AZERBAIJAN REPUBLIC

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ISLAMIC CANONS IN THE ARTISTIC SYSTEM OF AZERBAIJANI FOLKLORE

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ABSTRACT

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The dissertation work was conducted in the Mythology Department of the Folklore Institute of the Azerbaijan National Academy of Sciences (ANAS).

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2

GENERAL CHARACTERISTICS

Relevance and research degree. The relationship between folklore and religion has always been one of the most important areas of research in folklore studies. It is the dynamics of the subject conditioned by the development of public consciousness that makes it a priority topic of folklore studies. The subject of "folklore-religion" has never remained within the framework of a stable cognition, but has become the subject of a constantly evolving and changing system of views. Any changes in the anthropological and humanitarian spheres of public consciousness, regardless of where they occur in the world of science, modify the views on the subject of "folklore-religion".

The subject of "folklore-religion" is inextricably linked with the worldview. Approaches to the developmental history of social consciousness forms, conditioned by materialist and idealistic views, make it possible to solve the problem in the most different, diverse, opposite, and even completely contradictory ways.

Modern Azerbaijani folklore studies, in terms of its theoretical and methodological basis, stands on the science of twentieth-century Soviet folklore studies. Soviet science as a whole was established on Marxist-Leninist philosophy supporting the ideology of materialism. In this regard, Azerbaijani Soviet folklore studies was one of the local branches of Soviet folklore studies, based entirely on the materialist worldview, and approached folklore-religion relations from this perspective without exception.

The relevance of the topic is due to the danger that these misunderstandings in folklore studies will gradually become a stream and an irresistible process. Scientific research, by its nature and structure, always requires the methodology and depends on it. Theoretical and methodological gaps and philosophical-cognitive inaccuracies related to the subject of "folklore-religion" are already becoming a blind methodology. This, in turn, requires conducting

fundamental-monographic research in this area, including the topic of "folklore and Islam".

As for the degree of research of the subject in Azerbaijani folklore studies, in general, the topic "Azerbaijani folklore and Islamic religion" has not yet been the subject of any monographic research. However, this topic has been the subject of many articles with its own problems. These articles served to propagate the "Godless" Soviet ideology in their general mass. The main purpose of these writings, based on the primitive materialist scheme of the creation of the world, and the tasks arising from it, is to expose religion as a futile, false and baseless ideology and to propagate it as a harmful way of thinking and living that diverts the masses from the "straight path" of communism. Of course, none of these writings reflected the individual intellectual views of their authors and served to "nationalize" the settings from the center (Moscow) among the Azerbaijani people, who had lived an Islamic way of life for centuries. From this point of view, these writings have no significance for science today.

Object and subject of research. The *object* of the theme called "Islamic canons in the artistic system of Azerbaijani folklore" is, in fact, all types of our national folklore and genre examples related to them. Because the thought of our people living on monotheistic beliefs about divine values for centuries has been based on the spiritual and moral essence of folklore created by it. In this regard, Islamic canons have been introduced to this degree or another in all genres included in the folklore system of Azerbaijan. The *subject* of the dissertation is the study of the motivation of Islamic canons in the artistic and poetic system of folklore creativity of Azerbaijan. This mainly includes fundamental issues such as the identification of the theoretical and methodological platform of the problem of "folklore and religion" from a new aspect outside the vulgar Marxist-sociological context, the study of transformative processes in the artistic system of ancient Oghuz epic folklore, the

poesemantics of doctrinal changes and epochal transitions, the levels of motivation of the Islamic idea in the system.

Research purpose and objectives. The main purpose of the dissertation is to study the subject of "Azerbaijani folklore and Islam." The fulfillment of this purpose involves the implementation of the following five main tasks:

First, the study of theoretical and methodological problems of "folklore and religion";

Second, the study of transformative processes, doctrinal changes, and epoch-making transitions related to Islam in the "Oghuzname";

Third, the study of the levels of motivation of the Islamic idea in the system of epic genres;

Fourth, the study of the manifestations of the Islamic idea in the lyrical folklore system;

Fifth, the study of Islamic motifs in ceremonial folklore.

Research methods. The main source of research is the Holy Quran. Islam, as a system of thought, is based on the Quran as a whole and without exception. The Quran is a divine book that has not been exposed to any slightest change since its revelation. Although the text of other heavenly books (the Torah, the Psalms, and the Bible) has been interfered with by human beings as a result of certain historical circumstances and the divine information contained therein has been distorted, the Quran has never been subjected to such interference. This factor has always kept Islamic culture around a single axis and given theocosmic harmony to its development. This, in turn, allows us today to study the topic of "Islamic canons in the artistic system of Azerbaijani folklore" on a clear, unadulterated theoretical and methodological basis.

As for the sources, the research is intended to refer to works written for scientific purposes, which, regardless of their personal and philosophical views, take a healthy, insidious position, and do not serve unpleasant ideological goals.

The dissertation mainly uses historical-comparative, comparative-typological approaches. The poetic-semantic analysis of folklore samples is based on the experience of decades of Azerbaijani folklore studies. In the formation of this theoretical and scientific base, academician Nizami Jafarov's researches[1] on the poetics of the "Koroglu" and the "Kitabi-Dede Gorgud" (the Book of Dede Gorgud), ancient Turkish literature and the fundamentals of Azerbaijani studies, academician Kamal Abdulla's researches[2] in the "Kitabi-Dede Gorgud" in the context of myth and written artistic thought, academician Mukhtar Kazimoglu's monographs[3] on archaic roots and poetics of laughter, prof. Azad Nabiyev's research works[4] dedicated to various problems of Azerbaijani folklore, prof. Kamran Aliyev's researches[5] on Gorgud studies, prof. Pasha Efendiyev's

[1] Cəfərov N. "Koroğlu"nun poetikası [Poetics of Koroglu]. Bakı: BDU, 1997, 46 s.; Azərbaycan xalqının şah əsəri [Masterpiece of Azerbaijani people]// "Azərbaycan" jur., № 9, 1998, s. 4-6; Eposdan kitaba [From epos to book]. Bakı: Maarif, 1999, 220 s.; Azərbaycanşünaslığa giriş [Introduction to Azerbaijan studies]. Bakı: AzAtaM, 2002, 600 s.; Qədim Türk ədəbiyyatı [Ancient Turkish literature]. Bakı: AzAtaM, 2004, 322 s.; Azərbaycanşünaslığın əsasları [Fundamentals of Azerbaijan studies]. Bakı: Pedaqogika, 2005, 256 s.

