

AZERBAIJAN REPUBLIC

On the right of manuscript

**ASPECTS OF MYTHOLOGICAL THOUGHT AND
RESEARCH ASPECTS OF FINE LITERATURE IN
XX CENTURY AZERBAIJANI AND RUSSIAN
LITERATURE**

Specialty: 5719.01 – Folklore study

Field of science: Philology

Applicant: Doctor of Philosophy in Pedagogy,
Associate Professor
Aybeniz Shirin gizi Hashimova

ABSTRACT

of the dissertation for the degree of Doctor of Philology

BAKU – 2024

The dissertation completed at the Department of Folklore and
Written Literature of the Institute of Folklore of Azerbaijan
National Academy of Sciences.

Official opponents: Full member of ANAS,
Doctor of Philology, Professor,
Teymur Hashim oglu Karimli

Doctor of Philology, Professor,
Asif Abbas oglu Hajiyev

Doctor of Philology, Professor
Ramazan Oruj oglu Gafarov

Doctor of Philology, Professor
Yegana Nahmatulla gizi İsmayilova

ED 1.27 Dissertation Council of the Higher Attestation
Commission under the President of the Republic of Azerbaijan
operating under the Institute of Folklore of ANAS

Chairman of the Dissertation Council: Full member of ANAS
Doctor of Philology, Professor


_____ **Mukhtar Khasim oglu Imanov**

Scientific Secretary of the Dissertation Council: Doctor of
Philosophy in Philology, Associate Professor


_____ **Afag Khurram gizi Ramazanova**

Chairman of the Scientific Seminar: Doctor of Philology,
Professor,


_____ **Afzaladdin Dagbeyi oglu Asgarov**



GENERAL CHARACTERISTICS OF THE WORK

Relevance and development of the topic. The age of mythology is as old as human history. There are opinions that archaic signs of ancient beliefs and mythological worldviews have been found since the Upper Paleolithic period. Such an approach can be applied to Azerbaijani mythology, as the mythology of the ancient Azerbaijani people is also considered archaic. Azerbaijani mythology has gone through many stages of mythological consciousness in the process of its historical development: animism, fetishism, totemism, anthropomorphism, shamanism and so on. There were special stages in the belief system of our most ancient ancestors.

Mythology has dominated primitive consciousness for thousands of years, from the stages of historical development to its complete stabilization. This worldview was filtered from the lower layers and created a folklore worldview. In the transition from mythological thought to folklore thought, the system of worldview created by the mythological consciousness has given impetus to the formation of a number of genres, from myth creation to the artistic essence of folklore. The transition from mythological consciousness to historical consciousness has, in fact, marked the transition of these peoples to a new stage of self-expression - a sense of folklore.

The study of contemporary Azerbaijani and Russian mythological thought is of great importance. Various myths in Azerbaijani and Russian mythology play an important role in the study of their folklore cultures. These cultures also organize themselves through cosmogonic myths that serve to regulate certain cosmic relations.

A number of peoples of the world have their own systems of independent mythological worldview. These systems reflect their worldview, which embodies their mythological history. The

unifying factor of all these worldviews was the fact that the archaic periods of the peoples of the world did not differ much from each other. Prior to the establishment of a class society, the traditions, religious-primitive meetings, rituals (rites) of the tribes and clans of the ancient world, etc. formed almost identical to each other. At the same time, it is necessary to take into account certain geographical conditions. With the exception of some minor changes due to certain spatial differences, there have been no significant differences in the content of beliefs, customs and rituals belonging to different tribes and clans. Of course, territorial proximity was also important here. The ancient aboriginal tribes living in such vicinity entered into certain economic and social relations with each other and became interested in maintaining their livelihood and social existence. Although no other political relations were envisaged in these relations, there could still be some qualitative changes that could affect the existence of ancient social associations. Gradually, political relations led to kinship and unification within certain unions. All these relations were interpreted as influences on the religious and secular views, economic life and life of the ancient aborigines, and in later times led to the intermingling of their ancient mythologies.

Another source of the influence of the ancient tribes on each other's morals, life, and religious outlook was the inevitable influence of the superior religious outlook of the older tribe on the social life of the younger tribe. In this process, we can also talk about the religious worldview, which was forcibly adopted as a result of other interactions, such as military campaigns. All these reasons could have arisen as a result of rapprochements in the social and spiritual life of the ancient tribes.

Many ties are at the root of the ancient mythologies and historical relations of the Azerbaijani and Russian peoples. The most visible of these relations are the social and cultural ties. Of course, economic and trade relations have also influenced the

formation of these relations to some extent. At the same time, the relations and ties between these peoples have been stabilizing and interacting for centuries. The mythical structures of ancient tribes also played a role in mutual relations and connections. As a result of interactions, archetypal models created mythological systems, concretized in epoch-making conditions, stabilized the types of myths, and the transition to the folklore worldview began.

We believe that the Turkish mythological world system, being older, was able to strongly influence the structures of the ancient mythological worldview of the ancient Slavic tribes. This process had a significant impact on the emergence of the process of genre in folklore and the formation of folklore literary relations.

Although there is no concrete idea as to which century the history of mythology and folklore was largely completed as a process, there is no doubt that this type of oral literary and artistic creation lasted until the 16th century.

That is why it is important to study the use of mythological thought and examples of folklore in different genres in the transition from myth and folklore to written literature. In written literary genres, mythological thinking and folklore genres are used either directly or indirectly. This process continues today and is becoming an ideological and aesthetic source of written literary creativity.

In this sense, the relevance of the dissertation lies in the fact that it focuses on the research aspects of the use of mythological thought materials tested in literary practice in Azerbaijani and Russian literary criticism. In our opinion, such use has been resolved in several ways.

The colorful manifestations of various forms of mythical thought in fiction, the reflection of mythological beliefs, archetypes and mythological symbols in fiction today make fiction more and more interesting.

Mythological structures from which the writer's thought originates are among the issues at the core of the study of the problems of mythological thought and fiction in Azerbaijani and Russian literary criticism. All this can be clarified by studying ethnogenesis, and this issue is also relevant in a complex way.

Object and subject of the research. The object of the research is the mythology that is considered an integral part of Azerbaijani and Russian culture, standing in their ancient architectural structures. This general object of research in the dissertation is divided into its manifestations: the figurative system of thought of the myth, the level of mythological belief, the level of archetype and mythological symbols. Theoretical problems of the mythical system of thought make the study of how mythological beliefs are reflected in fiction as a general object, while archetypes and mythological symbols influence literature as a whole.

In addition, the object of research is the problem of mythological beliefs and ethnic-national identity, the repetition of images of meaning in the archetype, and so on. such as scientific issues.

The subject of the dissertation reveals the ways of assessing the possibilities of influence in fiction: the use of myth, mythological belief, archetype, ritual and mythological symbols in fiction, the search for spiritual values in written cultural monuments, literary practice, figurative creativity, etc. All this is directly applied in many genres of prose and poetry in Azerbaijani and Russian art.

Objectives and tasks of the research. The main purpose of the dissertation is to study the theoretical issues of Azerbaijani and Russian (Slavic) mythology, to study the formation and development of mythological thought of these peoples. The aim of the study is to study myth, mythological belief, model of mythical thinking, archetypes, mythological symbols, rituals and transitions to figurative creativity. In order

to achieve this goal in the research process, we have tried to perform the following tasks:

- analysis of the concepts of mythological characters, chronotope and mythological thinking;
- conducting research on archetypal and mythological beliefs;
- Research of Azerbaijan mythological thinking system;
- Determining the transition from the Azerbaijani system of mythological thinking to mythical thinking;
- study of the Russian mythological thinking system;
- determination of transitions from the Russian system of mythological thinking to mythical thinking;
- Study of the forms of use of Azerbaijani and Russian mythological beliefs in fiction;
- a comparison of how cosmological myths are reflected in written culture;
- consideration of the possibility of using archetypal images, mythological symbolism in both literatures;
- the study of ritual and mythological semantics in the process of figurative creativity in both literatures;
- the study of the role of "Azerbaijani space" and "Russian space" in the artistic creativity of these peoples, determined by the introduction of stable belief systems in cultures, etc.

Degree of study of the problem. Although the history of the study of Azerbaijani mythology dates back to the end of the XIX century, its systematic study in the national literary criticism began in the 1920. The history of the study of Slavic mythology in Russian literature and folklore dates back to the XVIII century. At the same time, the study of mythology is more consistent and systematic. Russian researchers A.F.Losev, Y.Lotman, Y.Meletinski, A.Gumilyov, S.Averintsev, M.Bakhtin, N.Dyakonov, B.Ivanov, Y.Golosovker, B.Toporov, S.Neklyudov, M.Steblyn-Kamensky, S.Tokaryev, M.Shakhnovich,

M.Ivanov; Azerbaijani researchers M.Tahmasib, M.Seyidov, A.Shukurov, I.Valiyev, K.Valiyev, B.Abdulla, K.Abdulla, S.Rzasoy, M.Jafarli, R.Gafarli, A.Nabiyev, I.Abbasli, H.Ismayilov, M.Imanov, R.Aliyev, A.Hajili, R.Kamal, I.Sadiq, J.Beydili, A.Khalil, T.Salamoglu, F.Bayat, M.Gasimli, N.Taghisoy, A. Amrahoglu, A.Ajalov, A.Huseynov and others studied a number of problems related to this research topic. Their scientific judgments, provisions, opinions and views played an important role in the formation of the theoretical basis for the study of the problem. Nevertheless, there is a great need for a systematic study of the problem of how the system of Azerbaijani and Russian mythological worldviews, which has been left out of research, is reflected in works of art in a specific dissertation.

