” and others. In this type of tales the heroes turned to stone are rescued by extraordinary beings, protective spirits. They become aware of the event and bring the hero back to life, then the hero again plays a key role in the development of events. “Killing”, “stoning” and “falling asleep” predetermine the slowness of the movement in the plot. The temporary victory of the “enemy” excludes the hero from the plot of the story, but in such cases a helper appears in the action, he saves the hero, revives him and the hero starts moving again.

Sometimes to build a city, village, road, garden is required from the hero during a night. This episode is about testing the hero and serves the development of the action.

Any construction, wealth becomes ready in a fairy tale with a miraculous way, through magical assistants and objects. That is why, the formation of any building, road, garden, etc. is not described in details. In the fairy tale when the hero asks “I want from you, hey, ring!”, his wish becomes true, saying “open the table”, etc. the hero gets what he wants.

Miraculous episodes and magical actions are used in different parts of the fairy tale composition. In the dissertation their distribution, content and compositional function is studied.

The idea-artistic function and structure of the miraculous episodes and magical movements mainly remain unchanged. They form one of the traditional reserves of fairy tales.

In the second chapter of the second part it is said about the motives of “**Transformation and change of dress**”.²⁹ It is shown

²⁹ Алиев, О. Семантика превращений в Азербайджанских сказках // – Алматы: Вестник КазНУ серия филологическая, – 2010. №1-2, – с. 219-224

that transformations - turns are mainly reflected in magic tales and motives of changing clothes are reflected in magic tales, as well as in other fairy-tale plots.

Different types of transformations in magical fairy tales are widespread in separate types of plots. The fact that human turns into another being – a bird, an animal, a tree, a stone and vice versa are sourced from the old beliefs: *“...Transformations and turns are from the original beliefs. That is why, investigating such transformations it is necessary to clarify the relationship of transformation and the human who transforms it”*.³⁰

Many of the transformations fulfill the function of the hero's escape, hiding, saving his life from the enemy. These types of transformations are especially typical for “wonder husband or wife” plot segments. The hero tries to hide himself by turning into different images - living and inanimate beings - in order to escape from the hands of his opponent. Taking into account that this plot is widespread in Azerbaijani fairy tales, in the dissertation it is focused on the tale “Olu Mahammad” (“The dead Mahammad”). The similar and different characteristics are clarified in the versions of this fairy tale called “Nar gizi” (“Pomegranate girl”), “To fall in love with three cucumbers on Gah-gah mountain”, “Bend over, my plane tree”, “Gira girl” spread in Nakhchivan, Goyche, Gazakh, Agbaba and South Azerbaijan. Among these tales it is noted that the “Tale of Incili Marjan” is selected particularly.

“Wonderful power or knowledge”, “wonderful enemy”, etc. the transformations also play an important role in plot sections. In particular, in the type plots “miraculous power or knowledge” transformations are at the heart of the plot.

In magical tales as a result of breaking any forbidden event, condition, revelation of a secret, various transformations take place, the hero falls into different situations - turns into a bird, an animal,

³⁰ Seyidov, M. Azərbaycan xalqının soykökünü düşünərkən / M.Seyidov.
– Bakı: Yazıçı, – 1989. – s. 262

a stone, etc. Only after breaking the spell, the hero can return to his previous state.

In Azerbaijani fairy tales the motif of changing clothes is fed from the old sources. In this regard, fairy tales such as “Choban Mahammad” and “The Tale of Saranjamin”, which are variants of the “Bakhtiyar” fairy tale, provide valuable material.

The motif of the hero’s changing his function and falling into another form by changing his clothes is also met in the fairy tale “Traacherous vizier”.³¹ In this type of stories the hero changes his function by changing his form and clothes, begins to fulfill the function of another hero. He can return to his previous state only after taking possession of his dress.

Changing of clothes, in general, is one of the most important features of folklore poetics. This motif is also found in other genres of folklore.

Changing of clothes is carried out at different points in fairy tales with different purposes. In one episode, the hero tries to prove his ability by changing his clothes and passes tests. In one part of the fairy tales, the wise person - the miraculous helper - changes his clothes and hides himself, thus testing the heroes. This motif is also widespread and can be found in dozens of fairy tales. The fairy tale “Three brothers” can be a good example to it.

The motif of changing dress is widespread in almost all genres of folk tales. It is often met in daily-life tales. In these stories the hero also often tries to get out of the situation by changing his clothes. In this way, he passes tests and succeeds in putting his strong opponent in a difficult situation.

It is concluded that the motifs of transformation and dressing up are widespread in fairy tales. These motives sourced from the old roots are inextricably linked with one another.

³¹ Azərbaycan folkloru antologiyası: (İraq-türkman folkloru) / tərt. ed.-lər: Q.Paşayev, Ə.Bəndəroğlu – Bakı: Ağrıdağ, – c. 2. – 1999. – s. 333-334

The third chapter of the second part called “**Time and space system**”³² it is said about the function of time and space in the structure of the story. It is shown that the story space is always related to the main participant. As if the storyteller is in one line with the hero, describes everything that is seen and heard.

A fairy-tale that includes semantic concepts in itself such as time and space usually begins with information about those concepts. The traditional formulas, which are the constituent elements of fairy tale poetics, perform the functions of artistic structure and also act as the carriers of information related to time and space.

The initial (beginning) formulas in Azerbaijani magical tales are rich and different in terms of time and space concepts as a part of the fairy tale composition. One of the features that attract attention in these examples is the conditionality of time here, the fact that the initial (beginning) time does not depend on the exact date calendar. These show that the events in the fairy tale take place outside of the historical time, within the limits of an unknown time that exists outside its limits. These may also reflect the narrator’s skepticism about the reality of the events unfolding in the fairy tale, whether they actually happened: “They say that there was a king in the past”³³ and so on.

Here we come across “a day of many days”, “in an old age”, “in the past”, etc. such word combinations - designations are an attempt to clarify the concept of time in the fairy tale, even to a certain extent. But this attempt is not met in the formulas such as “badi-badi giriftar” etc. The scene described here is reminiscent of a mythical time of chaotic imbalance rather than a “real” fairy-tale time. The presentation of the initial (beginning) formula in the fairy

³² Əliyev, O. Azərbaycan sehrli nağıllarında məkan və zaman // – Bakı: Azərbaycan Milli Elmlər Akademiyasının Xəbərləri, Humanitar elmlər seriyası, – 2007. №2, – s. 121-132

³³ Azərbaycan nağılları: [5 cilddə] / tərt. ed. Ə.Axundov – Bakı: Azərb. SSR EA Nəşriyyatı, – c. 2. – 1961. – s. 157

tale against the mythological background comes from the fact that every element that makes up it, including the time and space concepts of the system of images, is related to the mythical way of thinking.

In the dissertation it is shown that the first steps of the fairy tale plot, the starting place of the events happening here, take place in the background of another time - the time of the fairy tale. At this stage of the tale the plot is characterized by a certain stagnation. However, when the plot of the tale reaches the stage of “lack” – “elimination of the lack”, the speed of time increases, it starts moving from the point of stagnation. As it is known, the first pole of the above-mentioned stage, “lack” usually happens in the “native” place in many cases, while the second pole – “elimination of the lack” - takes place in the “foreign” place. Many researchers note that the flow of time is faster in a “foreign” space.³⁴

One of the issues about the time of the fairy tale in magical tales is the problem of time arising from the “return” of the plot. The “return” of the plot usually occurs when the narrator stops the story about the hero of the story and moves on to another episode. The passage talked about in fairy tales is usually realized by means of the following formulas: “*Let them be in the wedding supply, get the news about Pari khanim’s father*”;³⁵ “*Let Soltan Ibrahim sleep and let me give an information about the brothers of the seven-headed giant*”³⁶.