[2] Abdulla K. Gizli Dədə Qorqud [Secret Dede Gorgud] Bakı: Yazıçı, 1991, 152 s.; Mifdən Yazıya və yaxud gizli Dədə Qorqud [From myth to writing or secret Dede Gorgud] . Bakı: Mütərcim, 2009, 376 s.

[3] Kazımoğlu M. Gülüşün arxaik kökləri [Archaic roots of laughter]. Bakı: Elm, 2005, 186 s.; Kazımoğlu M. Xalq gülüşünün poetikası [Poetics of folk laughter]. Bakı: Elm, 2006, 268 s.

[4] Nəbiyev A. İlaxır çərşənbələr [Ilakhir Charshanbas]. Bakı: Azərnəşr, 1992, 62 s.; İlin əziz günləri [Good days of the year]. Bakı: Maarif, 1999, 104 s.; Azərbaycan xalq ədəbiyyatı. I hissə [Azerbaijani folk literature. Part 1] / Ali məktəblər üçün dərslik. Bakı: Turan, 2002, 680 s.; Azərbaycan xalq ədəbiyyatı. II hissə [Azerbaijani folk literature. Part 2] / Ali məktəblər üçün dərslik Bakı: Elm, 2006, 648 s.; Azərbaycan aşıq məktəbləri [Azerbaijan ashug school]. Bakı, Elm, 2009, 312 s.

[5] Əliyev K. Eposun poetikası: "Dədə Qorqud" və "Koroğlu" [Poetics of epos: 'Dede Gorgud' and 'Koroglu']. Bakı: Elm və təhsil, 2011, 164 s.; Açıq kitab – "Dədə Qorqud" [Open book – 'Dede Gorgud']. Bakı: Elm və təhsil, 2015, 116 s.

researches[6] on Azerbaijan oral folk literature, prof. Mirali Seyidov's books[7] on myth, prof. Mammadhuseyn Tahmasib's researches[8] on folklore, prof. Israfil Abbasli's researches[9] on Azerbaijani epic folklore, genre specificity, spread and influence of epics, prof. Bahlul Abdulla's researches[10] on poetics of the "Kitabi-Dede Gorgud" and its Islamic layer, as well as ceremonial folklore, prof.

[6] Əfəndiyev P. Azərbaycan şifahi xalq ədəbiyyatı [Azerbaijan oral folk literature]. Bakı: Maarif, 1992, 477 s.; Dastan yaradıcılığı [Art of epos]. Bakı: ADPU, 1999, 166 s.

[7] Seyidov M. "Qorqut" sözünün etimoloji təhlili və obrazının kökü haqqında [On the etymological analysis of the word 'Qorqut' and origin of his image] // "Azərbaycan" jur., 1979, № 1, s. 179-207; Azərbaycan mifik təfəkkürünün qaynaqları [Origins of Azerbaijani mythical thinking]. Bakı: Yazıçı, 1983, 326 s.; Azərbaycan xalqının soykökünü düşünərkən [Thinking about the roots of the Azerbaijani people]. Bakı: Yazıçı, 1989, 496 s.; Seyidov M. Yaz bayramı [Spring holiday]. Bakı: Gənclik, 1990, 96 s.; Qam-Şaman və onun qaynaqlarına ümumi baxış. Bakı [An overview of Gam-Shaman and its sources]: Gənclik, 1994, 232 s.

[8] Təhmasib M.H. Azərbaycan xalq dastanları (orta əsrlər) [Azerbaijani folk epics (medieval)]. Bakı: Elm, 1972, 400 s.

[9] Abbaslı İ. Əfsanə və rəvayətlərin janr özünəməxsusluğu [Genre specificity of myths and legends]./ Azərbaycan şifahi xalq ədəbiyyatına dair tədqiqlər. XI cild, Bakı: Səda, 2002, s. 3-19; Abbaslı İ. Azərbaycan dastanlarının yayılması və təsiri məsələləri [Issues of spread and influence of Azerbaijani epics]. Bakı: Nurlan, 2007, 272 s.

[10] Abdulla B. Dəli Domrul "Kitabi-Dədə Qorqud"da və qorqudşünaslıqda [Deli Domrul in 'Kitabi-Dede Gorgud and Gorgud studies]. Bakı: Təhsil, 2002, 60 s.; "Kitabi-Dədə Qorqud"da rəng simvolikası [Color symbolism in 'Kitabi-Dede Gorgud]. Bakı: Çaşıoğlu, 2004, 128 s.; İslam dini / Dədə Qorqud kitabı [Islamic religion / Kitabi-Dede Gorgud]. Ensiklopedik lüğət. Bakı: Öndər Nəşriyyat, 2004, s. 176-178; Azərbaycan mərasim folklore [Azerbaijan ceremonial folklore]. Bakı: Qismət, 2005, 208 s.; Salur Qazan tarix, yoxsa mif... [Salur Gazan history or myth..] Bakı: Ozan, 2005, 223 s.; Folklorda say simvolikası [Number symbolism in folklore]. Bakı: Elm, 2006, 148 s.; Gizli Dədə Qorqud [Secret Dede Gorgud]. Bakı: Yazıçı, 1991, 152 s.; Mifdən Yazıya və yaxud gizli Dədə Qorqud [From myth to writing or secret Dede Gorgud]. Bakı: Mütərcim, 2009, 376 s.; Haqqın səsi [The voice of truth]. Bakı: Azərnəşr, 1989, 138 s.; "Kitabi-Dədə Qorqud"un poetikası [Poetics of 'Kitabi-Dede Gorgud]. Bakı: Elm, 1999, 224 s.