Our scientists have extensively studied the subject of mythology and theoretical issues in their works on the problem of Azerbaijani mythological thought. M.Seyidov's "Thinking about the ancestral roots of the Azerbaijani people", as well as other researchers - A.Ajalov "Mythology", J.Baydili "Turkish system of mythological images: structure and function", M.Jafarli "Epic and myth", "Poetics of Azerbaijani love epics", F.Bayat "Introduction to mythology", S.Rzasoy "Paradigms of Oghuz myth", "Oghuz mythology", "Oghuz myth and Oghuz epos", "Mythology and folklore: theoretical and methodological context", R.Aliyev "Mathematical mythology", "Turkish mythological thought and its epic transformations", "Azerbaijan oral folk literature", "Mythical encounters in Azerbaijani fairy tales", "Mythological consciousness and its art specifics", "Azerbaijani folklore: genre system and poetics", A.Hajili "Philosophy of mythopoetic thinking", R.Gafarli "Mythology", "Myth and tale". "Inter-genre connection in the epic tradition", "Archetypal symbols in Azerbaijani mythological meetings", H.Guliyev "The concept of archetype and the wise old archetype in the epic tradition", M.Imanov "Psychologism

in modern Azerbaijani prose”, “Poetics of folk laughter”, “Archaic roots of laughter”, “Duplication of image in folklore”, R.Kamal “Kitabi-Dada Gorgud: archaic ritual semantics” and similar works of other authors can be noted¹.

Many issues related to the themes were touched upon in the works by the Russian researchers such as “K.G.Yung’s analytical psychology and the patterns of artistic fantasy”, “Archetypes” by S.S.Averintsev, “Myth: chaos and logos” by N.S.Avtonomova, “Poetry of myth and the history of prose” by Y.V.Andreyev, “Tree of life” by A.N.Andreyev, “Aesthetics of oral creativity”, “Fransua Rablen’s activity and the folk culture of the Middle Ages and the Renaissance” by M.M.Bakhtin,, “Parallel mythology” by J.F.Birlain, “Historical poetics”, “Myth and symbol” by A.N.Veselovsky, “Logic of myth” by Y.E.Golosovker, “Ethnogenesis and the biosphere of the Earth” by L.N.Gumilyov, “Edda and Saga” by A.Y.Gurevich, “Archaic

¹Seyidov, M. Azərbaycan xalqının soykökünü düşünərkən. Bakı: Yazıçı, 1989, 496 s.; Seyidov, M. Azərbaycan mifik təfəkkürünün qaynaqları. Bakı: 1983, 324 s.; Acalov, A. Mifologiya // Azərbaycan ədəbiyyatı tarixi. 6 cildə, 1cild. Bakı: Elm, s. 37-66; Bəydili (Məmmədov), C. Türk mifoloji obrazlar sistemi: struktur və funksiya. Bakı: Mütərcim, 2007, 272 s.; Cəfərli, M. Dastan və mif. Bakı: Elm, 2001, 188 s.; Bayat, F. Mifologiyaya giriş. Bakı: 1999; Rzasoy, S. Oğuz mifinin paradiqlmaları. Bakı: Səda, 2004, 200 s.; Rzasoy, S. Oğuz mifologiyası. Bakı: Nurlan, 2009, 366 s.; Rzasoy, S. Oğuz mifi və Oğuznamə eposu. Bakı: Nurlan, 2007, 182 s.; Rzasoy, S. Mifologiya və folklor: nəzəri-metodoloji kontekst. Bakı: Nurlan, 2008, 188 s.; Əliyev, R. Mifoloji şüurun bədii spesifikasiyası. Bakı: Qartal, 2001, 100 s.; Hacılı, A. Mifopoetik təfəkkür fəlsəfəsi. Bakı: Mütərcim, 2002, 164 s.; Qafarlı, R. Mif, əfsanə, nağıl və epos (şifahi epik ənənədə janrlar arası əlaqə). Bakı: ADPU, 2002, 448 s.; Quliyev, H. Arxetip anlayışı və epik ənənədə müdrik qoca apxetipi // Türk epik ənənəsində dastan. “Ortaq türk keçmişindən ortaq türk gələcəyinə” VI uluslararası folklor konfransının materialları. 2010, 25-26 noyabr. Bakı: Səda, 2010, s.218-220; İmanov, M. Müasir Azərbaycan nəsrində psixologizm. Bakı: Elm, 1999. 116 s.; Kazımoğlu, M. Folklorlarda obrazın ikiləşməsi. Bakı: Elm, 2011, 226 s.; Kamal, R. “Kitabi-Dədə Qorqud” arxaik ritual semantikasi. Bakı: Yeni nəşrlər evi, Elm, 1999, 72 s. və s.

myths of the East and West” by I.M.Dyakonov, “Slavic verbal modeled systems” and “Studies in the field of Slavic antiquity” by V.V.Ivanov and V.N.Toporov, “Biblical motifs in early creativity” by M.I.Ivanova, “Mythology”, “Dialectic of myth”, “Antique symbolism essays and mythology”, “Sign. Symbol.Myth” by A.F.Losev, “The structure of a literary text” by Y.Lotman.²

Research methods. The theoretical and methodological

² Аверинцев, С.С. Аналитическая психология К.Г.Юнга и закономерности творческой фантазии // Вопросы литературы. 1970, № 3, с.113-143; Аверинцев, С.С. Архетипы // Мифы народов мира: Энциклопедия в двух томах. Второе издание, том 1. Москва: Советская энциклопедия, 1987, 720 с.; Автономова, Н.С. Миф: хаос и логос // Заблуждающийся разум? Многообразие внеаучного знания. Москва: Политиздат, 1990, с. 30-57; Андреев, Ю.В. Поэзия мифа и проза истории. Ленинград: Лениздат, 1990, 221 с.; Бахтин, М.М. Формы времени хронотопа в романе // www.gumer.info/bibliotek-Buks/literat./baht-form/; Бахтин, М.М. Творчество Франсуа Рабле и народная культура Средневековья и Ренессанса. Москва: 1990, 527 с.; Бирлайн, Дж.Ф. Параллельная мифология. Москва: Крон-пресс, 1997, 336 с.; Веселовский, А.Н. Историческая поэтика. Москва: Высшая школа, 1989, 404 с.; Веселовский, А.Н. Миф и символ // Русский фольклор. Вопросы теории фольклора. 1979, Вып. 19, с. 186-199; Лосев, А.Ф. Философия имени. Музыка как предмет логики. Диалектика мифа // Лосев, А.Ф. Из ранних произведений. Москва: 1990; Лосев, А.Ф. Миф. Число. Сущность. Москва: Мысль, 1994, 919 с.; Лотман, Ю.М. Структура художественного текста. Москва: 1970; Лотман, Ю.М. Проблема художественного пространства в прозе Гоголя // Ученые записки Тартуский Университет. Вып. 209: Труды по русской и славянской филологии, 1968, №11, с.5-50; Лотман, Ю.М. Лекции по структуральной поэтике // Ю.М.Лотман и тартуско-московская семиотическая школа. Москва: Гнозис, 1994, с. 17-263; Лотман, Ю.М. Литература и мифология // Ученые записки Тартуский Университет. Вып.546: Труды по знаковым системам, 1981, № 13, с. 35-55; Лотман, Ю.М. Миф имя-культура // Ученые Записки Тартуский Университет. Вып.308: Труды по знаковым системам, 1973, № 6, с.282-303; Лотман, Ю.М. Статьи по семиотике культуры и искусства. Гуманитарное агентство. Санкт-Петербург: Академический проект, 2002 .

basis of the dissertation consists of modern scientific and theoretical methods successfully applied in the study of mythological and folklore thought, as well as in the study of Azerbaijani and Russian culture as a whole. The research work uses advanced technological methods of archetype theory, structural-semantic and semiotic research methods. The dissertation uses effective concepts of Azerbaijani, Russian and world scientific-theoretical thought to study the interaction of literary works with mythology and folklore. Scientific-theoretical and literary-artistic samples were considered and evaluated on the basis of Azerbaijani and Russian mythological models.

In the dissertation, mainly literary-theoretical-comparative research methods are preferred, if necessary, space is allocated for typological comparisons, structural-semantic analysis. However, models of literary-theoretical analysis are based on fiction.

The main provisions of the defense.

- Proof of the specificity of the interaction of fiction with mythological thinking, motives, subjects, themes and images in the twentieth century Azerbaijani and Russian literary criticism;
- Identify the factors that determine the assimilation of ideas from the archetypes of fiction and its development;
- Analysis of the participation features of mythological chronotope in the content of fiction;
- Discovering the possibilities of the interaction of mythological belief and myth in the written literature;
- Revealing the reasons for the preference for the use of mythological elements in the works of N. Gogol, M. Lermontov, S. Yesenin, V. Khlebnikov, M. Bulgakov, A. Akhmatova, Ch. Aitmatov, A. Kim and others;
- Enrichment of myth in written literature and revealing its role in the description of social life;

- Determining the connection of archaic, mythical thinking elements with mythological time and space in the works of I.Shikhli, A.Ahmedli, H.Javid, Anar, M.Suleymanli, Y.Samadoglu, Elchin and others;
- Revealing the main lines of similar and different appeal to mythological motives, themes and images in Azerbaijani and Russian literature;
- Demonstration of the use of mythological plots in the works of Azerbaijani and Russian writers as a necessity in the poetics of myth in the process of work;
- C. Aitmatov's "White Ship", "Early storks", "White cloud of Chingiz khan", "Pike fleeing by the sea", "A day equal to a century", M.Bulgakov's "Master and Margarita", M.Suleymanli's "Migration", "Mill", I.Shikhli's "My Dead World" and others. revealing the mythological elements in his works;
- Reflection of the thinking model of the mythological consciousness in the ancient world and the reflection of the world in the consciousness of the universal universal consciousness;
- Determining the place of the revival and revival of myth in fiction with the help of archetypes, images and symbols in the writer's handwriting, etc. consists of.

Scientific novelty of the research. Due to the lack of comparative and typological research in Azerbaijani folklore, especially in Azerbaijani and Russian literature, the essence of similar motives, mythological beliefs, myth structures, archetypes and image thinking has not been penetrated. Various provisions, opinions and theses were put forward in the research process. Scientific innovations from the analysis can be grouped as follows:

- The emergence of similar structures in the problem of ethnic and national identity in Azerbaijani and Russian literature;

- To show that the mythological belief system, the figurative thought of the myth overlap in the literature of both peoples, that myth, mythical belief and mythological thinking are identical;
- Discovery of universality on the basis of Azerbaijani and Russian mythological and cultural forms;
- repetition of archetypes and original images in the mythology of both peoples;
- determining the relationship of myth archetypes to literary archetypes;
- revealing the expediency of the direct influence of mythological beliefs on the author's work;
- to study the existence of close links between the poetics of myth and the poetics of poetry and prose;
- the existence of mythological time in the subconscious of the artist and the analysis of its connection with the genetic codes of the myth;
- identification of variability in the forms of any mythological beliefs and space, depending on the artist's work;
- study of the correspondence of archetype, semantics of mythological symbol to literary creativity in fiction, etc. The study of such issues is one of the factors revealing the scientific novelty of the dissertation.