These formulas also indicate the transition from a certain time and place to another time and place. During the transition from the main, leading fairy tale plot to any episode, the forward movement of time seems to stop and the fact that the fairy tale plot line has

³⁴ Бахтина, В.А. Время в волшебной сказке / – Москва: Проблемы фольклора, Наука, – 1975. – с. 161

³⁵ Azərbaycan nağılları: [5 cilddə] / tərt. ed. M.H.Təhməsiib – Bakı: Azərbaycan SSR EA Nəşriyyatı, – с. 1. – 1960. – s. 199

³⁶ Azərbaycan nağılları: [5 cilddə] / tərt. ed. Ə.Axundov – Bakı: Azərbaycan SSR EA Nəşriyyatı, – с. 2. – 1961. – s. 339

reached a point of stagnation is also reflected in the time of the fairy tale. The transition formula returns the time of the story back at the point of stagnation. Back - the return to the main plot line restores the forward movement of the story time.

One of the characteristic features of magical tales is the immediacy of time, its constant movement. In our fairy tales these characteristics of time are expressed by the following formulas: *“The language of fairy tales is fast, years and centuries come and go in a minute, people grow up in a minute in the fairy tales”*³⁷; *“As they say, there is no time in fairy tales. One century passes faster than a second”*³⁸.

These traditional formulas show the immediacy of time, that it has a conventional character and that it does not obey any time criterion or measure. It should also be noted that time is always in motion, its immediacy is a characteristic feature of the Turkish way of thinking. Thus, one of the attributes of the character Ala, who is called the God of the road in Turkish mythology, is that he is always on the move.³⁹ This character is similar to the heroes of fairy tales.

In the dissertation it is also shown that the elements that make up the structure of space in magical tales are divided into two parts, “native” and “foreign”, different from the category of time. If the hero of the tale can cross the border between the two spaces relatively easily, his enemies cannot do it. The hero of the fairy tale is usually able to go to a “foreign” place with the help of magical assistants, which shows that his possibilities related to the “foreign” place are limited.

³⁷ Azərbaycan nağılları: [5 cilddə] / tərt. ed. Ə.Axundov – Bakı: Azərb. SSR EA Nəşriyyatı, – c. 3. – 1962. – s. 39

³⁸ Azərbaycan nağılları / Top. və nəşrə hazırlayanı N.Seyidov – Bakı: Azərbaycan Dövlət Nəşriyyatı, – 1976. – s. 190

³⁹ Стеблева, И.В. К реконструкции древнетюркской религиозно-мифологической системы // – Москва: Тюркологической сборник, Наука, – 1972. – с. 223

It can be concluded that the investigation of the characteristic features of time and space in the plot is of great importance in the system of fairy tale poetics in general.

The fourth chapter of the second part is called “**Semantics of magic numbers**”⁴⁰. It is shown that some numbers are frequently found in the poetic texts of folk tales. These numbers are deeply rooted not only in fairy tales, but in general, in folklore. Numbers used in oral folk art can be divided into two groups according to their poetic nature: sacred and traditional numbers.

Sacred, lucky numbers were formed in myths and ceremonies, which are the product of the early ages of the formation of human thinking. Today, it is also reflected in the beliefs of the people: “*When a child begins to walk late, his mother puts him into sieve and asks a share from seven neighbors*”⁴¹ and so on. Therefore, according to the folk belief the certain “holy” numbers have magical influence. They bring good and joy.

In the dissertation it is shown that the numbers play an important role in the beginning, narration process and ending of fairy tales. In Azerbaijani fairy tales the numbers three, seven and forty have various functions as “sacred” numbers.

One of the most beloved and frequently used numbers in Azerbaijani fairy tales is the number “three”. In fairy tales “trio” performs the necessary compositional function: three apples, three brothers, three sisters, three paths, three conditions, three tests, three tasks, three orders, three helpers, three magic items, three days of time, three giants, three-headed giant, three-headed dragon, etc. The number “three” is often met in the traditional expressions and descriptions of folk tales: “*You have to shoot that dragon with*

⁴⁰ Əliyev, O. Nağılda sayların funksiyası // – Bakı: Elmi axtarışlar, – 2008. №1, – s. 3-8

⁴¹ Qırkıncı otağın sirri / top. tərt. ed. O.Əliyev – Bakı: Yazıçı, – 1988. – s. 12

three arrows in its eye, if you don't shoot it, you will turn into a stone"⁴² and so on.

In Azerbaijani folk tales the number "three" is used mainly in the sense of good luck in connection with faith, ceremonies, customs and traditions.

The researchers have tried to explain the essence of the number "three". According to the thoughts of V.V.Ivanov and V.N.Toporov, the reason for paying attention to the number "three" in folklore and traditions is connected with the three-level structure of space.⁴³

In Azerbaijani folklore, as well as in fairy tales, the historical basis of the trinity is related to the ancient man's view of the three worlds. The formation of the trinity number system played an important role in the development of primary thinking.

The number "seven" is also widely used in Azerbaijani fairy tales: *"In order to go to that spring, you need to cross seven fiery valleys"*⁴⁴; *"After traveling for seven days and seven nights, they came to the intersection of those seven roads"*⁴⁵.

It is necessary to show that the "magical seven", which is one of the important elements of the ancient Turkish mythology, entered various folk rites and ceremonies in a complex historical process. *There is also a possibility that the number "seven" is sacred. According to a well-known theory, four elements (air, fire, water, earth) constitute the initial base of the universe. That is why the number of known elements "4" is considered sacred. In this regard, with the addition of the Moon, Stars and Sun, the number*

⁴² Azərbaycan nağılları: [5 cilddə] / tərt. ed. M.H.Təhmasib – Bakı: Azərb. SSR EA Nəşriyyatı, – c. 1. – 1960. – s. 284

⁴³ Иванов, В.В. Славянские языковые моделирующие семиотические системы / В.В.Иванов, В.Н.Топоров – Москва: Просвещение, – 1965, – с. 81

⁴⁴ Azərbaycan nağılları: [5 cilddə] / tərt. ed. M.H.Təhmasib – Bakı: Azərb. SSR EA Nəşriyyatı, – c. 1. – 1960. – s. 167

⁴⁵ Azərbaycan nağılları: [5 cilddə] / tərt. ed. N.Seyidov – Bakı: Azərb. SSR Nəşriyyatı, – c. 4. – 1963. – s. 74

*seven has been obtained, in which the number " seven " is considered sacred"*⁴⁶.

Observing the seven traditions in the fairy tale determines the number of characters – seven helpers, seven robbers, seven thieves, seven days, seven nights in the description of epic time, as well as space – seven climatic zones, seven-storied underground world, castle, seven-storeyed fence are important artistic methods for folk tales. Such traditional means are used in various fairy-tale plots.

The number “forty” in the composition of a number of phraseologisms used in Azerbaijani fairy tales performs not only mathematical function. Speaking about a man who loves to lie it is said: “He has forty tongues”. In general, the number of “forty” is often met at different moments in Azerbaijani fairy tales. For example: “*There are stones written in forty languages on the door of this castle, those who want to break it must read all of them*”⁴⁷, etc.

In Azerbaijani fairy tales the number “forty” is used as a sign of majority. In fact, in the formulas of fairy tales such as “forty days, forty nights journey”, “forty days, forty nights wedding”, “forty days, forty nights fight”, “forty days, forty nights mourning” not only the dimension of space and time are reflected, but also the space and the limitlessness of time is shown.