Sadnik Pashayev's (Pirsultanli) research works[11], prof. Maharram Jafarli's researches[12] on the structural poetics of Azerbaijani love epics, prof. Fuzuli Bayat's researches[13] on Oghuz epic traditions and "Oghuz Khagan" epos, Oghuz epics in general, divinity, theoretical issues of folklore, especially Turkish mystic (Sufi) literature, Karbala folklore, Turkish mythology, prof. Huseyn Ismayilov's research works[14] dedicated to the origin and developmental stages of

[11] Paşayev S. Azərbaycan əfsanələrinin öyrənilməsi [Study of Azerbaijani myths]. Bakı: Bilik, 1985, 70 s.; Pirsultanlı S.P. Azərbaycan eposunun əfsanə qaynaqları [Legendary sources of Azerbaijani epics]. Bakı: Azərnəşr, 2002, 163 s.; Azərbaycan əfsanə və rəvayətlərinin ədəbi abidələrimizlə müqayisəli tədqiqi [Comparative study of Azerbaijani myths and legends with our literary monuments]. Bakı: Nurlan, 2007, 308 s.; Poeziyamızda Sarı Aşığın bayatı zirvəsi [The peak point of Sari Ashug bayatis in our poetry]. Bakı: Azərnəşr, 2011, 156 s.; Azərbaycan ağız ədəbiyyatında bayatılar [Bayatis in Azerbaijani oral literature]. Gəncə: GDU, 2012, 377 s.

[12] Cəfərli M. Dastan yaradıcılığı. Bakı: Elm, 2007, 108 s.; Azərbaycan məhəbbət dastanlarının poetikası [Poetics of Azerbaijani love epics]. Bakı: Elm, 2000, 264 s.; Dastan və mif. Bakı [Epics and myths]: Elm, 2001, 188 s.; Azərbaycan məhəbbət dastanlarının struktur poetikası [Structural poetics of Azerbaijani love epics]. Bakı: Nurlan, 2010, 404 s.;

[13] Bayat F. Oğuz epik ənənəsi və "Oğuz kağan" dastanı [Oghuz epic traditions and the epic 'Oghuz Khagan']. Bakı: Sabah, 1993, 194 s.; Folklor haqqında yazılar (nəzəri məsələlər) [Writings about Oghuzs (theoretical issues)]. Bakı: Elm və təhsil, 2010, 224 s.; Türk təkkə (təsəvvüf) ədəbiyyatı [Turkish mystic literature]. Bakı: Elm və təhsil, 2011, 440 s.; Kərbəla folkoru. Məhərrəmlik rituallarından şəbih meydan tamaşalarına [Karbala folklore. From Muharram rituals to Shabih street performances]. Bakı: Elm və təhsil, 2014, 272 s.; Korkut Ata. Mitolojiden Gerçekliğe Dede Korkut [Korkut Ata. From Mythology to Reality Dede Korkut]. Ankara: Kara M, 2003, 89 s.; Oğuz Destan Dünyası, Oğuznamlerin Tarihi, Mitolojik Kökenleri ve Teşekkülü [Oghuz Epic World, History of Oghuz Names, Mythological Roots and Formations]. Ankara: Ötüken, 2006, 328 s.; Mitolojiye Giriş [Introduction to Mythology]. Çorum: Kara M, 2005, 150 s.; Türk Mitolojik Sistemi. Cilt 1 [Turkish mythological system. Volume I]. İstanbul: Ötüken, 2007, 380 s.; Türk Mitolojik Sistemi. Cilt 1[Turkish mythological system. Volume I]. İstanbul: Ötüken, 2007, 368 s.

[14] İsmayılov H. Aşıq yaradıcılığı: mənşəyi və inkişaf mərhələləri [Ashug creativity: origin and stages of development]. Bakı: Elm, 2002, 311 s.; Göyçə aşıq

ashug folklore, Ph.D. Seyfaddin Ganiyev's research[15] on Shirvan folklore environment, prof. Mahmud Allahmanli's research[16] work about the Turkish epos, Ph.D. Jalal Beydili's (Mammadov) monograph[17] on the structure and function of the system of Turkish mythological images, prof. Asif Hajili's researches[18] on the philosophy of mythopoetic thinking, prof. Ramil Aliyev's researches[19] in the epic-mythological sphere, Ph.D. Ramazan Gafarli's research works[20] on inter-genre association and mythology

mühiti: təşəkkülü və inkişaf yolları [Goycha ashug environment: ways of formation and development]. Bakı: Elm, 2002, 404 s.

[15] Qəniyev S. Şirvan folklor mühiti [Shirvan folklore environment]. Bakı: Ozan, 1997, 260 s.

[16] Allahmanlı M. Türk dastan yaradıcılığı [Turkish epic creation]. Bakı: Ağrıdağ, 1998, 144 s.

[17] Bəydili (Məmmədov) C. Türk mifoloji obrazlar sistemi: stuktur və funksiya [The system of Turkish mythological images: structure and function]. Bakı: Mütərcim, 2007, 272 s.

[18] Hacılı A. Mifopoetik təfəkkür fəlsəfəsi. Bakı [Philosphy of mythopoetic thinking]: Mütərcim, 2002, 164 s.

[19] Əliyev R. Azərbaycan nağıllarında mifik görüşlər [Mythical views in Azerbaijani tales]. Bakı: Elm, 1992, 118 s.; Mifoloji şüurun bədii spesifikası [Artistic specifics of mythological consciousness]. Bakı: Qartal, 2001, 100 s.; Mifoloji şüur və onun strukturu [Mythological consciousness and its structure] (http://www.achiq.org/yazi%204/ mitiloji%20dL.pdf); Mif və folklor: genezisi və poetikası [Myth and folklore: genesis and poetics]. Bakı: Elm, 2005, 224 s.; Türk mifoloji düşüncəsi və onun epik transformasiyaları (Azərbaycan mifoloji mətnləri əsasında) [Turkish mythological thought and its epic transformations (based on Azerbaijani mythological texts)]: Fil. elm. dok. ...dis. Bakı, 1991, 259 s.; Riyazi mifologiya [Mathematical philosophy]. Bakı: Nurlan, 2008, 182 s.