Theoretical and practical significance of the research.

The dissertation reflects the concrete theoretical and practical significance. Since the research is closely related to theories related to the origin of mythology, the theoretical significance of the scientific work here consists of previously substantiated innovations. The study of Azerbaijani and Russian literary samples on the topic also played a leading role in solving the problem.

The practical significance of the dissertation is that the scientific provisions and results obtained from theoretical and

literary materials can be applied in future research.

In addition, the submitted dissertation work includes auxiliary methodical instructions, textbooks, etc. in special courses in literature and folklore. also allows you to use as. Theoretical results of the research can serve as a scientific-theoretical and practical source and base for future research on the problems of mythology and literature.

Approbation and application. The theme of the dissertation was confirmed at the meeting of the Scientific Council of the Institute of Folklore ANAS on the 5th of December in 2012 (Protocol №7) and the Scientific Research Coordination Council of the Republic of Azerbaijan on December 09, 2013 (Protocol №3). The main scientific provisions of the research, important scientific innovations, ideas-theoretical hypotheses, results, etc. reflected in the materials of international conferences, various thematic collections and magazines, in the monograph “Mythological Thought and Fiction”.

Name of the organization where the dissertation work is performed. The dissertation work was carried out in the “Folklore and written literature” department of the Folklore Institute of the Azerbaijan National Academy of Sciences.

Structure of the research. The dissertation work consists of Introduction (18958 signs), Part I (64152 signs), Part II (55829 signs), Part III (105166 signs), Part IV (85183 signs), Part V (121110 signs), Conclusion (13451 signs), the literature list and the total volume is 463849 signs.

MAIN CONTENT OF THE DISSERTATION

In the “**Introduction**” part of the dissertation, its relevance is substantiated, the object and subject, goals and objectives, research history and degree of study of the problem, scientific innovations, scientific-methodological basis, theoretical and practical significance, approbation and structure of the work are given. The first chapter of the dissertation, entitled “**Mythology and the relationship between fiction**” consists of three paragraphs.

The first paragraph of the first chapter “*Mythological symbols are called as a means of art*”. In the twentieth century, the effective interaction of various forms of mythical thinking in art is one of the main trends in its development. Artistic mythologism is characteristic of works in different creative methods, directions and stylistic currents. It is more or less connected with the artistic traditions of the New Age as a result of the writer's dialogue with one or more religious-mythological systems.

In the twentieth century, this dialogue has complicated the interaction of art with the humanities, above all with ethnology and “advanced psychology”. In the 1920s and 1950s, a complex study of myth as a complex cultural phenomenon emerged within these fields of science. The myth of new concepts is a general psychomental matrix (Z.Freud, K.QYung, K.Kerenyi, J.Campbell), or a universal ritual-behavioral scheme (A.Van Genner, M.Eliade), or a more capacious logical structure (E.Cassirer, K.Levi-Strauss). The essence of the idea, which is common to most scientific schools, was that mythology figuratively expresses the fundamental, innate (old) features of the human mind.

The symbolism and conceptuality of mythological models

determined the artistic productivity of various “metaphysical beginnings” that did not depend on their socio-historical specificity. It is no coincidence that in the early twentieth century, various schemes of mythical thought were actively required in the art of Western European and Russian modernism (G.Lawrence, D.Merezhkovsky, A.Remizov, etc.). At a time when religious thought is in a state of crisis, when philosophical systems are at war with each other (A.Benoit), when “the feeling of standing on the brink of tragic abysses” (F.Sollogub) is “key” to myth artists They looked like this: they saw in myth the realization of life and its reappearance in a new way.

Y.Meletinsky not only interpreted the use of mythology and fiction, the use of mythology as a completely faithful reference to the form and content, but also noted that it can act in a sense that contradicts its original meaning. To substantiate the researcher's opinion, he turned to the works of F.Kafka, in particular, his work “Transformation”. Evaluating the transformation of the hero into an animal in myths and fairy tales as a totem resurrection, the researcher claims to create an “anti-myth” based on myth, and based his “anti-myth” thesis on the fact that Gregor Zamza's transformation and His death brings joy to his family.

The interaction of mythology with written literature is extremely rich, colorful and different. Recently, an important stage in the study of this problem has begun. Meletinski's scientific research also confirms that there is a special need for a consistent and conceptual study of the problem today.

The second paragraph, entitled “*Mythological chronotope and the ritual space of a work of art*”, shows that the researcher A.A.Ukhtomsky, under the influence of the ideas of German Minkowski and Albert Einstein, introduces us to the scientific discourse of the term “chronotope”. Let's say from the beginning that the ancient interpretation of the concept is very important for us. Regular relations between space and time with

coordinates “chronotope”. A.A.Ukhtomsky puts this concept in the context of human perception: *“In terms of chronotope, there are no longer abstract points, but living and indelible phenomena of existence”*³.

A.A.Ukhtomsky notes the cultural-anthropological understanding of the chronotope. Although it does not reveal the dual nature of the chronotope, it does fix it. Because it is immanent to existence, conditional and thoughtful, that is, it is accepted by the subject-man by continuing the logic.

M.Bakhtin uses this concept as a formal-content category of literature. *“We call the chronotope the important interrelationship of time and space relations used in literature from an artistic point of view. It literally means “time + space”. At the same time, we understand the chronotope as a formal-content category of literature”*⁴.

According to M.Bakhtin, the axiological orientation of the central spatial-temporal unity in the perception of the chronotope, whose function is to express the position and meaning of personality in the work of art: “Access to the sphere of meanings occurs only by entering through the door of the chronotope”. In other words, the meanings reflected in the work can be expressed only through them in space and time. Moreover, the meanings revealed in the chronotope are related to the socio-cultural specifics of the dialogue of being for the author, the reader, the spectator, subjectively colored. An important distinguishing feature of the chronotope, according to M.Bakhtin, is that “as a leading beginning in the literature, the chronotope is time”. Explanation of the holiday chronotope is important for Lotman's provisions in order to achieve our goal.

³ Ukhtomsky A.A. Articles and speeches from different years // ru element stodels.com/d-d-ukshomski-stat-i-ivyust uplieniya-raznu...,c.342.

⁴ Bakhtin M.M. Forms of chronotope time in the novel // www.gumer.info/bibliotek-Buks/literat/baht-form/,c 195.

The relevance of his chronotope conceptualization in M. Bakhtin's interpretation is that space is a universal “primary and leading”, which is such an artistic modeling that is given a leading role in the “space-time” diad: “*Even in terms of time, modeling as a second superstructure over spatial language appears*”⁵. We can find the source of this idea in the thoughts of M. Guyo. M. Guyo wrote: “*Think for yourself over time? You will realize it only when you connect yourself to a specific place. We come to the imagination of time only with the help of space*”⁶.

Again, the event is based on a ritual or festive (series) chronotope. For example, supplication to the gods, drought, misfortunes, tragedies, and so on. The course of the ritual is marked by constant repetition, the rotation of space and time in the world. The holiday is presented as an archetypal situation, where space and time are already given to man and nothing depends on him too much. This species is mainly used on religious holidays. Its leading component is the space that has a certain attitude to the event.

A ceremony, or linear chronotope, is a system of rituals performed for the sake of a specific action. On the basis of this synthesis, we can meet, say goodbye, open, immortalize, and so on. moments like. This type of chronotope is typical of ceremonies and public holidays. However, it shows the sequence of movements in virtually all places that represent the nature of the place, but also reflects their emotional color over time.

The third paragraph is called “***Ritual and figurative creativity***”. It is important to note that rituals have a deep

⁵ Bakhtin M.M. Forms of chronotope time in the novel // www.gumer.info/bibliotek-Buks/literat./baht-form/, c. 196

⁶ Guyo M. Origin of the idea of time. With a foreword by A.Fullier. Morality of Epicurus and its connection with modern teachings. Translation by K. Yuzhin. S.Petersburg, Type. Publishing house “People’s benefit”, Nevsky, 148, 1899, 376 p.

connection with archetypes. For example, the image of the underworld exists in all mythologies and is usually thought of as an invisible realm of death (Greek Aid – “invisible”). This world, which is so popular about what no one has ever seen, and which gives death a unique image, has formed a ritual of sorrow. This was a ceremony already held in Neanderthals, which was also accepted by modern man.

Community life expressed concern for the dead as well as for the living. In the myth, the gods of the underworld, the god of wisdom Nabu, sometimes the wise also lead diseases⁷. The ancients were not as afraid of the dead as they were of the living. In the past, the dead were not buried: in the past, he was treated as an equal member of the tribe, and food for the dead was placed next to him. However, they later realized that dead bodies could spread disease to the living (flowers with healing properties were found in Neanderthal tombs). The care of society for its members already symbolized the funeral in the form of preparing death in the pose of rebirth, or relieving his sleep. Funerals were already preceded by rituals: they not only paid attention to the dead, but also tried to guide and soothe him.⁸

Thus, concluding our discussion in this chapter, we conclude that one of the most important features of any type of culture is the interaction of written literature and mythology. The interrelationships of these two fields of culture ensure the “flow” of myth into written literature. As we have seen, the inclusion of mythology in the written literature is becoming more widespread in the culture of the twentieth century. The root of these relations, in fact, confirms that folk art is associated with the tendency to myth. Thus, mythology acts as a source of folk art

⁷ Myths of the peoples of the world / Encyclopedia in 2 volumes / edited by Tokarev S.A. Electronic edition, M.: 2008, 705 p.

⁸ Malinovsky B. Magic, science and religion. Moscow: Publishing house “Refl-book”. Translation by A.P.Khomik, ed. O.Y.Artemova. 1998, p.50-51.

and written literature, but also enriches them with interesting archetypal elements, mythological themes, plots, images, symbols and rituals. The relationship between myth and fiction can take place in two main aspects - evolutionary and typological, each of which needs to be considered separately.