It is concluded that the development from simple number to complex number has passed a certain way. Reaching the limit of the past number was one of the main factors in the creation of sacred numbers. The mythological presentation of the world structure also played a certain role in the implementation of sacred numbers. This is also expressed in fairy tales. The numbers “three”, “seven”, “forty” are also closely connected with a “lucky”, “magical” function in Azerbaijani fairy tales.

⁴⁶ Xəlilov, R. Saylar / R.Xəlilov. – Bakı: Azərbaycan Dövlət Nəşriyyatı, – 1978. – s. 55

⁴⁷ Azərbaycan nağılları: [5 cildə] / tərt. ed. M.H.Təhmasib – Bakı: Azərb. SSR EA Nəşriyyatı, – c. 1. – 1960. – s. 73

In the third part it is said about the features of the **“Tradition of telling in a fairy tale”**.⁴⁸ It is shown that, like other genres, the distinctive features of the fairy tale in each nation, as well as in each region are connected with the creative process, the tradition of telling. Taking into account this aspect folklorists considered it important to write the same fairy tale in several versions from different fairy-tale authors. About it H.Zeynalli writes in his article called “About Azerbaijani fairy tales”: “During the performance the storyteller and the epos teller *ashiq* takes into account the meeting, its conditions, location, etc. That is why the events of “to gather people’s attention” and “to celebrate the party” are popular among *ashiqs* and storytellers. Each *ashiq* and storyteller change the plot of the tale according to the meeting”⁴⁹.

In short, recording and studying the repertoire of individual storytellers in different regions helps to study the specific characteristics of this genre in details.

Collection, recording and publication of folklore samples, including tales, should also reflect the shades of regional speech. Expressing his thoughts about this issue T.Hajiyev writes: “... *After accepting the idea that the local language must be reflected in the folklore publication, we are faced with the second question: To what extent should local-regional characteristics be taken into account - with all their subtleties or with selective facts? I think that the selective features should be taken*” ... *When we say selective features, we mean that those details typically represent the local speech of a specific folklore region*”⁵⁰.

⁴⁸ Əliyev, O. Nağıl mətnlərində söyləyicinin rolu // – Bakı: Azərbaycan Milli Elmlər Akademiyasının Xəbərləri, Humanitar elmlər seriyası, – 2007. №3, – s. 215-224

⁴⁹ Zeynalli H. Azərbaycan nağılları haqqında / Azərbaycan nağılları: 5 cildə, I cild. Bakı: Şərq-Qərb, – 2005, – s. 14-15

⁵⁰ Hacıyev, T. Şəki folklorunun dil özəlliyi barədə bir-iki söz / Azərbaycan folkloru: toplama, nəşr və tədqiq problemləri (19-22 oktyabr 1993-cü ildə Şəkidə keçirilmiş Respublika folklor müşavirəsinin materialları). – Bakı: Sabah, – 1994, – s. 17

Therefore, during the collection and publication of folklore samples preservation of the speaker's linguistic features should be the main aspect.

It can be concluded that the investigation of the functional characteristics of fairy tale poetics in the context of the storytelling tradition is of great importance.

In the second chapter of the third part it is said about the “**The story teller tradition of Shirvan and the Western regions**”. Speaking about the Shirvan fairy tales S.Ganiyev shows that “*Personalities in Shirvan historical fairy tales are real historical figures on the one hand, the regional uniqueness is widely manifested in those fairy tales*”⁵¹. The author's opinion is true that the examples he talks about are related to Shirvan, they are the product of the activity of Shirvan storytellers and occupy an important place in their repertoire, but can those examples be counted as historical tales? It should be noted that in Azerbaijani fairy tales, along with nameless rulers, tales about the names of Suleyman Shah, Iskander, Shah Abbas and others also appeared. The analysis of their image, plot, composition or characteristics shows that these examples can be grouped into different genres of fairy tales. For example, the fairy tale “Loghman”, which was created in connection with Alexander Shah, whose name is famous in the West and the East, is included in the section of daily-life tales and the fairy tales “Iskander Zul-qar-neyn”, “Iskander's arrival in the dark world” are classified as magical tales. Therefore, in various parts of the tales, along with the mythological persons, historical persons - kings and rulers are freely treated.

In order to clarify the discussed issue to the fairy-tales about Shah Abbas created in Shirvan and other regions are applied. It is also based on the tale “Three doors”, which is the product of the activity of Shirvan storytellers. It is shown that this tale about the name of Shah Abbas does not talk about any history or historical

⁵¹ Qəniyev, S. Şirvan folklor mühiti /S.Qəniyev. – Bakı: Ozan,–1997.– s. 60

events, but simply includes an episode about Shah Abbas and his vizier as a tool in the plot of the tale. The storyteller, who uses this tool - the method of contagion, conveys in an attractive way how to be generous and patient, to be satisfied with one's sustenance and not to be greedy.

In addition to it, it is concluded that in fairy-tale plots it is revealed that the history, life and the place where the storyteller lives are reflected in the specifics. Undoubtedly, the said features are expressed in a peculiar way, unlike "bayati" (quatrains), narration or epics in fairy tales. At the same time, it is concluded that each region has leading motifs and original plots in the fairy-tale repertoire.

The variants of classic fairy tales such as "Hunter Prim's tale", "Beautiful Fatma", "The magic ring", "Okhkhayla Ahmed" are widespread in the regions Gazakh-Ganja, Goycha and Borchali. One of the most common motives in these regions is the motive of the magical birth of the hero. In the dissertation it is noted that in the tales of the Western region this motif occupies an important place in the fairy-tale tradition. The fairy-tale "Aldervish's tale" is involved in the analysis as the most typical example of it. Talking about it M.Hekimov assumes that this tale, reflecting the ancient mythical views, had an effect on the creation of the epos "Shah Ismail and Gulzar"⁵².

No doubt, this creative influence has been mutual. As it is known, ashıqs also played an important role in living dozens of examples of folk art, including fairy tales from language to language. This is confirmed by the fact that many folk tales were written from the language of ashıqs. In the fairy tale "Test of the tale" the hero does not leave his musical instrument "saz" for any moment and goes to his lover's country in the dress of ashıq.⁵³ But

⁵² Xalqımızın deyimləri və duyumları / top. tərt. ed. M.Həkimov – Bakı: Maarif, –1986. – s. 113

⁵³ Vətən qürbətə qaldı / top. tərt. ed. H.İsmayılov – Bakı: Yazıçı, – 1993. – s. 156

in the tale “Narin Khanim” the wise old hero told that the hero could break the magic with the instrument saz.⁵⁴ This is due to the belief that music, a musical instrument, as well as saz can exclude the evil forces. Investigating this issue V.I.Basilov connects the magical power of a musical instrument (gopuz, tambourine, drum, saz, etc.) with its connection to the world of spirits, according to the mythological imagination.⁵⁵

The influence of ashiq activity shows itself in one degree or another in the system of images, narrative style and poetic system of Western region fairy tales.

The third chapter of the third part is called “**Nakhchivan narrative tradition**”. In the repertoire of Nakhchivan storytellers the magical tales are distinguished particularly. “Dreaming”, “dream changing”, “dreaming explaining”, “dream selling” are widely spread as a tool in various episodes of Nakhchivan. In the fairy tales such as “Shepherd Yusuf’s tale” and “Gira Giz” the belief that the change of dream, its interpretation, is related to luck, fate and brings good luck is reflected. It is not accidental. *“It is not easy to say which circles are connected with those seen in a dream. It is necessary to learn and know honestly what is in the layers of belief and the layers of myth”*.⁵⁶

The hero hides himself from his pursuers by changing his clothes and appearing under various invented names, being elected king by the bird of fortune and fate landing on his head, all those who follow him reaching his country and in the end, each of them has their own tales based on the revelation of language and face and characterized by comic elements are also not insignificant in the repertoire of the storytellers of this region. “Marjan Khanim” is

⁵⁴ Azərbaycan folkloru antologiyası: (Göyçə folkloru) / Top. və tərt. ed. N.İsmayılov – Bakı: Səda, – c. 3. – 2000. – s. 313

⁵⁵ Басилов, В.Н. Избранники духов / В.Н.Басилов. – Москва: Политиздат, – 1984. – с. 121

⁵⁶ Abdulla, B. “Kitabi-Dədə Qorqud”un poetikası / B.Abdulla. – Bakı: Elm, – 1999. – s. 128

included in the analysis as one of the typical examples included in this series. The colloquial language of this tale, which is spread in other regions, as well as in many nations, the words and expressions used by the storyteller throughout the story, as well as individual episodes show that this version of the tale is related to the environment of Nakhchivan.