[20] Qafarlı R. Mif və nağıl (Epik ənənədə janrlararası əlaqə) [Myth and tale (inter-genre connection in the epic tradition)]. Bakı: ADPU nəşri, 1999, 448 s.; Mif, əfsanə, nağıl və epos (şifahi epik ənənədə janrlararası əlaqə) [Myth, legend, tale and epic (inter-genre connection in the oral epic tradition)]. Bakı: ADPU nəşri, 2002, 758 s.; Azərbaycan türklərinin mifologiyası (bərpa, genezis) [Mythology of Azerbaijani Turks (restoration, genesis)]. Bakı: Ağrıdağ, 2004, 232 s.; Azərbaycan türklərinin mifologiyası (mifik dünya modeli, təsnifat) [Mythology of Azerbaijani Turks (mythical world model, classification)]. Bakı: Ağrıdağ, 2004, 236 s.; Uşaq folklorunun janr sistemi və poetikası [Genre system and poetics of children's folklore]. Bakı: Elm və təhsil, 2013, 540 s.; Azərbaycan türklərinin mifologiyası

in the oral epic tradition, prof. Kamil Huseynoglu's research works[21] on myth-history, Seyfaddin Rzasoy's researches[22] carried out by structural-semiotic method, Ph.D. Afzaladdin Asgar's research work[23] on the Oghuz epos tradition, Ph.D. Yegana Ismayilova's monographs[24] on the "Koroglu" and the "Kitabi-Dede Gorgud", Ph.D. Rustam Kamal's research works[25] on metaphorical archetypes,

(qaynaqları, təsnifatı, obrazları, genezisi, evolyusiyası və poetikası) [Mythology of Azerbaijani Turks (sources, classification, images, genesis, evolution and poetics)]. Fil. elm. dok., dis. avtoref. Bakı, 2010, 59 s.; Mifologiya. 6 cilddə. I cild. Mifogenez: rekonstruksiya, struktur, poetika [Mythology. In 6 volumes. Volume I. Mythogenesis: reconstruction, structure, poetics]. Bakı: Elm və təhsil, 2015, 454 s.; Mifologiya. 6 cilddə. II cild. Ritual-mifoloji rekonstruksiya problemləri [Mythology. In 6 volumes. Volume II. Problems of ritual-mythological reconstruction]. Bakı: Elm və təhsil, 2019, 432 s.

[21] Hüseynoğlu K. Dədə Qorqud və Oğuz xaqan tarixi şəxsiyyətlər kimi [Dede Gorgud and Oghuz khagan as historical figures] // Folklorşünaslıq məsələləri (V buraxılış). Bakı: Nurlan, 2002, s. 93-108; Hüseynoğlu K. Qədim Turan: mifdən tarixə doğru [Ancient Turan: from myth to history]. Bakı: MBM, 2006, 120 s.

[22] Rzasoy S. Nizami poeziyası: Mif-Tarix konteksti [Nizami's poetry: Myth-History context]. Bakı: Ağrıdağ, 2003, 212 s.; Oğuz mifinin paradiqmaları [Paradigms of Oghuz myth]. Bakı: Səda, 2004, 200 s.; Oğuz mifi və Oğuznamə eposu. Bakı: Səda, 2007, 181 s.; Mifologiya və folklor: nəzəri-metodoloji kontekst [Mythology and folklore: theoretical and methodological context]. Bakı: Nurlan, 2008, 188 s.; Oğuz mifologiyası [Oghuz mythology]. Bakı: Nurlan, 2009, 363 s. Əbülqazi "Oğuznamə"sində mif və ritual [Myth and ritual in Abulgazi's "Oghuzname"]. Bakı: Nurlan, 2013, 172 s.; Şüurun inkişaf mərhələləri: mifoloji və tarixi şüur [Stages of development of consciousness: mythological and historical consciousness] // Azərbaycan şifahi xalq ədəbiyyatına dair tədqiqlər, XLI kitab. Bakı, "Elm və təhsil", 2013, s. 168-201; Azərbaycan dastanlarında şaman-qəhrəman arxetipi [Shaman-hero archetype in Azerbaijani epics]. Bakı: Elm və təhsil, 2015, 436 s.

[23] Əsgər Ə. Oğuznamə yaradıcılığı [Oghuzname creativity]. Bakı: Elm və təhsil, 2013, 340 s.

[24] İsmayılova Y. "Koroğlu" dastanında obrazlar sistemi [The system of images in the "Koroglu" epos]. Bakı: Nurlan, 2003, 174 s.; "Dədə Qorqud kitabı" və müasir Azərbaycan ədəbi düşüncəsi ["The Book of Dede Gorgud" and modern Azerbaijani literary thought]. Bakı: Elm, 2011; 368 s.

[25] Kamal (Rəsulov) R. "Kitabi-Dədə Qorqud"un poetikası (metaforik arxetiplər) [Poetics of "Kitabi-Dede Gorgud" (metaphorical archetypes)]: Fil. elm.

archaic ritual semantics, speech genres and behavioral poetics of the "Kitabi-Dede Gorgud", etc. are of great importance. The theoretical and methodological experience in this and other researches has also been taken into account in the dissertation.

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

1. The relationship between folklore and religion is one of the relevant areas of research in folklore. This problem, in essence, is closely related to the worldview. Approaches to the history of the developmental forms of social consciousness, conditioned by materialist and idealistic views, enable to solve the problem in the most different, diverse, opposite, and even completely contradictory ways.

2. Due to the fact that Islamic religious issues have not been studied as a subject in Azerbaijani folklore, the present theoretical and methodological experience in this field is not satisfactory. The "available experience", as noted in the introduction, belongs to the first decades of the Soviet era and is, without exception, ideological and propagandistic.

3. The study of folklore and religion in the context of their relationship is a complicated problem. Thus, both codes of socio-cultural self-expression have historically been synchronous structural units of public consciousness. Religion and folklore are always forming of consciousness together. Religion, like both polytheistic belief and monotheistic revelation, is verbalized (translated into words) in all cases through "human speech". In this case, the narration of any event already makes it become folklore. So, the fact that religion is expressed orally as the knowledge of revelation, that is, theocosmic information, connects it with folklore. But on the

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nam. ...dis. avtoref. Bakı, 1995, 21 s.; "Kitabi-Dədə Qorqud": arxaik ritual semantikası ["Kitabi-Dada Gorgud": archaic ritual semantics]. Bakı: Elm, 1999, 72 s.; "Kitabi-Dədə Qorqud": nitq janrları və davranış poetikası ["Kitabi-Dede Gorgud": speech genres and behavioral poetics]. Bakı, Nurlan, 2013, 148 s.

whole, religion and folklore are independent forms of public consciousness.

4.   With the disintegration of mythological consciousness, many forms of consciousness develop. Religion and folklore are also transforming from mythological consciousness into independent forms of historical consciousness. In our approach, religion is in all cases a revelation - a phenomenon of divine message. Mythology and religion are inseparable phenomena, and they affirm the same fact of creation, both diachronically and synchronously.

5.   Although there are different positions on religion, it can be considered in the most general sense as a creative ideology, worldview and system of socio-cultural behavior. From this aspect, religion is a system of ideological thoughts that deal with the creation of the whole universe as an ideology of creation, a system of complete notions of existence as a worldview, and a total model of behavior that has shaped human life throughout history on the basis of sacred behavioral patterns as a system of socio-cultural behavior.