The second chapter of the study, entitled “**Idea-content and spiritual-moral search of archetype and fiction**” also consists of three paragraphs.. The first paragraph is called “*The problem of archetypes in scientific and theoretical thought*”. It is shown here that written literature has its source and origin from mythology, examples of folklore. Historically, world philosophers and philologists have systematically studied their interrelationships. Different views and concepts have allowed new ideas to emerge in the study of the problem. In other words, most of the researchers involved in the study of the problem tried to enrich the scientific and theoretical results of their predecessors with their new ideas. As a result, new scientific concepts have emerged in the study of the relationship between written literature and mythology-folklore, covering both this field and philological thought.

One of the scientific and theoretical achievements in the process of studying the relationship between mythology-folklore and written literature is related to the issue of archetypes. The archetype, first introduced to the world of science by the Swiss researcher G.Jung, means the first image in Greek. Archetypes are not ordinary images, but “*images of the collective subconscious*”. *They are ancient universal symbols that form the basis of myth, folklore and culture as a whole and are passed down from generation to generation.*⁹

The problem of archetypes, which is systematically and consistently developed in the world scientific-theoretical

⁹ Myths of the peoples of the world / Encyclopedia in 2 volumes / edited by Tokarev S.A. Electronic edition, M.: 2008, p. 92-93

thought, has been regularly studied by Azerbaijani, especially Russian literary and folklorists scholars. Existing research in this area can be divided into certain groups according to their purpose and function. The first group can include research on the problem of archetypes, its different aspects, forms of manifestation, issues of reflection in the literature in general and theoretical-aesthetic terms. The second group includes the archetypal problem itself, its binary conflicts, etc. can be attributed to the study of the forms of manifestation of the parties in the literature, in the works and works of individual artists.

The problem posed in the study, which refers to the concept of archetype, has been studied as one of the manifestations of mythological belief.¹⁰ Although the concept of archetype is not mentioned in the researches of some scholars, the general course of research is based on the analysis of archetypes. It is possible to observe the statements of M.Kazimoglu, A.Shukurov, J.Beydili (Mammadov), R.Kamal, S.Rzasoy, A.Hajili, A.Ajalov, F.Gasimova and others. The basic principles of mythology have been explored in the works of the named authors (of course, there are also unnamed authors due to the volume of the work), however, these problems have paved the way for the study of the archetype.

The second paragraph, entitled “*Archetype and mythology as a creative cosmogenesis*” reveals the content of the concept of archetype. The archetype is an archaic phenomenon and finds itself in myths, epics, folklore, fiction and. s. can show areas. The archetype is an entirely ambivalent structure with negative and positive aspects. A one-sided image (or anything with a monochromatic side) can never be an archetype. The

¹⁰ Aliyev, R. Structural-semantic analysis of the victim and its archetype // Dede Gorgud. Scientific-literary collection. Volume IV. Baku: Sada, 2005, p. 68-75

archetype is stable and fights against those who distort its structure. All the features of the archetype must be closely connected with life in one way or another. Archetypes are both feelings and thoughts, they have a place in the independent lives of individuals.

In the literary archetype we often see images, plots and motifs in repetitive folklore and literary works. According to A.Y. Bolshakova, *a literary archetype, despite its apparent variability, is a "creative" model that "penetrates" and has an unchanging core of meaning and meaning. Writer's individuality (for example, researchers about A.S. Pushkin "archaic archetype poet"); 2. "Permanent images" (Hamlet, Don Juan, Don Quixote); 3. Type of heroes (mother, child, etc.); 4. Distinguishes natural images and symbols (flowers, sea, etc.).*¹¹ Practical habits and tools lead a person to realize his strength and independence. Here, too, everything that is traditional, even the most sacred (the prohibition of incest or the sanctity of peace talks), is violated.

The third paragraph is entitled "**Archetype: hero and anti-hero**". It is shown here that the more real life itself is at first glance in fiction, the more complex and contradictory it becomes and the more colorful it becomes as it penetrates deeper. The people's thinking, morality, as well as the material and spiritual wealth they have created over the centuries are important in understanding and describing the uniqueness of life. One of the issues of special interest in this regard is the problem of archetypes. Archetype is one of the basic principles and priorities of folk thinking and mythology, folklore created by the people.

The forms of manifestation of the archetype in works of art are different. The archetype, first introduced to the world of

¹¹ Bolshakova, A.Y. *Literary archetype.// Literary studies*. Moscow, 2001, No. 6, p.171-172.

science by the Swiss researcher G.Jung, is “*images of the collective subconscious*”¹². Most researchers believe that they are ancient universal symbols that form the basis of myth, folklore, and culture as a whole and are passed down from generation to generation. In fact, the manifestation of the archetype in a work of art is more or less reminiscent of the manifestation of mythology in fiction. That is, an archetype manifests itself in a story, narrative, or novel in a thoughtful and planned manner, depending on the will of the writer; sometimes the archetype manifests itself involuntarily, regardless of the will of the artist. In both cases, the archetype serves different functions. For example, an archetype can act as an embodiment of popular thought, can be a means of characterizing the spiritual and moral world of images, and so on. One of its main functions is, first of all, of course, to open up additional opportunities for understanding the content of a work of art, especially for understanding the world of ideas. Y.Meletinski, one of the systematic and consistent researchers of the manifestation of the archetype problem in the written literature, seriously analyzed the researches of theorists-folklorists of the previous periods and only then paid attention to various aspects of the manifestation of the archetype in word art. Expressing the manifestations of the archetypal problem in the literature of all periods in a generalized form, the scientist focused primarily on Russian literature. Y.Meletinski paid attention to the most various forms of archetype manifested in fiction. In our opinion, two of them may be more interesting in terms of their general manifestation in the art of speech. One of them is that the researcher interacted with the hero archetype with the anti-hero archetype. “*The hero archetype is closely related to the anti-hero archetype represented in the same hero example from the beginning. First*

¹² Myths of the peoples of the world / Encyclopedia in 2 volumes / edited by Tokarev S.A. Electronic edition, M.: 2008, p. 92

*of all, it should be noted that the ancient, more precise, very archaic cultural hero is often referred to as cunning and deceit, which does not always have a creative purpose*¹³. Heroic and anti-heroic archetypes are widely found in the folklore and written literature of all nations. It is clear from the researches of folklorist M.Kazimoglu that the heroic and anti-heroic archetype was systematically manifested in various types and genres of Azerbaijani folklore. Searching for duplication in complementary positive images and complementary negative images, to consider one image as a “second copy” of another image close to it, is probably not controversial. But to consider one of the images at the opposite poles as a “second copy” of the other may be questionable at first glance. *The way to dispel doubt is to go down to the archaic layers, to take into account the original source. In the original source, the clash between good and evil is the clash of two brothers*¹⁴.

Thus, while the analysis and research in the second chapter shed light on the problem of the ideological-content and spiritual-moral pursuits of archetype and fiction, We see that by carrying out external changes over time, it has an absolutely unchanging core of meaning. The archetype serves as a mediator in the characterization of the spiritual and moral world of the characters and heroes as the embodiment of the people's thinking, serving the realization of various functions in the author's thought. The protagonist in the works of art is an anti-hero archetype, but also acts as a protagonist, a false hero, a negative substitute. As in world and Russian literature, the hero-anti-hero archetype has been studied in Azerbaijani literature not only in artistic terms, but also as a problem in theoretical research, and a pragmatic approach to the issue has taken its toll. Thus, the idea-content and moral-moral search of the archetype

¹³ Meletinsky E.M. About literary archetypes. Moscow: 1994, p. 38.

¹⁴ Kazimoglu, M. The poetics of folk laughter. Baku: Elm, 2006, p.4.

and fiction we are considering deserves to be analyzed as an independent subject and problem.

The third chapter is entitled **“Participation and manifestations of mythology in fiction”**. This chapter consists of four paragraphs. The first paragraph, entitled **“Myth and mythological thinking”**, continues the analysis and research on the topic.

Understanding and using the myth archetype implies, first of all, an emotionally figurative understanding of this concept. Without myth / archetype, it is impossible to penetrate the ethno-cosmic essence of any culture. Therefore, the typology of myths should be carried out by filling their initial-image completeness (integrity) on the basis of a synthesis of logical ideas, because myth is the starting point of the learning requirements of the human race. Y.Meletinsky noted that primitive thinking is characterized by a weak development of abstract concepts: *“here the classification and logical analysis are carried out by means and with the help of a rougher image of concrete objects, which retain their concreteness as signs and symbols”*.¹⁵ However, the objects of perception are clearly felt through the contradictions (conflicts) in their sensory qualities¹⁶. Mythologist S.Rzasoy writes the following in this regard: *“Mythology is the beginning of science. Unfortunately, mythology has not been placed at the beginning of the history of science within today's positivist concept.”*¹⁷. As a result, they also allow for the simplest classifications. Wundt, who was the first to use a psychological model in the interpretation of mythological models, believed that myth was born from figurative associations of perception and

¹⁵ Meletinsky E.M. Poetics of myth. USSR Academy of Sciences, Institute of World Literature named after. M. Gorky. Moscow: Nauka, 2000, p. 165

¹⁶ Meletinsky E.M. Poetics of myth. USSR Academy of Sciences, Institute of World Literature named after. M. Gorky. Moscow: Nauka, 2000, p. 231

¹⁷ Rzasoy S. Nizami's poetry: myth-historical context. Baku: Agrıdag, 2003, p.5.

merged into an associative line (sky-bird-wing), which resulted in a certain mythology¹⁸. K.G.Jung's analytical psychology is almost based on this concept. Regarding the example of shaping the analogy of explaining the approach of those close to those far away and the opposite approach based on figurative associative thinking, A.A.Potebnya wrote: *“Only then did the question arise: what is worldly fire and how does it differ from the earthly earth? The answer is as follows: worldly fire (flame) is fire from heaven to earth (flame); It is the mysterious and magical embodiment of the earthly earth and the sky. In return, there is a broad connection between events in heaven and on earth. For example, lightning is like a bird, or, conversely, a bird (such as a woodpecker) has some of the characteristics of lightning; the sun is like a burning wheel, and vice versa, a wheel that burns by rubbing on the ground is in a sense like the sun, but the sun indicates that the product will be good”*¹⁹. The language itself is built on the principle of associative sequence. In this regard, E. Cassirer writes: *“In order to transform language into a form and state of general concepts, it requires a complete and clear classifying understanding of other concepts. Naming in language The content of a word taken from any common visual object is not a reflection of any object, but a manifestation of the image itself, which emerges from the essence of the object”*²⁰. Therefore, when addressing the genesis of language concepts, as in mythology, there is a need to reveal the associative-figurative qualities underlying them. However, the typology of myths is not based on emotional-figurative quality, as it manifests itself in myth, but on the basis of modern abstract thinking, binary logic.