It can be said that the plots based on questions and riddles prevail in the various chapter stories spread in this area. It focuses on the fairy tale “Smart wife” included in this series. The plot of this story is based on riddles and tests. The origin of such plots goes back to ancient times. It is assumed that tests and riddles originated in the early times in connection with metaphorical conversations. This fairy tale is compared with variants of fairy tales that are also common in Karabakh and Darbend regions. But these show that different storytellers immortalize the same story with certain additions and improvisation.

In the fourth chapter of the third part it is said about **“Karabakh storytelling tradition”**.⁵⁷ is mentioned. It is shown that in the folklore environment of Karabakh, examples covering each genre, including examples belonging to the genre of fairy tales, have their own place. The compilers of the book “Karabakh: folklore is also a history” write about this issue: “...*Any folklore text collected from Karabakh carries information about the ethnography of this region. Folklore samples once again clearly show that Karabakh is an ancient Turkish homeland and there are traces of Turks in its land*”⁵⁸.

The narratives, legends and other similar tales collected from Karabakh gives rich information about the life, daily-life, customs, etc. of this region. In order to clarify this issue the examples recorded by different speakers at different times are investigated.

⁵⁷ Əliyev, O. Qarabağ folklorunda nağıl janrının yeri // – Bakı: Azərbaycan şifahi xalq ədəbiyyatına dair tədqiqlər, – 2013, XLI kitab, – s. 33-58

⁵⁸ Qarabağ: folklor da bir tarixdir / top. tərt. ed.-lər: İ.Rüstəməzadə, Z.Fərhadov –Bakı: Elm və təhsil, – c. 1. – 2012. – s. 6

One of such typical examples is “Tale of bald Hasan” written in 1935 by Mirza Alakbar oglu from Aghdam region.⁵⁹ A version of this plot - the fairy tale “Wrestler Hasan”⁶⁰ was written by Gulu Guluzade from Jabbar Movla Gulu oglu from Horadiz village of Fuzuli district. Both of tales begin with the description of the old age of childless parents. They live a very poor life. They need even a piece of bread. Suddenly, an unusual turn occurs in their lives, the course of their life changes completely.

In both tales this change is characterized by their children being born in old age and chosen for their extraordinary qualities. Their children are distinguished from others by their unusual births.

It is also noted that there is a difference of opinion in folklore-study regarding this type of tales. In his index N.P.Andreyev gives such tales in the “extraordinary power and knowledge” section of magical tales.⁶¹

V. M. Zhirmunski notes that these types of tales are the oldest epic genre of the Turkic peoples and the Mongolian peoples of Southern Siberia and Central Asia and considers it more correct to give them under the name of “Heroic tales”⁶².

In Azerbaijani folklore-study such tales are distinguished from magical tales. R.Khalilov in his study “Heroic images in Azerbaijani and Arab fairy tales” points out that fairy tales are different from magical tales.⁶³

⁵⁹ Azərbaycan nağılları: [5 cildə] / tərt. ed. M.H.Təhməsis – Bakı: Azərbaycan SSR EA Nəşriyyatı, – c. 1. – 1960. – s. 188-200

⁶⁰ Azərbaycan-türk nağılları / hazırlayan: A.Xəlilova – Bakı: Nurlan, – 2009. – s. 75-85

⁶¹ Андреев, Н.П. Указатель сказочных сюжетов по системе Аарне / Н.П.Андреев. – Ленинград: – 1929. – с. 47

⁶² Жирмунский, В.М. Тюркский героический эпос. Избр. Труды / В.М.Жирмунский. – Ленинград: Наука, – 1974. – с. 222

⁶³ Халилов, Р. Образы героев Азербайджанских и арабских волшебных сказок: / Дис. канд. фил. наук) / – Баку, 1988. – с. 104

But I.Rustamzade considers it more appropriate to call the tales included in this series “Tales of Bravery” and to give them in a separate group.⁶⁴

In the dissertation it is considered more appropriate to distinguish such tales as magical-heroic tales.

In the 80s of the 20th century, as well as at the beginning of the 21st century, nowadays the magical-heroic motifs can also be found in the examples recorded from Karabagh. And it gives a reason to say that the tradition of environmental storytelling is still alive in the Karabakh region. The tale “Wrestler Gulhuseyn” attracts attention from this point of view.

In “The Tale of Bald Hasan” the hero eats seven pots of meal, gets armed and goes on a journey. But in the tale “Wrestler Gulhuseyn” the hero is not satisfied with a pot of meal, he demands more food. When he dances, the house almost flies, forty wrestlers stand helpless in front of him. In this tale the physical strength of the hero is clearly revealed.

These tales, as well as “Shah’s son Bahram”, “Shah’s son”, “Tale of Kallagoz”, “Guloglan” etc. a number of fairy tales also similiar with the heroic epics due to their motifs, images and structure.

In Karabakh along with anecdotes about the name of Bahlul Dananda there are also several tales. It is clear that it is impossible to draw a definite barrier among the genres. It is possible for the name of the same famous person to appear in different genres. On the other hand, it is also known that in a number of plot indicators the anecdotes are given as a group in the composition of tales. At present, we can observe that anecdotes are more widely spread and told than fairy tales. Undoubtedly, this is the basis for the creation of this type of fairy tale plots.

⁶⁴ Rüstəmzadə, İ. Azərbaycan nağıllarının süjet göstəricisi (nəzəri və təcrübi problemlər): / filologiya elmləri namizədi dissertasiyası / – Bakı, 2007. – s. 43

In general, the anecdotes are close to the fairy-tale genre for some features, but differ from it for the main sign: “...*While the tale is told as a work by special storytellers, the anecdote is told as a story that happened to someone, or even real events related to the history or names of mythical personalities who have often gained fame in their history*”.⁶⁵

The mentioned features are also reflected in the tales about Bahlul Dananda such as “Do not rely on Shah, do not trust in wife”, “Merchant Bahlul” and “Brotherhood of Bahlul Dananda” written from Karabakh. Along with these, it can be also noted that in these tales features from traditional anecdotes are also manifested. This aspect is more evident in the character of the hero and his attitude to those around him.

The motif of fortune, fate and forehead writing occupies a special place in the fairy tale texts collected from the Karabakh region. As it is known, belief in the existence of the protective spirits occupies an important place in the world view of ancient people. Thus, luck was imagined as a living being and it was assumed that turning away from a person brings misfortune, laughing at that person’s face and a good relationship brings happiness. The signs of such belief are reflected in a number of Karabakh tales in a unique way. It is based on samples of this plot recorded at different times. It is shown that the image called “Bakht” and “Garachukha” represent the concept of luck and fate. In Karabakh tales this image is more commonly called Garachukha. Searching for luck, discussing luck with the mind, returning luck, etc. in plot types the image of Garachukha mainly has an auxiliary function.