6.   The historical and cultural roots of Islamic views in Azerbaijani folklore go back centuries. This is a very complicated and controversial period. The interpretation of the facts sometimes depends on what the researcher has in mind and his purpose and intention. This is likely possible because of the essence of the facts - oral and collective, that is, the material of folklore.

7.   Ideological and religious progresses in the ancient Turkic epic began with the idea of mythical creation and were systematized around the beliefs of tengrism.

8.   The epic "Kitabi-Dede Gorgud" includes not only the views on Islam, but also the history, culture, ethno-psychology, etc. of our people in general. In the sayings of the epic, Allah and Tengri are identified with each other. There are two tendencies in this identification: a) the inclusion of the ideology of Islam / Allah in the Oghuz national public consciousness; b) the Oghuz ideology of tengrism tries to preserve and keep itself alive.

9. Among the genres of Azerbaijani folklore, the genre, which is rich in the most various forms of Islamic views, is undoubtedly love epics. In these epics, all the basic concepts, doctrinal ideas, theological metaphors related to Islam, as well as the names of the saints that are characteristic of the heavenly religions, including Islam, etc. are found in abundance.

10. In general, there is no genre that is not influenced in one way or another by the Islamic religious views we conceptualize as "Islamic ideas". The Islamic ideas have their own degree of manifestation in each genre.

11. The subject of "Azerbaijani folklore and Islam" has a common ground at the level of all folklore genres, as well as a different picture at the level of individual species and their constituent genres. This is because each genre of reality is a different form of reflection. The epic genre presents reality as a system of poetic arrangements of events. In the lyrical genre, the sense of reality is presented through images. As this difference shifts to genres, it becomes more individualized due to the differences in the poetic nature of each genre.

Scientific novelties of the research. The novelties obtained in the dissertation can be summarized as follows:

– "Mythology", "religion" and "folklore" were studied as concepts of public consciousness;

– The research directions and general picture of the subject of "Azerbaijan folklore and Islam" were created;

– Ideological-religious, transformative-epochal formations in the ancient Turkish epics were studied;

– In the tradition of the epic "Oghuzname", the poetics of Islamic ideas, images and motifs was studied;

– In the epic "Kitabi-Dede Gorgud", Islamic transformations and their doctrinal bases were studied;

– Mythical-gnosis, Sufi-Islamic motifs in the "Koroglu" epos were studied;

– In love epics, the level of mystical-gnosis motivation of Islamic views was determined;

– The idea of Islamic justice was explored in the model of social harmony of fairy tales;

– The poetic-semantics of myth-Islamic transformations in legends was revealed;

– The idea of Islamic justice in the poetic structural system of anecdotes was studied;

– The poetic-semantics of the divine-Islamic transition in proverbs was explored;

– The spiritual and psychological manifestations of the Islamic idea in lullabies and praising songs were studied;

– The metaphorical levels of the Islamic spirit in bayatis were clarified;

– The poetic-semantics of Islamic-gnosis motifs in ashug folklore was revealed;

– The folklore semantics of Islamic ceremonies were investigated;

– Islamic motifs in national ceremonial traditions were studied.

Theoretical and practical significance of the research. The dissertation has both theoretical and practical relevance. Its theoretical significance is determined by the possibility of applying the results obtained in folklore. This research topic covers many issues of folklore poetics in terms of main results and novelties. This, in turn, provides an opportunity to use the results and novelties of this research work in future researches in Azerbaijani folklore.

The practical significance of the work is determined primarily by the teaching process. It is expedient to use this dissertation as an additional practical textbook when teaching Azerbaijani folklore in philological faculties of the country's universities.

Approbation and application of the research. The dissertation work was carried out in the Mythology Department of

the Institute of Folklore of ANAS. The main results and novelties of the research are reflected in the author's articles published in the country and abroad and in one monograph, reports at various international conferences and symposiums, as well as 4 articles[26] in foreign scientific journals included in the Thomson Reuters register.

Name of the organization in which the research work is performed. The research work was prepared at the department of Ceremony folklore of Institute of Folklore of ANAS.

The theme of the dissertation was confirmed at the meeting of the Scientific Council of Institute of Folklore of ANAS on the 17th of October in 2014 (Protocol № 6) and the Scientific Research Coordination Council of the Republic of Azerbaijan on the 30th of June in 2016 (Protocol № 6).

Total volume of the dissertation. The total volume of the research, consisting of introduction, five chapters and results: 271 pages; 464467 characters (Introduction: 25478 characters; Chapter I: 84049 characters; Chapter II: 88360 characters; Chapter III: 95934 characters; Chapter IV: 69447 characters; Chapter V: 76995; Conclusion: 19627 characters).

MAIN CONTENT OF THE RESEARCH

The **"Introduction"** provides information on the relevance of the topic, the object, subject, purpose, objectives, scientific novelty,

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[26] Galyautdinovna G.I., Mingazova L.İ., Sayilov G.A. Creativity of Ashugs: An Inverstigation on Ashug Culture in Azerbaijan / Journal of History Culture and Art Research, 6 (6), Desember 2017, p. 145-152; Gimadieva G.İ., Mingazova L.İ., Sayilov G.A., Sayfulina F.S. General Roots, General Spirituality: Literary İnterrelations of Literatures in the Aspects of Cultural Dialogue / Journal of History Culture and Art Research, 6 (4), September 2017, p. 497-504; Mingazova L.İ., Sayfulina F.S., Sayilov G.A. Shirvan Woman Ashugs / Modern Philology, Number 4 (2), May 2018, The University og Chikago Press, p. 1040-1050; Ravilevna A.Z., Mingazova L.İ., Sayfulina F.S., Sayilov G.A. Novruz Holiday in Shirvan Region / Ad Alta. Journal of İnterdisciplinary Research, p. 97-99

theoretical and methodological bases, theoretical and practical significance, approbation and structure of the research.