¹⁸ Wundt V. Myth and religion. Moscow: SPb., 2002, p. 108-114.

¹⁹ Potebnya A.A. Word and myth. M.: Publishing house “Pravda”, 1989, p. 275.

²⁰ Cassirer E. Philosophy of symbolic forms. (Phenomenology of knowledge) In 3 volumes. Vol. 3. Moscow- Saint-Peterburg, Universitetskaya kniga, 2002, p. 222-223.

In formulating the classification scheme of mythology, it must also be borne in mind that mythological consciousness is never indifferent to the north-south, or winter-summer, or cold-hot opposition, and that all this feeling does not depend on any idea of value behind perceptions. It immediately builds a line of analogies and allows them to be contrasted. He adds two worlds here: the eastern paradise in the sky, Indra from the gods, and Varuna from the world of waters in the west. Thus, when we want to oppose the north to the south “simply”, we immediately see that there are many binary oppositions (mountains - the underworld, sky - the sea, heaven - hell, people - the good, gods - the Assyrians, etc.). here the broad, comparative image of the four worlds and the four beings stands before us, above all, not as exceptions, but as rules.

“6 (six) types of artistic mythology are mentioned in “Encyclopedic literature”²¹.

In contrast to the “Encyclopedic Dictionary of Literature”, Y.Meletinsky in his book “Poetics of Myth” speaks about the two types of attitudes to mythology in the XVII-XX centuries²²:

“1. Consciously rejecting the traditional plot and “topic” (common evidence, general proof) in order to completely deviate from the “symbolism” of the medieval “imitation of nature” by reflecting reality in adequate forms of life;

2. There is an attempt to use myth in a completely unconventional, informal way (not in its formation, but in its spirit), where both myth and myth creation have an independent poetic character”²³.

²¹ Literary encyclopedic dictionary / ed. V.M. Kozhevnikova, P.A.Nikolaeva. Moscow: Soviet Encyclopedia, 1987, p. 224-225

²² Hashimova, A. The problem of mythology and fiction in literary studies (based on “Poetics of Myth” by E.M. Meletinsky) // Philology issues, Baku, 2013, № 10, p. 458-462

²³ Meletinsky E.M. Poetics of myth. USSR Academy of Sciences, Institute of World Literature named after. M. Gorky. Moscow: Nauka, 2000, p.191

In the third variant classification, there are two main approaches to the use of myth within Russian symbolism:

1. Using traditional mythological plots and images, the writer tries to obtain his known mythological situations in a literary work;

2. Attempts are made to model reality in accordance with the laws of mythological thought.

According to modern researchers, the myth, which is a psychological modality of existence and consciousness, became a primary element in the early twentieth century, not only in its own philosophical and artistic, but also in its own ideological and political structures. Emotional and supernatural, concrete and abstract, such as “collective”, “people's dream” and extremely personal myth creation, revealed countless, the most unimaginable possibilities. According to N.Berdyayev's *extremely honest character, the tired “close to culture” irrational and mythical creativity in that “ungodly” period should be considered as a step forward in the world, as well as a rapid and tragic change in its identity*.²⁴

What we have said once again shows that mythology is a complete and perfect system. The point here is that our ancestors did not think that they created mythology during their lifetime. They simply lived their daily lives. Regardless of when it was created, mythology has been able to maintain its power in the subconscious.

The second paragraph is entitled “*Mythological beliefs, ethnic national identity and chaos-space confrontation*”. It shows that the mythological belief in primitive society was the real life itself. Spatially formed beliefs begin to acquire a regulatory function that ensures the gradual existence of society in the later stages.

The regulatory function gradually becomes the norm of

²⁴ Berdyayev N. The meaning of history. Moscow: 1990, p.63.

behavior that distinguishes a society from others, a human community, a tribe, a community, a people, in a broad sense, an ethnos, and then a nation from others. It is no coincidence that L. Gumilyev emphasized in his ethnos theory that the norms of behavior are the basis for distinguishing one ethnos (“we”) from another ethnos (“non-us”).

Since the national consciousness is formed on the basis of ethnic consciousness, there is no doubt that mythological beliefs are the basis of both of them. In Turkish mythological thought and belief, the wolf is the savior and protector of the ethnos. The image of a wolf in the works of the great Kyrgyz writer Chingiz Aitmatov “Doomsday” and the Azerbaijani Aygun Hasanoglu “Cave” participates in this function. This should not be understood as a fairy tale or narration. The Turks' use of such a totem must also be seen as a reality. Because in ancient times, the Turks believed that the wolf was really in their real life, and later it had an impact on the world and destiny of people. Interestingly, the Azerbaijani Turks still believed that the wolf would succeed. Interestingly, the Azerbaijani Turks still believed that the wolf would succeed. Veli Habiboglu and Ramazan Gafarli also talked about the widespread worship of the wolf as a totem in Azerbaijan. In his book “Memory of the people, memory of the language” K.Valiyev spoke about the myth of “Grey wolf” from Chinese sources, describing it as an event manifested in the worldview of all peoples in the early days of totemism. said. The salvation of the wolf is also reflected in the worldview of the peoples of Europe. However, the image of the wolf has been dated by most researchers to pre-Scythian times. Images of worms in Scythian-Siberian art are also believed to have originated as a result of a pre-Scythian leopard modification. It should also be noted that Asena, Bortechina, China in Old Turkic, Wolf in Azerbaijani Turkish, Gray Wolf in Anatolian Turkish, Blue Wolf, Gok Yele, Yalınsaq (Yalquzag), Coo Bor in Kyrgyz Turkish, Kok ya in Uzbek Turkish and

others is a worm.

Researchers have rightly come to the important conclusion that myth is a reality, not a fairy tale, told in primitive societies, or rather in its original living forms. We do not find in it the spirit of the discovery of the new, which is characteristic of the novels of our time, but the living reality that is undoubtedly believed. In fact, it was believed that this reality was in the early days and could have a corresponding effect on the world and destiny of people later. The mythical heritage of each ethnos and nation is not only its past but also its future. It is a mythological belief that gives life to the identity of an ethnos, a people, a nation. The loss of mythological heritage can be a moral tragedy of the people. It was his mythological belief that protected the people of Azerbaijan, as well as other ethnic groups and peoples from spiritual disasters, and this belief manifested itself in the chaos-space confrontation.

The third paragraph entitled *“Participation of mythological beliefs in fiction”* analyzes the works of Azerbaijani writers.

In the second half of the twentieth century, Azerbaijani prose developed creatively, on the one hand, from the national classical literary traditions, and on the other hand, from the world literary experience. In the national literature of the 1960s, including prose, there was a growing tendency to innovate and experiment, both in terms of idea-content and aesthetics, and to use new artistic and aesthetic principles and means of interpretation.

In this regard, the pen experiments of Azerbaijani writers, including Anar, S. Ahmadov, M. Suleymanli, Y. Samadoglu and others, which arose after the mentioned period, are of interest. Their mythical thinking, sometimes rebellious, crazy heroes appeared as an expression of the attitude of these authors to the world in which they lived. The time limits of the new prose, which originates from mythology, also show the process of

renewal in our literature at this time. At the same time, this should not mean that the appeal to mythology is connected with the names of the above. In this regard, the literary critic S.Aliyeva once wrote that *"... neither Anar, nor Ibrahimbayov brothers, nor Elchin laid the foundation of a new direction. This direction began to emerge ten years ago after the late 60s with the innovation of Isa Huseynov (Muganna) and Ismail Shikhli"*²⁵.

The appeal to methodology was not an ordinary interest for I.Huseynov. He thought about it not only in his work after the 60s, but also up to that time. Therefore, if I. Huseynov has a theme, motive, image, plot line, artistic walks related to the mythological context, the writer's thoughts on the life, lifestyle, psychology, historical past of the native people, the Turks. If we take a closer look, we will see that the source of all Huseynov's works is a rich ethnic-mythological world and issues of ethnographic culture, and the approach to the issue is quite specific. That is why the attitude of readers and critics to I.Huseynov's mythological works was ambiguous. Examples of perfect prose from his first artistic experience are "Apocalypse", "Ideal", "Hell", "Isaac, Moses", "Cemetery", "Snake Valley and the Fate of the Prophet" and others. In all of them, the mythological world and ethnic-national shades are expressing themselves. Isa Huseynov, who successfully brought various elements of the ancient Turkic thought to fiction, wrote "Kollu Kokha", "Kuru Budag", "Shappali", "Yekediz Majid", "Urus" and others. in his works - the description of the heroes, the symbolic meaning of their names reflects itself as an expression of some specific purpose. The ethnic-national tone in these works, the scenes of the people's life, his previous way of thinking, the names given to the images in his works prove that the author is deeply aware of the ethnic identity of the people. From this point of view, the hero of the story "Kollu Koza" I. It

²⁵Aliyeva, S. Man in a changing world. Baku, "Yazichi", 1980, p.80.

is an interesting example of Huseynov's artistic thinking. Among the people, ayama and nicknames have existed since ancient times. It should also be noted that the issue of duplication of names is connected with the ancient period, which is widespread in the life and life of the Turks, to enrich the work with national color, and “Kollu Kokha” is depicted and linked to its similarity, archetype. Isa Huseynov uses mythological thought and its source to strengthen the ethno-national color of his works, because, regardless of the subject, the writer aims to highlight the factor of national culture, the way of life of the people and its old national traditions. The writer, on the other hand, considers it important to appeal to mythical thought and pass on to today's generation ethnographic features rich in oral folklore. In the works created by him in the last years of his career, a unique point of view on ethnic life, the world, the creation of the world, the relations between peoples and nations and their common roots are vividly expressed. In spite of various controversial issues in the novels “Graveyard”, “Hell”, “Isaac, Moses”, ethnographic images based on mythological beliefs and thoughts, innovations brought to his works with the help of folklore are quite remarkable. In all these works, the author reveals ethnographic features of people's life, epic landscapes, ethnopsychological and ethnocultural way of life, excursion into the mythological world, return to ancestral roots, appreciation of historical memory, mythological images, symbols, national-spiritual elements of the early and middle ages. It was seen as Huseynov's return to himself. İ. Huseynov tried to rework the national memory, morals and spirituality, man and the world, the system of ideas and behavioral mechanisms of the ethnos by trying to deepen the memory code of the reader with his prose works.