Karabakh tales are also distinguished according to their artistic features, plot-composition richness. The storytellers tried to

⁶⁵ Təhmasib, M.H. Müqəddimə // Molla Nəsrəddin lətifələri. – Bakı: Azərbaycan Dövlət Nəşriyyatı, – 1965, – s. 3

make the fairy tales more interesting by entering the new elements into the plot.

In the fifth chapter of the third part of the dissertation it is said about **“The Southern Azerbaijani speaking tradition”**⁶⁶. It is noted that folklore examples of the Southern Azerbaijan have been collected and published in a very small form till nowadays. It has been remembered by the researchers carrying out the research on various fields of folklore:

*“It is very difficult to create a complete scientific image of the ashiq environment in the South, due to the lack of systematic collection and research works related to the Southern environment, permission to travel between the North and the South for a long time and even the lack of the opportunity of Azerbaijani scientists to study the south even now”*⁶⁷.

In comparison with ashiq activity one can see that collection and publication of different folklore examples, including fairy tales are not at any level in South Azerbaijan. Therefore, it becomes clear that systematization and research work in this area are quite difficult. Now we can make some ideas based on only a few tales collected and published from South Azerbaijan. That is why it is appropriate to speak about some fairy tales in detail in order to create a general picture of the theme circle, leading motive, plot and images of South Azerbaijani fairy tales.

A special place among the South Azerbaijani fairy tales is occupied by tales about stepmother and stepdaughter. The fairy tale “Beautiful Fatmakhanim” is chosen in this case. The fairy tale “Sister, brother and dragon” is also close to the fairy tale “Beautiful Fatmakhanim”. In this tale the functions of stepmother and stepdaughter are replaced by the cunning maid of King and his ugly

⁶⁶ Əliyev O. Güney Azərbaycan nağıllarının süjet və motivlərinə dair // – Bakı: Azərbaycan şifahi xalq ədəbiyyatına dair tədqiqlər, – 2002. XI kitab, – s. 135-145.

⁶⁷ Qasımlı, M. Aşıq sənəti / M.Qasımlı. – Bakı: Ozan, – 1996. – s. 225

daughter. The tale “Biblijan, ha biblijan” from South Azerbaijani tales is also similar in its content with two previous tales.

The “unusual fiancé” motif is also known in the South Azerbaijani fairy tales. But the variant “Let fall in love with three cucumbers in the mountain Gah-gah” was written from Hatami Sitara in 1954. Talking about it M.Hatami mentions the following issue: “...After many years, when the fairy tale was read to her, she was surprised. It shows that nowadays folklore is not only eliminated by the old generation, it is also forgotten while this generation is alive”⁶⁸.

It is concluded that the speaker who keeps folklore examples in memory and deliver them to future generations may forget the examples in his memory for some reasons. In our opinion, the main reason for this is the departure of the speaker from the native environment. The South Azerbaijani and Nakhchivan versions of this plot show that one tale must be written from different narrators.

Because in each variant of the storyteller, along with general aspects, it is possible to observe some distinctive features. To be more precise, in the variant of each fairy tale, one can find differences in a certain motive and image. In each episode, we can also see the certain signs of the upbringing, worldview, the influence of the environment in which the storyteller lives.

The motives of looking for the fortune also occupy a special place in the South Azerbaijani fairy tales. Meanwhile the fairy tale “Garachukha”⁶⁹ attracts the attention. This tale with different variants in Derbent, Goycha, Karabakh and Borchali is distinguished by plot structure, method of narration and images. In this tale the fortune, fate is given by Garachukha. In the variant of this plot collected from the Borchali region the fate and fortune of

⁶⁸ Qaravəllilər, nağıllar / top. tərt. ed.-lər M.Hatəmi, S.Əliyev – Bakı: Yazıçı, –1988. – s. 173

⁶⁹ Güney Azərbaycan folkloru: (Yekənat və Həmədan ərazilərindən toplanmış folklor örnəkləri) / tərt. ed. S.Abbaslı – Bakı: Elm və təhsil, – c. 1. – 2013. – s. 67-69

the hero is given by the Sun.⁷⁰ The old beliefs have been preserved here. This is not accidental, in many sources it is known that the belief of the Turkic peoples is reflected in the heavenly bodies – The Sun, The Moon.⁷¹

The observed fairy tales that we reviewed, as well as some of the published and unpublished examples show that the South Azerbaijani fairy tales are distinguished mostly by language features, the method of development and the traditions of storytelling.

In the language of the South Azerbaijani folklore, as well as fairy tales the color that attracts more attention is the presence of intonation, which is a special rhythm and melody. Thus, the South Azerbaijani fairy tales are distinguished by their dialogues, unique rhythm and melody of images.

The systematization and investigation of the fairy tale repertoire of individual regions and the comparative research of the plot sections open the way to a deeper and comprehensive study of the fairy tale genre.

The fourth chapter is called **“Intergenre connection: fairy tale and epos”**⁷². This chapter consists of three sections. In the first section called **“Traditional formulas and means in fairy tales and eposes”** it is said about the characteristics of traditional formulas and means in fairy tales and eposes. It is shown that it is necessary to study and compare the compositional elements of fairy tales and eposes separately. In this way, it is possible to reveal the similar and different features of fairy tales and eposes and at the same time to clarify the specific features of these genres.

⁷⁰ Azərbaycan folkloru antologiyası: (Borçalı folkloru) / top. V.Hacıyev, tərt. ed. İ.Abbaslı – Bakı: Azərbaycan Dövlət Nəşriyyatı, – 1996. – s. 62-67

⁷¹ Uraz, M. Türk mitolojisi / M.Uraz. – İstanbul: “Düşünen adam” yayınları, 1994. – s. 27

⁷² Алиев, О.С. Проблемы межжанровой связи сказки и эпоса (на материале Азербайджанской литературы) // – Тамбов: Филологические науки. Вопросы теории и практики, – 2019. – т. 2, вып. 11, – с. 103-108

Sometimes storytellers begin a fairy tale with a special introduction. The researchers who spoke about it called this part of the tale as “garavelli”, “pishrov”, “wheeling”, “loppazdama”, “zenjirleme”. Commenting on this issue the author comes to the conclusion that calling the introductory part of the tale “pishrov” creates a confusion. Because this word, as a term is typical for ashiq activity, it also means the name of the musical melody. Therefore, it is more appropriate to call the part that comes before the traditional formulas at the beginning of the tale “tekerleme” (“repetition”).

The fairy tales sometimes begin with “tekerleme” (“repetition”), sometimes with a traditional opening formula and sometimes without any of these. From here it can be concluded that *“the fairy tale, as well as other examples of folklore, should be learned not on the basis of written texts, but on the basis of live performance”*⁷³.

The eposes also often begin with a special prologue. The admonitions spoken at the beginning of love eposes are typical in this regard. In the preface of “The Book of Dede Gorgud” the wise advices and aphorisms by Dede Gorgud are given. It is concluded that the aphorisms and admonitions spoken in the love eposes are similiar with these aphorisms and appear as a continuation of the tradition.

In love eposes after admonition the traditional initial formulas are often used. “Let me tell you about Ganja city. From the city of Ganja, about Ziyad Khan”⁷⁴. The parts of “Book of Dede Gorgud” also begin traditionally. At the beginning of each part a brief information is given about the hero: “At the time of Oghuz the was an old man with the name Ushun”⁷⁵.