The first chapter of the dissertation, entitled "Theoretical and methodological platform of the subject of folklore and religion," shows that the current theoretical and methodological experience in this field is not satisfactory, as the topic "Islamic canons in the artistic system of Azerbaijani folklore" has not been studied as a problem. The "available experience" belongs to the first decades of the Soviet era and is, without exception, ideological and propagandistic.[27]

The first sub-chapter of the first chapter, entitled *"Mythology, religion and folklore as concepts of public consciousness"* states that the study of folklore and religion in the context of their mutual relationship is a complex problem. Thus, both codes of socio-cultural self-expression have historically been synchronous structural units of public consciousness. Folklore and religion have almost the same historical origin in the history of public consciousness of any nation, including the people of Azerbaijan. From the diachronic-historical point of view, both appear in the context of the fragmentation of mythological consciousness and the transition to historical consciousness. In this case, it does not matter how either polytheistic or monotheistic forms of religion emerged. That is, religion and folklore are always parallel forms of consciousness. Religion, like both polytheistic beliefs and monotheistic revelation, is verbalized (translated into words) in all cases through the "human speech". In this instance, the narration of any event already makes it become folklore, because the entire essence of the concept of "folklore" is connected with the oral expression of thought. The "variation", "collectivization" and "improvisation" of the conscious, expressed through oral speech, also make it a folklore text. So, the fact that religion is expressed

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[27] Bax: Sayılov Q. Mifologiya və din: İctimai şüur konseptləri kimi // Dövlət və din, İctimai fikir toplusu, – may-iyun, – 2018. №3 (56), – s. 28-33

orally as the knowledge of revelation, that is, theocosmic information, connects it with folklore. Thus, one level of the complex relationship between religion and folklore can be thought of as the relationship between content (religion) and form (oral expression). But on the whole, religion and folklore are independent forms of public consciousness.

Mythology is considered to be the earliest stage of human history. All the meaningful elements of culture that we see today have their origins in mythology in one way or another. Mythology is the cradle of early culture. In this sense, religion and folklore are closely linked with mythology.

Folklore is a concept of public consciousness like mythology and religion. Mythology is the initial stage of public consciousness, and folklore is part of it in the process of transition from mythological consciousness to historical consciousness. Folklore, in general, is a model of ethno-cosmic thought, artistic self-expression and code of behavior. Although it is a member of mythology, it does not appear only as a continuation of it: the eloquence, tradition, and collectivism of mythical thought indicate that folklore is always in its "embryo". Religion is closely related to folklore as an ideology of creation, worldview and system of socio-cultural behavior. Revelation religions are a divine-canonical phenomenon. The propagation of the texts of revelation by oral interpretation constitutes the level of its folklore.

Religion as a form of social consciousness is an extremely complex phenomenon. The fact that we call the concept of "religion" a phenomenon, that is, an issue that has not yet been studied and understood, stems from the existing attitudes towards it, about which countless opinions have been expressed, definitions and attitudes have been given.

According to our approach, despite the different positions on religion, it can be taken as the most common ideology of creation, worldview and system of socio-cultural behavior. In this regard, religion is:

–   the system of ideological thinking that speaks of the creation of the whole universe as the ideology of creation;

–   a system of complete (whole) ideas about existence as a worldview;

–   a total model of behavior that organizes human life throughout history on the basis of sacred behavioral patterns as a system of socio-cultural behavior.[28]

The second sub-chapter of the first chapter, entitled *"Research directions and general view of the subject of 'Azerbaijani folklore and Islam"* shows that "religion" as a concept of thought and its meaning are still extremely controversial. Religious ideas have a polytheistic and monotheistic structure. Polytheism is scientifically considered as the initial stage of religion. The concept of "revelation" of religion does not coincide with this. However, it seems that people were not atheists before the religions of revelation. Various polytheistic beliefs are primitive forms of religion. Most importantly, in all these forms, there is a belief in the "Superior".

The most controversial issue in the history of religion of Turkic people is the concept of "divine religion". "Divinity" (also called "Tengrism or Tengrianism") is the name given to a system of beliefs in which the image of Tengri is at the center of research. The ancient Turks knew Tengri in the name of Allah. In tengrism, there is a transition from polytheistic beliefs to monotheism. Traces of this are mostly found in the "Kitabi-Dede Gorgud".

The transition to Islam is a complex process. This is a very complex scientific issue, such as the total transformation of public consciousness into new content. In Azerbaijani folklore, the transition to Islam has preserved itself on many levels and related elements. The presence of these elements indicates that they are the

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[28] Bax: Sayılov Q. Mədəniyyət tarixində "mif-din keçidi" problemi // – Bakı: "Dədə Qorqud" jur.,– 2018. №1 (62), – s. 112-118; Sayılov G. Mit-Din Açıklamasında Magik-Din İlişkileri // Sosyal Bilimler, Akademik Araştırmalar, – 2019. – c. 4. – s. 15-20.

main structural elements of the transition to Islam. These "transition structures" mainly include:

Idea: Tengri – Allah. Islam, as a monotheistic concept, is based entirely on the idea of Allah. In Islam, Allah, as the creator of the entire universe, is a superficial idea. The material world begins and ends with Allah. In folklore, the transition to Islam was first of all preserved in the transformation of "Tengri-Allah."

Cosmography: *Uçmaq (uchmag)* **– Heaven, D***amu (damu)* **– Hell.** In the ancient Oghuz epic, Heaven is called *Uçmaq* and Hell is called *Damu*, which demonstrates the cosmographic basis of the transition to Islam in folklore.

Paremiology – speech folklore. There are structures in Azerbaijani folklore that reflect the transition to Islam at the level of paremiological units.

Ceremonial behavioral formulas: wedding, mourning, folk performances. Azerbaijani culture is rich in ceremonies. Ceremonies are conservative forms of national memory. Even when every nation is influenced by new cultural ideologies, the ancient way of thinking continues to live on in ceremonies.

Islam has established itself in the Azerbaijani folklore in the brightest way with the sign "ashug". "Ashug" is a direct Islamic-Sufi concept. However, it is not a concept of "outside" bringing into the Azerbaijani thought sphere, but a transformation. "Ashug" is an Islamic-Sufi event in terms of ideological concept. He is the bearer of the doctrine of "unity" **on the basis of philosophical principles**, and "the lover of truth" **in terms of Islamic-Sufi status**.

Our observations show that **orthodox Islam** manifests itself in the structure of folk poetry on three main levels: the level of ideas; the level of images; the level of motifs.