Movlud Suleymanli's “Migration” and “Devil” stories are

also noteworthy in this regard²⁶. Of course, the mythological belief in the story “Migration” is not as pronounced as in the author’s “Devil”. However, this work is entirely based on mythological beliefs. In this work, the writer used a different form of mythological belief. In all cases, an important feature that distinguishes M. Suleymanli’s creative pursuits is that he regularly uses mythological beliefs and motives. This aspect, on the one hand, is one of the features of his personal style, and on the other hand, the writer attracts the reader and the researcher by using mythological beliefs and motives both to reveal their ideas and content, and to increase the artistic power of his works.

The chapter is called **“The flow of myth into written literature and its role in the description of people’s lives”**. In the first paragraph, which is called **“Joining myth into history, transition from history to written literature and transformation into artistic material”**, the analysis and research continues on the topic. With the development of civilization, myth, before words, things, actions, and so on. In addition to being, it encompassed all natural existence and human life, but later expressed itself in the form of systematized education. Later, it naturally became the material of art, first and foremost.

Myth has been transformed into literary plots of early literary works, as in Greece, by acquiring a plot structure. While genetically closely related to mythology (through folklore) and maintaining its common content, especially in the early days, literature throughout its development began to use ready-made figurative forms, using myth as an “arsenal” (K.Marx). Mythological thought and, above all, the ancient, classical attitude to it change from stage to stage in accordance with the change of the general historical and cultural situation. At the

²⁶ Hashimova, Mythologem in A.M.Suleymanli’s prose (based on the novel “Migration”) // Philology issues, Baku 2012, № 1, (11, 533). p. 511-516

same time, its forms of perception were changing. It should be noted once again that the constant and interrelationships between literature and mythology are based on the “flow” of myth to literature and on works of art, rituals, folk holidays, religion, shabihs (mysteries) and at the same time. but also through the appeal of mythology to scientific concepts, aesthetic and philosophical teachings, and folklore. While examining the participation and manifestations of mythology in fiction, we have seen many forms of mythopoetic thought in literature and art in our time. The mythological essence of literary texts, above all, manifests itself in the fact that the hero chosen by the authors is a demiurge of some conventional world and acts as a model of the real world.

Though the second paragraph called ***“Revival of the myth in written literature through the images”*** refers to mythology in all periods, we saw that a more consistent approach to it in the 20th century led to the emergence of novel-myth, poem-myth and “super narrative”- myth genres.

Although mythology has been used at all times, we have seen that a more consistent approach to it in the twentieth century led to the emergence of the novel-myth, poem-myth, and “super-narrative” genres. This was especially frequent in the early twentieth century, where examples of the peculiarities of the work of V. Khlebnikov and M. Bulgakov can be seen in Russian literature. Regarding Azerbaijani literature, we can see this when analyzing the works of I.Huseynov, I.Shikhli, M.Suleymanli, Y.Samadoglu and others after the 60s of the XX century. Such an approach, in turn, conveys the elements of archaic thinking to the reader, and is determined by the desire to connect his whole existence with mythological time and space. The desire of artists to connect the artistic solution of contemporary processes with the mythological world is associated with the description of the features of the archaic stage of art. We can see the manifestation of all this in the poems

of V. Khlebnikov, in the novels and short stories of I. Shikhli, I. Huseynov and M. Suleymanli in their material and content.

The fifth chapter of the dissertation is entitled **"Mythological thinking as one of the means of regulating space in a work of art"** and consists of three paragraphs. In the first paragraph, entitled *"Mythological thought and the peculiarities of its reflection in Russian literature"*, the study of a scientific topic and problem is more in-depth and comprehensive. Cosmic myth is an extremely complex phenomenon in world culture. The question of what is true or artistic or scientific of the cosmic landscape has never been raised between scientists and writers. Because until now, these two systems have coexisted. It is believed that the language of science becomes the language of artistic speech, and the language of art is not adequately reflected in scientific terminology. Despite all this, these two models of the world are always inextricably linked.

Although the cosmos of I.V.Goethe and the cosmos of I.Newton do not formally contradict each other, it is quite clear that Faust was written by a man who accepted the image of I.Newton of the world. Although Newton lived before I.V.Goethe, today a rare cosmological model does not pass directly or indirectly to Faust. Of course, scientific accuracy plays the last role here. Homer's cosmos is polished on the basis of Achilles' shield. It has nothing to do with the concepts of I.Newton and A. Einstein. Nevertheless, the Iliad does not wear out. From a scientific point of view, the cosmic myth may be outdated or in line with new scientific achievements. However, its value in literary criticism is not measured by this.

F.Tutchev's idea that the bottomless, infinite space can digest everything was motivated by I.Newton with the idea of the emptiness of the universe, where time and space are as much as infinity. Einstein's theory of relativity discovered the cosmos in such a way that there is such a concept of zero time that it is

not obsolete according to Tutchchev. The artist is interested not only in the present, but also in the past and in the future, with all the denied and confirmed myths. Although myths are denied and refuted in science, they are not in art. Cosmic myth has never been the subject of special research in Russian literature before. Nevertheless, concepts such as “Dostoevsky's space”, “Tutchchev's space”, “Lermontov's space” are used as common expressions in the context of today's critical literature. In particular, these topics were directly or indirectly considered by G.Gacev and V.Toporov in one way or another. Among such classical studies are the researches of such scientists as A.Losev, S.Averintsev and Y.Gurevich, where the issue was considered in ancient, Byzantine and medieval aesthetics and literature, and a certain methodology was developed, the essence of which is where the work of art becomes a cosmological model material for philologists, ethnographers, historians and literary critics.

The cosmic image of the world in V.Khlebnikov's poetry differs from the image of the cosmic space in G.Derzhavin, M.Lomonosov, N.Lobachevsky, F.Tutchchev. For example, in F. Tutchchev's “We are swimming, we are surrounded on all sides in the burning space”, In V.Khlebnikov “Close the tower to the sail, Let it be strong and exciting, Let the Earth be loaded like a sail on the earth...”. In both the previous and the next example, we are floating in space²⁷. True, the rhythm of time is completely different. If it is swimming in F. Tutchchev, it is riding in V.Khlebnikov. But this is not the main difference. In F. Tutchchev we float in space, in V. Khlebnikov we fly together in all star space. V.Khlebnikov also thought of an interesting poetic name “State of Time”, which he tried not to fight for the territory, but to gain from eternity through struggle. This flight

²⁷ Hashimova, A. Reference to mythological motifs and subjects in the activity of Velimir Khlebnikov // ANAS News. Humanities. Baku: Elm, 2017, № 2, p. 152-155

is not a feeling in the universe, in space, but in time, which seems to have passed to V.Mayakovsky.

V.Khlebnikov does not capture our cosmic imagination because the conquest of space was foretold in a prophetic way. It replaces us with a new dimensionless time perspective, which allows us to overcome all spaces. In V.Khlebnikov, the stellar space is again humane, as in cosmogonic myths. He saw the cosmos as if it were the brain of a giant universe:

Годы, люди и народы
Убегают навсегда,
Как текучая вода
В гибком зеркале природы
Звезды-невод, рыбы-мы,
Боги – призраки у тьмы²⁸.
(Translation: Years, people and nations
Run away forever
Like flowing water
In the flexible mirror of nature
The stars are the net, we are the fish,
Gods are ghosts in the darkness).

Mankind has come a long way in its poetic dreams of space. From legends about goats, goats, wealth, V.Khlebnikov goes to the cosmos. V.Khlebnikov, who is close to the human brain, likens them to a net thrown into infinity, which can capture the stellar space. In modern cosmology, Cambridge astronomer Davis has a “periodic” model. According to this model, the model of relic radiation from distant galaxies only shows us the future of the long-existing universe, as we thought before, and its future. Without going into the purely scientific controversy of astronomers, we can say that such a model is surprisingly true in

²⁸ Velimir Khlebnikov. Creations / General editing by M.Y.Polyakov. Compilation, preparation of the text and commentary by V.P.Grigoriev and A.E. Parnis. – M.: Sov. writer, 1986, 94 p.

relation to the cosmic model. Because the cosmic myth is equally re-energizing the light of the future and the past.

The second paragraph is entitled “*Cosmological thinking and mythological-religious motives in Azerbaijani literature*”. Cosmic consciousness is closely connected with the worldview. It shapes man as a thoughtful being and plays an important role in his life. The way man answers key questions about the universe and his role in the evolution of the universe determines his position and fortune in life. Cosmic consciousness is an inseparable feature of the human mind as a whole, and it is directly related to man's worldview, which is doomed to evolution.

In modern times, cosmic consciousness has undergone significant qualitative changes with a significant increase. This is due to the intensive and consistent analysis of space. On the other hand, this is also due to the fact that global crises are taking place, as mankind has reached the end of its development. In trying to solve them, people begin to think about those causes and their role in the evolution of the world. Most scientists and thinkers feel that fundamental change is possible in the future. They celebrate the strangeness of the modern age, calling it the transition to a new time, a new world. From this point of view, the cosmic movement is a harmonious form of man's interaction with the universe.

Thus, the main features of the cosmic movement in modern times are as follows: its rapid expansion, the need for man to understand his relationship with space from a scientific point of view, the need for a scientific understanding of his place in the universe and its role in general evolution, a holistic approach to understanding the world, ecological and ethical approaches to space exploration, etc.