⁷³ Разумова, И.А. Формулы и языковым реализация / Язык русского фольклора. – Петрозаводск: – 1985. – с. 81

⁷⁴ Azərbaycan dastanları: [5 cildə] / – Bakı: Çıraq, – с. 1. II nəşri. – 2005. – s. 9

⁷⁵ Kitabı-Dədə Qorqud / tərtib, transkripsiya, sadələşdirilmiş variant və müqəddimə F.Zeynalov və S.Əlizadəninidir – Bakı: Yazıçı, – 1988. – s. 110

The time and space shown at the beginning of the eposes are chosen in comparison with fairy tales, more precisely, if in fairy tales it is told about an indefinite time and space, in the eposes a certain concreteness is manifested from this point of view.

In fairy tales, as well as in eposes the formulas and means used in narration are much richer. Narration formulas create a connection between the speaker and the listener, serve to tie the individual episodes around a single plot line, express the appearance, movement of images, news, appeal and so on.

Transitional formulas are used in eposes in slightly different ways. Here, the appeal “from where shall I offer your service” reveals different shades of the epos narration: “*May these lie here, from where shall I offer your service, from the country of Shirvan*”⁷⁶.

In fairy tales and eposes the traditional expressions such as “*May you have good mornings*” are passed from event to event: “*May good mornings be opened to you, tomorrow has opened*”⁷⁷.

In Azerbaijani fairy tales and eposes the traditional expressions such as “little time has passed, much time has passed”, “the month has passed, the year has passed”, “days, months have passed”, “he mixed the night with the day, the day with the night”, etc. are also passed from one event to another and the events are connected with one another: “*The language of a fairy tale is always fast. The time has come, the year has passed, the boy and the girl have reached seven age*”⁷⁸.

These formulas, which express the rapid passage of time, are typical for both fairy tales and eposes. The expression “the language of fairy tales is fast” is also used in this sense. This formula is also expressed in a slightly different way in heroic and

⁷⁶ Azərbaycan dastanları: [5 cildə] / – Bakı: Çıraq, – c. 2. II nəşri. – 2005. – s. 240

⁷⁷ Yənə orada. s. 291

⁷⁸ Azərbaycan dastanları: [5 cildə] / – Bakı: Çıraq, – c. 1. II nəşri. – 2005. – s. 122

love eposes: “The horse’s feet are very speedy, the minstrel’s tongue is flexible, khanim”⁷⁹; “Ashiq’s tongue is fast, the horse’s feet is windy, it will take very quickly and brings it back quickly”.⁸⁰

In the stories and eposes there are also formulas that reflect the hero’s activity: “*Kechel Giravel Gara Memmed beline chorek baglayib chekdi chustun dabanin, girdi yerin damarin, derelerden yel kimi, tepelerden sel kimi, badeyi-serser kimi bash yastiga, goz yukhuya vermeyib geldi chatdi derya giragina*”⁸¹. “*O, neje deyerler, chekdi charigin dabanini, girdi yerin damarini, gune bir menzil, az getdi, uz getdi, dere, tepe duz getdi, gunlerin birinde gelib Chenlibele chatdi*”.⁸²

In fairy tales and eposes all the beauty, richness of the language is reflected. Usually speaking within the framework of the tradition the story-tellers appeal to metaphors belonging to the spoken language of the people in order to deliver more effectively what they speak to the audience. It does not only enrich the expression, but also plays an important role in creating the unique style of the fairy tale, as well as the epic.

In the dissertation it is concluded that a number of compositional components are important in the poetic system of fairy tales and eposes.

The second chapter of the fourth part of the research is called “**Tales and heroic eposes**”. It is shown that V.Eberhard and

⁷⁹ Kitabi-Dədə Qorqud / tərtib, transkripsiya, sadələşdirilmiş variant və müqəddimə F.Zeynalov və S.Əlizadəninindir – Bakı: Yazıçı, – 1988. – s. 39

⁸⁰ Azərbaycan dastanları: [5 cildə] / – Bakı: Çıraq, – c. 3. II nəşri. – 2005. – s. 273

⁸¹ Güney Azərbaycan folkloru: (Səməd Behrəngi və Bəhrüz Dehqaninin ana dilində topladığı nağıllar) / elmi redaktoru və ön sözün müəllifi M.Maşallah qızı (Abbasova) – Bakı: Elm və təhsil, – c. 3. – 2014. – s. 87

⁸² Azərbaycan dastanları: [5 cildə] / – Bakı: Çıraq, – c. 4. II nəşri. – 2005. – s. 236

P.N.Boratav have shown that there are several versions of the story about Tepegoz.⁸³

In general, many researches have been carried out and opinions have been put forward regarding the plot “Tepegoz” which is widespread in the oral and written literature of the peoples of the world. I.Sadig, who also referred to Sumerian sources, summarized the existing studies about it. As a result of his research, he came to the conclusion that the image of Tepegoz and its plot are of Sumerian-Turkish origin.⁸⁴

In recent years the fairy tales about this plot are found among samples written from different regions of Azerbaijan. For example, two texts of the fairy tale “Kellegoz” were written from Agdash region.⁸⁵

Considering the part “Tepegoz’s death by Basat” the oldest one of the “The Book of Dede Gorgud” eposes M.H.Tahmasib has said that this epos is rich in elements characteristic of ancient heroism.⁸⁶

The event that inspired “Tepegoz’s death by Basat” is the difficult task of the Oghuz people defeating Tepegoz and getting rid of his evil. Basat can fulfill this task because he is also of unusual origin.

Two variants of this part are met in Azerbaijani tales. The first of these is “The Tale of Kellegoz”, the second is “Tepegoz”. Both tales are close to the plot of the epic “The Book of Dede Gorgud” in terms of their general content and characters.

⁸³ Eberhard, W. Typen türkischer Volksmärchen / W.Eberhard, P.N.Boratav, –Wiesbaden, – 1953. – p. 159-160

⁸⁴ Sadıq, İ. Təpəgöz və Polifem obrazları haqqında // – Bakı: Dədə Qorqud, Elmi-ədəbi toplu, – 2012. №3, – s. 18-29

⁸⁵ Azərbaycan folkloru antologiyası: (Ağdaş folkloru) / top.tərt.ed. İ.Rüstəmzadə – Bakı: Səda, c.16. – 2006. – s. 398-401

⁸⁶ Təhmasib, M.H. Azərbaycan xalq dastanları (orta əsrlər) / M.H.Təhmasib. – Bakı: Elm, – 1972. – s. 112-130

An episode of the tale “King’s son” is also similar with this plot. This tale, which is a variant of the “Wonderful task” plot type, is based on unusual tasks and the fairy tale develops based on them. In this tale the hero of unusual origin wins Kellegoz.

One of the similar motifs in heroic epics and fairy tales is that the hero passes through a series of trials and as a result achieves his wish. The hero often fulfills extraordinary conditions that ordinary people cannot fulfill. Several chapters of “The Book of Dede Gorgud” are similar with the fairy tales in this point. One of such parts is “Ganli Goja oglu Ganturali’s part”. In this part the hero achieves his wish by going through the most difficult tests and can marry to the girl he loves. In fairy tales the certain conditions are set in front of the boys who choose and love a girl, the betrothed must pass certain tests, only those who can fulfill the required conditions are granted their wishes. The dissertation focuses on a number of tales of this type. In some of these types of tales, along with boys, girls are also put to the test and perform difficult tasks and it is concluded that these are related to the wedding ceremony.

As it is known, three brothers, as well as two brothers, make up a special page in fairy tales. These tales are mainly divided into two parts. In the first part of the tales the friendship among the brothers and their deep love for each other comes to life. In the second type of plots about brothers the conflict among older brothers and younger brothers is the basis of the plot. In this comparison, the advantage of the younger brother, his high spiritual face is revealed. He appears as a real hero. In the epic “The Book of Dede Gorgud” the traces of the first stage are mainly reflected. “The part of Ushun Goja oglu Seyrey” attracts attention as a story that reflects the bravery of the younger brother, respect and love of the elder brother. The plot, composition, description and means of expression of this part are very close to magical fairy tales. This part ends with the hero’s victory, happiness and wedding ceremony, just like in magical fairy tales.