Heterodox-Islamic views, along with many folk poets, manifested themselves mainly in the performances of ashugs, as ashug poetry is directly related to Sufi-Islamic meetings. Sufism as an ideology is a heterodox teaching. It is based on the Shariat-Sect-Enlightenment-Truth scheme as the divine scheme of reality. On the

basis of this scheme, the Orthodox step is Shariati. But Sufism enters the heterodox steps by naming the Orthodox step.[29]

The second chapter of the dissertation, entitled "Islam in the Oghuzname: transformative processes, doctrinal changes and the poetics of epoch-making transitions" shows that the problem of "Islamic canons in the artistic system of Azerbaijani folklore" goes back centuries. This is a very complicated and controversial period. The interpretation of facts sometimes depends on what the researcher puts in front of him and his goals and intentions. This is allowed by the essence of the facts – their orality and collectivity, that is, the presence of folklore material. Despite all this, the study of the problem on the basis of old sources forms an important page of the study.

The first sub-chapter of the second chapter, entitled *"Ideological-religious, transformative-epochal developments in the ancient Turkic epics,"* states that folklore, especially its epic genre, is an invaluable source in the study of history and ethnography of any nation. From this point of view, the Turks, including the Oghuz, are no exception. The Oghuz epic tradition, which is an integral part of Turkish folklore and consistently reflects the stages of historical development of the Oghuzs, reflects the ancient mythological world view of the Turks, as well as their historical homelands, migration routes and different belief systems adopted by them in different periods, is widely clarified.[30]

Ideological and religious developments in the ancient Turkish epic began with the idea of mythical creation and were systematized around the beliefs of tengrism. Epics such as "Alp Er Tonga", "Shu", "Ergenekon" differ from the "Kitabi-Dede Gorgud" as a result of the

[29] Sayılov Q. "Azərbaycan folkloru və islam dini" mövzusu nəzəri-fəlsəfi problem kimi // – Bakı: Dil və Ədəbiyyat, Beynəlxalq elmi-nəzəri jurnal, – 2018. №2 (106), – s. 193-197; Sayılov G. Azerbaycan Folklorunde Dine Materiyalist Bakış // Sosyal Bilimler, Akademik Araştırmalar, – 2019. – c. 4. – s. 13-15.

[30] Аникеева Т. Литература и фольклор древних тюрков Центральной Азии. «Центр Азия», 11.11.2012 (http://www.centrasia.ru/newsA.php?st=1352623800)

fact that these texts are connected with different stages of development of the ancient Turkish epic. Thus, the epics "Alp Er Tonga", "Shu", "Ergenekon" are associated with older stages. However, this does not deny that the "Kitabi-Dede Gorgud" reflects the antiquity and archaic views.

It should be noted that any epic has an "archaic base/foundation" on which it stands. There is no epic without it.

The epic is the highest of all the genres included in the epos system. Undoubtedly, each epic system has a common feature that connects the genres, that is, unites them in a single system. This feature is a systemic structural phenomenon. Myth is at the beginning of the epic system. *Myth is the essence and means of creation in all cases. Creation takes place in myth and through myth.*

We see the creative power of myth in the epic. Both heroism and love epics are first and foremost about creation. The birth of the hero, or the ceremony of obtaining permission from the khan to travel in the "Kitabi-Dede Gorgud" epics, shows the existence of an archaic myth of creation, such as the creation of people and events. Thus, each epic is associated with archaic views with its own idea of creation. From this point of view, it is impossible to equate the antiquity of the "Kitabi-Dede Gorgud" with the antiquity of such epics as "Alp Er Tonga", "Shu", and "Ergenekon". The former are early mythological epics, and the "Kitabi-Dede Gorgud" is a classical heroic epic that preserves archaic views.

The second sub-chapter of the second chapter, entitled "Poetic-semantics of Islamic ideas, images and motifs in the tradition of the epic Oghuzname," states that the largest and richest source for studying the subject of "Azerbaijani folklore and Islam" based on the epic tradition is the epic "Oghuzname". This is due to the fact that *"The Oghuzname is a literary-historical source reflecting the life, struggle and spirituality of the Turkish people. It is*

an Oghuz epic, Oghuz history, a book of life of Oghuz culture passed down from generation to generation."[31]

Here, the terms "literary-historical source", "epic", "history", "life book" confirm the "Oghuzname" at the level of a universal national book. The epic "Oghuzname" as the main book of the Oghuz Turks reflects all levels of development of its thought history. This can be observed in the poetic structure of the epic.

In the Turkish mythological system and epic tradition after the adoption of Islam, the replacement of old mythological characters with new religious ones is also evident in the comparison of the Uyghur version of the Oghuzname with the Islamic versions. For example, in the pre-Islamic version, while Oghuzs' mother was Ay Tengri (Moon God), however, in Rashidaddin's Oghuzname, we see that the genealogy of the epic hero is linked to Noah's son Japheth:

In the Islamic Oghuznames, we observe the disappearance of the old totemistic thinking, which has its roots in the depths of millennia, and where the role of the ancestor is not that of a totem, but that of Japheth, the son of Prophet Noah (peace be upon him).[32]

This tradition is reflected in many of our legends and narrations, not only in the folklore of the Turks who converted to Islam, but also in the folklore of the Turks who were once Christians and Jews. From this point of view, ethnographic legends and stories of the Christian Albanians, who are considered to be the direct ancestors of the Azerbaijani Turks, are not excluded.

The Noah tradition, which began with the Oghuzname, has always developed and enriched in the Oghuz-Azerbaijani epic tradition. S. Rzasoy writes that *"in Azerbaijani folklore, the legends about the Prophet Noah reflect not only the initial philosophical-*

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[31] Oğuznamələr [Oghuznames]. İşləyib çapa hazırlayanlar: K.V.Nərimanoğlu və F.Uğurlu. Bakı: Bakı Universiteti nəşriyyatı, 1993, s. 3

[32] Bayat F. Oğuz epik ənənəsi və "Oğuz kağan" dastanı. Bakı: Sabah, 1993, s. 124

cosmogonic concept of the origin of the Azerbaijani-Turkish ethnos, but also the scenario of the creation of the whole world."[33]

In the Turkish mythological system and epic tradition after the adoption of Islam, not only old mythological characters, mythological beings, totems were replaced by new religious characters, but also old ideas were replaced by new ones in some cases. In this regard, the so-called monotheism (Tawhid) can be the best example.

The idea of Tawhid is the essence of the monotheistic tradition. All religions of revelation embody this idea. The epic "Oghuzname" reflects this idea in all its forms typical of Eurasia.