In most pages of world literature poetry, as a sign of protest against the ugliness of society, the hero runs away and retreats to a quiet corner (like N.Ganjavi, A.Navai, M.Fuzuli's

Majnun, Hote's Faust). This feature sufficiently characterizes the image of Sanan, the hero of Hussein Javid's "Sheikh Sanan" tragedy. On the other hand, just as the mythical symbol invites the heroes of poetry to the heavens, Khumar also urges Sana to rise to the heights of society. Georgian girl Khumar stands on a high place and calls Sana to rise²⁹.

The invitation of Sana to an imaginary world should be considered as a sign of protest against the moral and moral ugliness of the time, the socio-political oppression.

The playwright created an interesting image of an Angel in the tragedy "Sheikh Sanan", giving a special place to cosmic thought and motives. An angel descended from heaven to earth and guided Sheikh Sanan, helping him to reach the truth. At the end of the work, Sheikh Sanan and Khumar ascend to the heavens as a being of space.

H.Javid continued this topic later. That is why we must say that in his dramaturgy cosmic thinking, mythological themes, images and motifs are always in an important, priority position. From this point of view, the playwright's works "Sheikh Sanan", "Iblis", "Prophet", "Sayavush", "Iblis's inspiration", "Iblis's revenge" and so on. works are more typical.

In the "Devil" tragedy, the Devil is both a myth and a living image. It is as colorful as a plague from heaven every time, It appears by waving its fiery robe (the Sun) and directs the movement of the earth, and then retreats, which means that the devil descended from heaven to earth, and above all, the active influence of the solar system on the earth and human relations at different times. because it is associated with. Such maneuvers regarding the displacement of the planets still exist today, and

²⁹ Hashimova, A. The struggle for love in Huseyn Javid's play "Sheikh Sanan" in the context of space and chaos // Bulletin of the Kazakh National Pedagogical University. Abaya. Philological series, 2016, № 3 (57), p.130-134

people are still exposed to these events in one way or another. In the "devil" tragedy, there is a similarity in the turmoil between nature and the turmoil inside people (greed, envy, lust, anger, jealousy, arrogance, discord). This resemblance, this resemblance, increases the pain and sorrow inside a person. The pain here is not only the pain of man, but also the pain of heaven and earth, nature cries blood³⁰. When the storm broke out:

İblis (məmnun qəhqəhələrə)
Dəryalərə hökm etmədə tufan,
Səhraları sarsıtmada vulkan,
Sellər kibi aqmaqda qızıl qan,
Canlar yaqar, evlər yıqar insan...³¹

(Translation: Devil (with pleased laughter)

The storm in ruling the rivers,
A volcano in shaking deserts,
Golden blood in the river like floods,
A person who burns lives and destroys houses...)

Researcher R.Nabioglu reveals the philosophical idea of the "Devil" tragedy and calls it an encyclopedia of evil.³²

The third paragraph is entitled "*Peculiarities of the appeal to mythological themes and images in Russian literature*". The analysis and research here is based on the materials of twentieth-century Russian literature.

As in world literature, representatives of Russian literature have always tended to approach mythological themes and images through their own prisms. For example, in the works of Anna Akhmatova, the worldview is reflected in a unique way by the laws of mythopoetic thinking. The landscape of the

³⁰ Hashimova, A. Features of the literary worldview in H.Javid's plays "The Devil" and "Sheikh Sanan" // Humanities, Moscow, 2017, issue 8 (780), p.74-82

³¹ Hussein Javid. Selected works. In Five Volumes, Volume III. Baku: Lider, 2005, p. 7-8

³² Nabioglu, R. Huseyn Javid's aesthetic ideal. Baku, 2009, p. 51.

mythopoetic model of the world, by significantly expanding the scope of reality, creates such a complex associative field that it reflects the universal relationship between micro and macrocosm, man and being. The worldview modeled by A. Akhmatova reflects the path of the heart to space and creates a "cosmic spirit" and is distinguished by its cosmocentricity.

Issues related to these first elements of existence in the works of A. Akhmatova as the primary elements of nature form a chain of many motives and problems in her work. The image of the sky (sky) and the images of the sky lights in A. Akhmatova's poetry, first of all, the images of the sun, moon and stars are inextricably linked with each other. These are the main characters in the game of sky lights. The concepts of the moon and the sun create a binary mythopoetic unity in his work. In some nations, the sun is present as a woman and the moon as a man. In other nations, on the contrary, the moon is represented as a woman and the sun as a man. "Moon" and "sun" can be used in the same sense as "God" and "Divine".

Mythology has been the cradle of all higher religions, including the holy books. N.Fray, the leader of the ritual mythological school in literary criticism, considered the Bible to be the "grammar of literary archetypes". Mythological plots, taken from the Bible, the Qur'an, Buddhist narrations, and other sources, and, in general, plots became the basis of literary plots in Europe and even later in Asia in the eighteenth century. Undoubtedly, the plots included in the literature have been both interpreted and transformed. Even in those days, when traditional mythological plots suddenly declined, ancient archetypes were implicitly considered in new plots. When nineteenth-century realism focused on the world around it and its socio-historical interpretation, the realist focused more on structural works of art, especially novels. In the twentieth century, in the wave of remythology (which was more noticeable in modernist literature), when relations with the

literary traditions of the nineteenth century were severed, it was preferable to abandon sociology and historicism, to go beyond the socio-historical boundaries of human life and thought. This turn was, so to speak, prepared by the “philosophy of life” itself, which (Nietzsche has been in the spotlight since the late nineteenth century, then by Bergson and others. After that, the “philosophy of life” assimilated the existentialist philosophy), and its scientific basis was the psychoanalysis of Z.F.Freud and the analytical psychology of K.G.Yung, which in essence are all psychoanalytic, especially subconscious, individual and collective in the whole socio-historical context. covered the area.

The myth has an eternal, or rather, timeless plot-meaning core (“archetype”) in the collective consciousness of the people, which, in its interpretation, stands in the middle with various and completely insignificant details. At the heart of the myth put forward by K.Chukovsky, the image of the world in a fairy tale about the sun is like a bubble going from side to side between the giant Light-Dark Being-Absence, where his going to the other side, community, or rather, we denote it by the concept of “we”). Like the “stolen sun”, these forces are embodied in the crocodile and the bear.

The choice of the bear as a cultural hero is apparently explained by the fact that the bear is seen as the traditional totem ancestor of the ancient Slavs, the founder of the tribe, the savior of the tribe, the teacher of life. As for the crocodile, it is such an exotic animal that it is the complete opposite of that moon, which has long been known to our distant ancestors by its ruthless power and rudeness. A manuscript that has come down to us from thousands of years ago depicts a fantastic flickering miracle with crocodile-like wings.

In the 1970s, Soviet literature set out to acquire a whole new quality by embellishing it with its daily cares and social stereotypes. As Soviet literature expanded its ontological horizons during this period, it also facilitated the renewal of the

context of artistic research. By focusing on the depths of time, the writers turned to myth, folklore, epics, and history. At that time, the heroes, who were not young and “modern”, but wise in life, tried to exaggerate the values of love, kindness, conscience, compassion and compassion for such “old-fashioned” relatives. All these features are in V.Rasputin's “Farewell to Power” and “Last Term”, Ch.Aitmatov's “White Ship” and “Pike fleeing by the sea”, V.Astafyev's “Car-fish”, V.Orlov's “Altist Danilov”, T. Pulatov's “Manikas” and “Libra Turtle” and others. It was possible to observe more in the general qualities of various works such as.

Thus, from what we have said in this chapter, we conclude that the cosmic myth is an interesting and complex phenomenon in world culture that has occupied the minds of people working in various fields of science, The appeal of the representatives of the arts to him was so consistent and intense that even in Russian literary criticism and aesthetic thought, a special “Dostoevsky space”, Concepts such as “Tutchev's space”, “Lermontov's space” were introduced into circulation. In addition to those mentioned in Russian literature, F.Sologub, V.Khlebnikov, A.Block, A.Akhmatova, before them the Azerbaijani thinkers I.Nasimi, H.Tabrizi, G.Burhanaddin, in the XIX-XX centuries A.A.Bakikhanov, M.F.Akhundzade, A.Huseynzade, Y.V.Chamanzaminli, J.Mammadguluzade, H.Javid and others in their scientific-artistic, philosophical-aesthetic views created a unique poetic form of cosmic thought. The attitude to cosmic thought gave a special impetus to their creativity, demonstrating itself not only in the scientific-historical aspect, but also in the religious-philosophical plane.

The analysis and researches carried out in the “**Conclusion**” part of the dissertation are summarized. The study of the problem in the relevant literary criticism of the twentieth century Azerbaijani and Russian literature proves that the appeal in the works of artistic and aesthetic thinkers of both peoples,

both in previous centuries and in modern times, is useful and relevant in terms of opening certain horizons of mythological thought. Both Russian and Azerbaijani literary criticism are obliged to continue their research in this direction.

Thus, the research on the theme “Aspects of the study of the problem of mythological thinking and fiction in the Azerbaijani and Russian literary studies of the 20th century” show the following conclusions:

It was established that the mythology of the world peoples is in mutual relations with one another and develops with the formation of spiritual and spiritual relations in the life of society. Each mythological society with its mythical rules in this development obeyed the figurative myth-thinking of reality. In the later stages the figurative thinking gains value and turns into spiritual reality and rises to the level of mythological belief. However, in later processes the mythological belief acquired the function of regulating the existence of the mythological society. While studying the interconnections of mythology and fiction, here we examined the issues from mythological consciousness to the use of symbols in the expression of literary-artistic thought, and determined that the system of signs in the writer’s imagination in the form of symbols also positively affects the craft and they creatively benefit from such a method. At the same time, it was possible to reveal that mythological chronotypes along with mythological worldview, together with literary facts, serve as an auxiliary tool in organizing a work of fiction. The emergence of each work from an artistic point of view depends on the consistent selection of mythological chronotypes, on how well the writer mastered mythological thinking.