The third chapter of the fourth part is called “**Fairy tales and love eposes**”. It is shown that the comparison of the plot and compositional characteristics of the fairy tale and the epos reveals their closeness. Therefore, the comparative analysis of these genres contributes to a more detailed and in-depth study of the issues of connection and influence among genres and the creative process. For this purpose, the epos “Najaf and Parzad” and “Ibrahim’s fairy tale” are analyzed comparatively. It is shown that both in the epos and in the fairy tale, a boy and a girl born from the same apple fall in love with each other.

In the epos “Najaf and Parzad” the enchanted book, but in the “Ibrahim’s fairy tale” the magic buckle puts the heroes into difficulties and causes them to go through various tests.

Both in the epos and in the fairy tale, the girl who is in a difficult situation does not lose herself, she tries to get out of the situation by wearing men’s clothes, i.e. her fiancé’s clothes. But it is not accidental. “...By wearing a different dress and hiding his appearance, the folklore hero can protect himself from the enemies of this world as well as from the beings of that world”⁸⁷.

In the epos “Najaf and Parzad” Parzad khanim and in the fairy tale “Ibrahim’s tale” Ibrahim’s fiancée are different from other heroes. In our opinion, the character of other images is revealed in relation to them. As the main characters they take the leading place. This aspect shows itself more clearly in the epos.

Both in the epos and in the fairy tale the episodes related to the events taking place in different places often replace one another, transitional formulas are used at these points. In the epos “Najaf and Parzad” one can find the following examples of this type: “Let

⁸⁷ Kazımoğlu, M. Folklorlarda obrazın ikiləşməsi / M.Kazımoğlu. – Bakı: Elm, – 2011. – s. 11

the boy read and let me tell you about the merchant Ahmed”;⁸⁸ “Najaf Khan told the whole story to him just as I told you”.⁸⁹

In the research work the epos “Salim Shah” is also analyzed as one of the eposes closely related to fairy tales. It is shown that there are several versions of the epos “Salim shah”. The examples such as “Dream”, “The Tale of the Faithful Shah”, “The Tale of Narin khanim” etc. can be added to this line. The plot of this fairy tale is listed in the AT table under number 938, under the name “Loss of family members”⁹⁰. This plot is close to the plot of the epos “Salim Shah”. But there are also differences. The story begins with the king’s dream. However, the king in the fairy tale is presented as an oppressive king, unlike in the epos.

In both the epos and the fairy tale the king believes that he will be in a disaster due to the interpretation of the dream he saw and to get rid of it, he gives his throne to someone else, or tries to save his life by escaping secretly. Undoubtedly, this motive is not an accedental event, but it is connected with old beliefs. It is believed that in this way the king can increase his power, revive and take the throne. The ending of the plot also confirms the realization of such a belief. As in the epos, in the fairy tale the king loses his family members - his wife and two sons - on the way. Thanks to the lucky bird the king is re-elected, he fulfills his promise wholeheartedly. He does good deeds. After that, he finds his family members.

The plot of “Alı Khan-Pari”, one of the eposes closely related to fairy tales, is also widely spread. One of the variants of this epos is the tale “The missing girl”. The tales such as “Khoshgadam”, “Aziz’s tale”, “Shukufa khanim” are also similiar with the mentioned tale. It is noted that this plot is listed in the Aarne-

⁸⁸ Azərbaycan dastanları: [5 cildə] / – Bakı: Çıraq, – c. 3. II nəşri. – 2005. – s. 273

⁸⁹ Yənə orada, s. 274

⁹⁰ Rüstəməzadə, İ. Azərbaycan nağıllarının süjet göstəricisi / İ. Rüstəməzadə. – Bakı: Elm və təhsil, – 2013, – s. 269

Thompson index under number 883A under the name “Slandered girl”.

M.H.Tahmasib, reviewing the epos “Alikhan-Pari” as a family-moral epos concludes that the creator of the epos used the plot of the famous fairy tale in a new way to express his ideas.⁹¹

The main hero of both the fairy tale and the epos is the slandered girl. The girl with the name Gullu in the fairy tale and Pari in the epos do not differ from each other. Gullu - Pari is an ideal hero. She differs with her beauty and moral quality among her relatives. She goes through the most difficult tests and succeeds in exposing her enemies. Even though she suffers unimaginable troubles, she values her dignity and her clean name above everything else.

In the fairy tale the king’s son, but in the epos Ali Khan is the ideal hero who stands on the same level as Pari Khanum. The king’s son - Ali Khan supports a dignified girl who has fallen into slander. He stands out as a person with high human qualities.

The epos “Alikhan-Pari” is similiar closely with fairy tales due to its plot line and compositional features. In the epos the traditional means are used throughout the investigation and in this way it goes from one incident to another: “In short, the shepherd also joined them, from time to time they changed their places and reached the city of Pitlis”.⁹²

Both the fairy tale and the epos end with the story of telling the events happened to Gullu – Pari khanim. As it is known, the method of telling the story of the hero is widely used in the narration of fairy tales, if the listener is familiar with the story in advance, in this case only the events that happened are remembered and “She told the fairy tale as I did”. In many cases the events are

⁹¹ Təhmasib, M.H. Seçilmiş əsərləri: [2 cilddə] / M.H.Təhmasib. – Bakı: Kitab Aləmi, NPM, – c. 2. – 2011. – s. 402

⁹² Azərbaycan dastanları: [5 cilddə] / tərt. ed.-lər M.H.Təhmasib, Ə.Axundov. – Bakı: Çıraq, – c. 1. – II nəşr. – 2005. – s. 227

expanded by telling the story of the hero. To tell the truth, the storyteller talks about the events of the past through the language of the character.

In this case telling the story of the character increases the effect of the incident. It is typical in this respect that the hero tells his own story in the epos "Alikhan-Pari". The narrator remembering on behalf of Peri khanim the most impressive moments and concludes the events by saying "*As we know, Pari khanim told the story from the beginning to the end*".

As it seen, the tale and the epos have been closely connected with each other, as a result of interaction and influence they have developed and formed.

The generality of motifs and plots met in fairy tales and eposes, first of all, gives information about their archaism, universality and connection with mythological thinking.

In the part of "**Conclusion**" of the dissertation the main provisions of the research are summarized. According to the main scientific conclusions:

1. Fairy tales are a product of folk art, living from generation to generation, reflecting the life, daily-life style, historical traditions and social contradictions in the society in a crude form, through artistic fictions is a genre that ends with an optimistic mood.

2. It is impossible to make a barrier among the thematic groups of fairy tales, but for certain features it is possible to distinguish magic tales from other tales, including many tales from the animal world.

3. The inclusion of the human image as a participant in fairy tales about the animal world does not create a contradiction in the artistic system of the fairy tale.

4. In magical tales all animals and birds carry a characteristic and perform an auxiliary function. In the fairy tales about the animal world each of these characters has an individual character.

5. In fairy tales about the animal world predators are put against all other small forest animals and birds, as well as domestic animals.

6. The most characteristic feature of magic fairy tales for different types of plot is that in these fairy tales the miraculous motive, image and actions are at the heart of the plot.

7. Daily-life tales are closer to the real truth, social and domestic problems than to fairy tales about magic and animals. According to its content the daily-life fairy tales are different.

8. In the composition of the fairy tale the most important place after the plot is occupied by miraculous episodes and magical actions. Episodes of “killing”, “stoning”, “sleeping” in Azerbaijani fairy tales predetermine the delay of action in the plot. The temporary victory of the “enemy” removes the hero from the fairy-tale plot, in such cases he acts as an assistant in action, he saves the hero, “revives” and starts to act again.