In mythology the ritual was at the heart of the constant religious views of the primitive man. While the masters who used the ritual carried out generalizations inherent in image creativity regarding this process, the image also became an

expressionist of the essence of the ritual. At the same time, the artistic work was able to preserve the qualities of the image, which came from the ritual, when it was ready to reflect its inner world.

In the process of research, it was revealed that archetypes, mythological symbolism and ritual problems in Azerbaijani and Russian mythology, which have not lost their significance today, their place in the fiction of both peoples, the epic reflection of the world of archetypes and ideas in artistic patterns, archetypal images in literature, mythological symbols, ritual and figurative creativity problems are of leading importance.

The mythological image appears as the creation of mythical thought by demanding an investigation of the models of behavior that acquire value in thinking and acquires great relevance as figurative thinking. Mythological belief, passing through the lower consciousness in the writer's mind, becomes an object of the literary process, reflects the national identity of the people to whom the writer belongs. It can be observed in how the attitude towards death and resurrection in the writer's mind is reflected in the work "The Deceived Stars" by M.F.Akhundzade and how the image of the wolf in the work "Cave" by A.Hasanoglu is depicted at the level of mythological belief. Here the writer used the belief in the resurrection of Shah Abbas and those around him to express his irony skillfully. Although death-resurrection is the artistic tool in literary creativity, it can also become an indicator of ethnic-national identity.

Totemism as a belief system governing the mythological thinking of Azerbaijan is also widely used in fiction. This belief system is both a common belief that distinguishes ethnos from each other and an important element that regulates the life of the tribe. At the same time, here one can see that in fiction the wolf, or other animals, took part not as a totem, but as a cult. Because in the ethnic memory of each author any animal lives like a cult.

The worship to the animal at the cult level is one of the factors determining national self-awareness. It is precisely any totem used in fiction that finds its reflection at the cult level and enters the code of behavior of the social consciousness of the tribe. The changes in public consciousness are better perceived and interpreted by fiction through prose.

In cosmological myths Time and Space are presented as the creators of being. When moving from the cosmological myths to artistic creation, the picture of the mythical world obeys mythopoetic thinking. Here its natural world is not the external world, it dissolved nature in itself and created a special syncretic of mythological meaning. Earth, water, air, fire are the units of the whole as the primary elements.

The work “Mushroom picking under the music of Bakh” being “Roman mystery” by A.Kim is a clear example of the mythological novel genre. This work reflects the richness of music dominating the soul in cosmic time. Through the language of music, the author reveals the poetic sound of myths in a five-part mystery. Here, the image of sounds in mythological space, the sound of music after a large-scale catastrophe that destroyed the Earth, is presented as an echo from the mythical world.

In Russian literary criticism there is especially great attention to A.Kim’s prose. The relevance of A.Kim’s work prompted the analysis of his works such as “Shanagulla”, “Squirrel”, “Father-forest”, “Centaur settlement”, “Onliria”, “Nightingale’s echo”, etc. in the disseration work and we have tried to investigate the issues such as the writer’s worldview, cosmic thinking, religious worldview, mythological worldview, understanding of the cosmic world, anthropomorphistic poetics of his works, the storytelling style difference of the narrator and so on.

One of the most important characteristics of any culture is that mythology and written literature can have a close relationship. The “flow” of mythology into written literature is

becoming more massive in the 20th century, which confirms the tendency of folk art to myth. At the same time, mythology acts as a source of folk art and written literature, enriching them with mythological themes, plots, motives, images and symbols.

The main content of the dissertation is reflected in the author's published scientific articles:

1. Mirza Alakbar Sabir and deism // AMI, “News” special issue, Baku, 2011, pp. 23-26

2. Mythology in M.Suleymanli's prose (based on the “Move” narrative) // Philological issues, Baku: 2012, №1, p. 511-516

3. Epic experience and folklore tradition (based on I. Shikhly's novel “My Dying World”) // Philology Issues, Baku: 2012, №7, p.486-488

4. The problem of mythology and fiction in literary studies (based on E. M. Meletinsky's “Poetics of Myth”) // Philology Issues, Baku: 2013, №10, p.458-462

5. Archetype problem in scientific-theoretical thought (in the researches of Azerbaijani and Russian scientists) // Issues of Philology, Baku, 2014, №1, p.464-469

6. Mythological belief and the problem of ethnic-national identity in fiction // News of the Azerbaijan Teachers' Institute, Baku: 2015, №4, pp.108-112

7. Reflection of mythological images in written literature // News of Azerbaijan National Academy of Sciences, Baku: 2016, №1, p.240-244

8. Cosmic concepts in the works of V. Khlebnikov. News of Azerbaijan State Pedagogical University. 2016, vol. 64, No. 2, pp. 56-62

9. The cosmic world in Huseyn Javid's work “Sheikh Sanan” // Civilization, Baku Eurasian University. 2016, vol. 5, № 3(31), p. 202-205

10. In Huseyn Javid's drama "Iblis", Iblis is mythical and his life is like an image // Actual problems of the study of humanities, Baku: 2016, №2, p.178-181

11. Mythological novel genre in the work of A.Kim // Researches on Azerbaijani oral folk literature. Baku:2016, №1 (48), p.120-125

12. Reflection of mental and spiritual problems in archetypal and mythological symbols in fiction // Language and literature, Baku: 2017, № 1(97) p.273-275

13. Psychoanalytic interpretations in mythological archetypes // Searches, Nakhchivan: 2016, volume 6, № 2, p.6-13

14. Philosophical and psychological aspects of cosmic consciousness and the concept of "cosmic consciousness" in the works of Azerbaijani writers // American Journal of Philology. Johns Hopkins University Press. 2016, Vol.137, № 4(2) (whole numb. 548), p.842-847

15. Worldly and philosophical - aesthetic problems in Huseyn Javid's play "Iblis" // Language and literature, Baku: 2016, № 4(100), p.186-188

16. Struggle for love in Husein Javid's play "Sheikh Sanan" in the context of space and chaos // Vestnik of the Kazakh National Pedagogical University. Abaya. Philological series, 2016, № 3(57), p.130-134

17. Literature and myth relations (based on V.Khlebnikov's work) // Actual problems of studying humanities (collection of scientific articles between higher schools), Baku: 2017, №1, p.146-148

18. Chaos and space in Husein Javid's plays "The Devil" and "Sheikh Sanan" as a model of literary consciousness // Successes of modern science and education. International research journal, Belgorod: 2017, Volume 5, №3, pp.132-136

19. Peculiarities of the literary worldview in the plays of H.Javid "The Devil" and "Sheikh Sanan" // Humanities, Moscow: 2017, issue 8 (780), pp.74-82

20. Velimir Khlebnikov “Medlum and Layla” poem and Nizami Ganjavi's “Layla and Majnun” poem feature mythological source of the request // International Journal of Development Research. 2017 vol.07, Issue, 10 p.16089-16091

21. Chaos and cosmos in the play of Huseyn Javid “The Devil” and “Sheikh Sanan” as model literary consciousness // Literature and Theology. Oxford University Press, 2017, p.960-968

22. Descriptive issues of mythological thinking in written literature // Searches (folklore, literature, language, art studies and history). Scientific collection. Nakhchivan: 2017, volume 7, №4 p. 12-17

23. Problem of professional scientific research (in studies of Azerbaijani and Russian scientists) // International Academy journal Web of Scholar. Multidisciplinary Scientific Journal 9 (18), Scientific Educational Center Warsaw, Polonya, 2017, Vol.2, p.11-15

24. Reference to mythological motifs and subjects in the works of Velimir Khlebnikov // ANAS News. Humanities. Baku: Science, 2017, №2, p.152-155

25. Epic Experience and folklore integration (Based on the novel “The Dead Earth” by I.Shikh) // Proceedings of the first International Conference of the European Academy of Science, Bonn, Germany. 2018, pp.77-79

26. Mythological belief, ethnic-national identity and chaos-space conflict // Mester, Univ California, United States, University of California, Los Angeles, 2020, General, Vol. 49, Issue 3, p.90-103

27. Mythological belief as anti-chaos // Materials of the Republican scientific conference dedicated to the 100th anniversary of the birth of Ilyas Efendiyev, the national writer of Azerbaijan, laureate of the republican state award, prominent playwright, Baku: 2014, p.170-176

28. Archetype and epic description of the idea world of the artistic work // Materials of the Republican Scientific-Theoretical Conference dedicated to the 130th anniversary of M. Rasulzade, Baku: May 19, 2014, p.118-123

29. Mythological symbols and the problem of creative mastery // Materials of the Republican scientific conference on “Azerbaijani philology: a new stage of development” dedicated to the 80th anniversary of Tofiq Hajiyev, an outstanding Turkologist, honored scientist, academician, Baku: November 2, 2016, pp. 290-293

30. Azerbaijani literature cosmological and mythological thinking religious motives // International Scientific and Practical Conference “World Science”. Proceedings of the III International Scientific and Practical Conference “Modern Methodology of Science and Education”. May 31, 2017, Dubai, UAE. June, 2017, № 6(22), Vol.6, p.16089-16091

31. Descriptive issues of mythological thinking in written literature // From knowledge of language to knowledge of the world: philosophical and psychological aspects of linguistics. Collection of materials of the international round table, St. Petersburg, October 26, 2018, p.83-95

32. Manifestation and embodiment of mythology in fiction (based on the materials of 20th century Azerbaijani and Russian literary studies) // Baku publishing house, 2016, 268 p.

33. Mythological thought in Jafar Jabbatli's creation // Procsos de integracion del conocimiento, tendencias y alternativas. Universidad Y Sociedad 2023 Vol 15, num 2 169-176 p.

The defense of the dissertation will be held on 30 April 2024 at _____ at the meeting of the Dissertation Council ED 1.27 operating under the Institute of Folklore of ANAS.

Address: AZ 1001, the 8th Street, 31, Kichik Gala, Baku, Institute of Folklore of ANAS

The dissertation is available at the Scientific Library of the Institute of Folklore ANAS.

Electronic versions of the dissertation and abstract are posted on the official website of the HAC and the Institute of Folklore of ANAS under the President of the Republic of Azerbaijan.

The abstract was sent to the necessary addresses on 29 March 2024.

Signed for publication: 22.02.2024
Paper format: 60x84/ ^{1/16}
Volume: 20
Issue: 72933 sign