9. The episode of “displacement” also occupies an important place in fairy tales. The displacement of the hero from one place to another becomes the beginning for the development of fairy-tale movement.

10. Transformations and changing clothes also occupy an important place in the structure of different types of plot of Azerbaijani fairy tales. These motifs originating from old roots are closely related to one another.

11. Systematic writing of the repertoire of fairy tale reciters of different regions also help to study the fairy tale poetics much perfectly.

12. The investigation of the interaction among the genres of fairy tales and epodes, similar and different poetic features is also significant.

The main theses of the dissertation are reflected in the following scientific articles, materials of national and international conferences:

1. Classification and genre features of Azerbaijani tales // – Baku: Researches on Azerbaijani oral folk literature, – 1999. VIII book, - p. 57-90

2. The structural features of Azerbaijani tales and poetic language // – Baku: Researches on Azerbaijani oral folk literature, – 2000. IX book, - p. 95-122

3. About the collection, publication of Azerbaijani tales and traditions of narration // -Baku: Dede Gorgud, scientific – literary collection, - 2001. №1, –p. 105-116

4. Function of transformations in folklore (according to the part “Bamsi Beyrek” and tales) // – Baku: Researches on Azerbaijan oral folk literature, – 2001. X book, - s. 101-115

5. Features of daily-life tales // - Baku: Dede Gorgud, scientific–literary collection, - 2002. 1 (2), - p. 114-120

6. About the plot and motives of South Azerbaijani tales // – Baku: Researches on Azerbaijani oral folk literature, – 2002. XI book, - p. 135-145

7. Genre specificity of tales about the animal world // – Baku: Researches on Azerbaijan oral folk literature, – 2002. Book XIII – - p. 73-86

8. Genre features of riddles and their place in fairy tales // – Baku: Researches on Azerbaijani oral folk literature, – 2006. XIX book, - p. 17-31

9. Similar composition components in our fairy tales and eposes // – Baku: Scientific researches, – 2006. December 29, - p. 3-9

10.Space and time in Azerbaijan magic tales // – Baku: Proceedings of the Azerbaijan National Academy of Sciences, series of Humanities, – 2007. December 2, - p. 121-132

11. About similar motifs and images in our fairy tales and eposes // – Baku: Dede Gorgud, scientific-literary collection, – 2007. Item 3, - p. 44-55
12. The role of the narrator in fairy-tale texts // – Baku: Proceedings of the Azerbaijan National Academy of Sciences, series of Humanities, - 2007. Item 3, - s. 215-224
13. Genre features of Azerbaijani tales // – Baku: Reports of the Azerbaijan National Academy of Sciences, - 2007. Item 5, - p. 190-196
14. Materials of V International Folklore conference “From Common Turkic Past to Common Turkic Future”, – Baku: – 17-19 October, – 2007, – p. 443-448
15. The place of the fairy tale genre in the Shirvan folklore map // – Baku: Dede Gorgud, Scientific-literary collection, – 2008. No. 1, – p. 39-44
16. The function of numbers in fairy tales // – Baku: Scientific researches, – 2008. No. 1, – p. 3-8
17. 1. Regional features of Azerbaijani fairy tales // Poisk (Kazakhstan), - 2009. No. 2, - p. 202-206
18. The system of images of Azerbaijani animal tales // Culture of the peoples of the Black Sea region. 173, - 2009. - p. 37-40
19. Semantics of transformations in Azerbaijani fairy tales // - Almaty: Bulletin of KazNU philological series, - 2010. No. 1-2, - p. 219-224
20. The image system of daily-life tales // - Baku: News of the Azerbaijan National Academy of Sciences, Humanities series, - 2010. No. 2, p. 50-64
21. Similar motif and semantics of magical actions in fairy tales // - Baku: Researches on oral folk literature of Azerbaijan, - 2010. Book XXXII, - p. 18-29
22. Semantics of the birth motif in Azerbaijani fairy tales // - Baku: Reports of the Azerbaijan National Academy of Sciences, - 2010. No. 3, - p. 186-193

23. Mythological features of Azerbaijani fairy tales // Proceedings of the IV International Scientific and Methodological Conference. “Russian-speaking and bi (poly)-linguism in intercultural communication of the XXI century: cognitive-conceptual aspects”, - Pyatigorsk: - April 21-22, – 2011, – p. 76-77
24. The place of fairy tales among folklore genres // – Baku: Philological issues, – 2013. No. 1, – p. 304-310
25. The place of the fairy tale genre in Karabakh folklore // - Baku: Researches on the oral folk literature of Azerbaijan, - 2013. Book XLI, - p. 33-58
26. Conflict in daily-life tales // - Baku: Civilization, Eurasian University, - 2015. No. 4, - p. 52-59
27. The false wrestler in daily-life tales // - Baku: Civilization, Eurasian University, - 2015. No. 6, - p. 25-33
28. “The Book of Dede Gorgud” and fairy tales // Materials of the International Scientific Conference “Epos and ethnos”, - Baku: - November 6-7, - 2015, - p. 276-281
29. Folk games and fairy tales // Materials of the International Scientific Conference on “Folk games and square performances in Islamic geography and Azerbaijan”, - Baku: - July 15, - 2016, - p. 198-204
30. Azerbaijani tales in the researches of Mammadhuseyn Tahmasib // Materials of the Scientific Conference on the topic of “The outstanding Azerbaijani folklorist Mammadhuseyn Tahmasib”, - Baku: - October 5, - 2017, - p. 281-297
31. 1. Traditional formulas and means in Azerbaijani fairy tales and epics // - Baku: Dede Gorgud, Scientific-literary collection, - 2017. No. 2, - p. 36-43
32. Thoughts about statehood in Azerbaijani fairy tales // Materials of the International Scientific Conference “Folklore in the Context of Identity” dedicated to the 100th anniversary of the Republic of Azerbaijan (Ismayylli district, Lahij settlement, June 30, 2018). - Baku: - 2019, - p. 161-167

33. Problems of inter-genre connection between fairy tale and epos (on the basis of Azerbaijani literature) // Philological Sciences. Issues of theory and practice, Tambov: - 2019. - v. 12, no. 11, - p. 103-108

34. The element of water in Azerbaijani fairy tales // Materials of the X International Scientific and Methodological Conference. "Scientific research in the field of the humanities: discoveries of the XXI century", - Pyatigorsk State University: - December 19-20, - 2019, - p. 9-13

35. Pomegranate in Azerbaijani tales // Materials of the International Scientific Conference "Multidisciplinary function of Azerbaijani pomegranate" (Goychay district, November 29, 2018) - Baku: - 2020, - p. 98-108

36. On the symbolism of numbers three, seven and forty in Azerbaijan folk stories. // Revista Cornado, – 2021. № 78, – p.121-126

37. Nakhchivan storytelling tradition // – Baku: Studies on oral folk literature of Azerbaijan, Scientific-literary collection, – 2021. No. 2, – p. 14-25

Reviews:

1. Albaliyev, Sh. Valuable contribution to storytelling // Credo. – 2005, January 15

2. Rzasoy, S. Researches of Oruj Aliyev in the context of Azerbaijani fairy-tale studies // - Baku: Dede Gorgud, Scientific-literary collection, - 2007. No. 1, - p. 181-185

3. Orujov, T. The fairy-tale world of a wise and enlightened man (Oruj Aliyev. Azerbaijani fairy tales: genre, plot and image problems. Baku: Science and education, 2019) // – Baku: Dede Gorgud, Scientific-literary collection, – 2020. No. 3, – p. 176-185

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