In this sense, the traces of this belief are evident in the Islamic version of the Oghuzname from the very first chapter. In Abul Gazi Bahadir khan's "Shajarei-Tarakime", (The Genealogical Tree of the Turkmen) Oghuz khan was born as a framework of Islam: "From the day Oghuz learned to speak, he said his first word 'Allah!".[34]

Oghuz khan is the bearer of the idea of tengrism in the pre-Islamic epic tradition. In the Uyghur version of the Oghuzname, his activity is characterized as God's will. In Abul Ghazi's Oghuzname, Oghuz's use of the word "Allah" rather than "Tengri" is an indication that the idea of Islamic monotheism has already penetrated the conceptual core of the Oghuz epic tradition. Thus, Oghuz, the bearer of the idea of tengrism in the pre-Islamic epic tradition, became the framework of a new religion in the Oghuz-Islam epoch.

The Islamic religion continued in the tradition of "Oghuzname" along a constantly developing and enriching line,

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[33] Rzasoy S. Nuh peyğəmbər haqqında Azərbaycan əfsanələri [Azerbaijani legends about the prophet Noah] // "Axtarışlar (folklor, ədəbiyyat, dil, incəsənət və tarix)" jur., №1, Naxçıvan, 2012, s. 24-25

[34] Əbülqazi Bahadır xan. Şəcərei-Tərakimə (Türkmənlərin soy kitabı) [Shajarei-Tarakime (Turkmen genealogy book)]. Rus dilindən tərcümə edən, ön söz və göstəricilərin müəllifi və biblioqrafiyanın tərtibçisi İ.M.Osmanlı. Bakı: Azərbaycan Milli Ensiklopediyası N-PB, 2002, s. 52-53

transformed into the tradition of Godhood, eliminated it and absorbed into the whole spirit of the Oghuz epic tradition.[35]

The third sub-chapter of the second chapter, entitled *"Islamic transformations in the epos "Kitabi-Dede Gorgud", their doctrinal bases and poetry"* shows that the "Kitabi-Dede Gorgud" epic is another invaluable source for studying the subject of "Islamic canons in the artistic system of Azerbaijani folklore". This epic includes not only views on Islam, but also the history, culture, ethno-psychology, etc. of our people in general.

According to its typology, the epic "Kitab-Dede Gorgud" is an "Oghuzname". This epic is such a rich source of national history and culture that it has been called the "mother's book", "masterpiece" or "father's book" of our people.[36]

All the history, culture, spirituality, past, present and future of the Azerbaijani people are concentrated on this monument. The "Kitabi-Dede Gorgud" is not just an epos about the past, it is an epos that exists today and will exist tomorrow. We believe that all the freshness, vitality and historicity of the presentation of Islam in the epic depend on this power of the epic.

Nizami Jafarov writes: *"The leading heroes of the epic "Kitabi-Dede Gorgud" are not only the people who converted to Islam, but also Muslim Turks, who have the authority to spread this religion, in the language of the "Book", "gazi eren" (warriors of the faith). The epos or epic "Kitabi-Dede Gorgud" is their epic."*[37]

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[35] Bax: Sayılov Q. "Oğuznamə" dastanında islam dini motivləri // – Bakı: Filologiya məsələləri, – 2018. №6, – s. 281-287; Sayılov Q. "Oğuznamə" epik ənənəsində islami baxışlar // – Bakı: Dövlət və din, İctimai fikir toplusu, – 2018. №04 (57), – s. 71-77.

[36] Anar. Sizsiz Bakı: Gənclik: 1992, s. 11; Nəbiyev B., Qarayev Y. Xalq mənəviyyatının güzgüsü ("Kitabi-Dədə Qorqud") [The mirror of folk spirituality (the "Kitabi-Dede Gorgud")]. Bakı: Elm, 1999, s. 16-17; Cəfərov N. Azərbaycan xalqının şah əsəri [Masterpiece of the Azerbaijani people] // "Azərbaycan" jur., № 9, 1998, s. 4

[37] Cəfərov N. Azərbaycanşünaslığın əsasları [Fundamentals of Azerbaijan studies]. Bakı: Pedaqogika, 2005, s. 44

This is the first sentence of the monument: "Near the time of the Prophet Muhammad (peace be upon him), there was a man called Gorgut Ata from Bayats. He was the perfect connoisseur of the Oghuz. Whatever he said used to realize. He would tell different stories about the unseen. Almighty Allah would inspire his heart. Gorgud Ata said: "In the end, the khanate will be invaded by the Gayi and nobody can return the khanate back until the Day of Judgment." They are the Ottoman dynasty, they are coming"[38]. The "Kitabi-Dede Gorgud" and Islam allow us to understand the whole essence of the subject. Ata / Dede Gorgud is a symbol of the Oghuz national identity, and the epic confirms this national identity for a new era, a new time and a new epoch - the Islamic epoch, by mentioning the Prophet Muhammad (peace be upon him).

In the epic, Allah and Tengri are identified with each other. There are two tendencies in this identification:

First, the inclusion of Islam / Allah ideology in the Oghuz national public consciousness;

Second, the Oghuz ideology of tengrism tries to preserve and keep itself alive.

In the introduction to the epos "Kitabi-Dede Gorgud", the Prophet Muhammad (peace be upon him), who was praised as a friend of God, a master of religion, and Abu Bakr, nicknamed "Siddiq", who prayed to his right, were not mentioned directly, but "the end of the shield" was Omar, as well as Ali and his sons, of course, the Holy Quran and the holy Mecca are not forgotten.[39]

All these listed are the main values and attributes of the religion Islam. Their "complete" reflection in "Kitabi-Dede Gorgud" is a clear indication of the level of spread of Islam among the Oghuz. In this regard, the systematic reflection of the basic values of Islam

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[38] Kitabi-Dədə Qorqud / Müqəddimə, tərtib və transkripsiya [Kitabi-Dada Gorgud / Introduction, compilation and transcription] F.Zeynalov and S.Alizade. Bakı: Yazıçı, 1988, s. 31

[39] Hacıyev A. Qorqudşunaslıq: axtarışlar, aşkarlamalar [Gorgud studies: searches, discoveries] // "Dədə Qorqud" jur., IV sayı. Bakı: Nurlan, 2011, s. 6-7

in the epic shows that Islam is already a fateful event in the life of the Oghuz ethnos.

The epic begins and ends with Islam. Bahlul Abdullah, who took a broad approach to the issue of Islam in the "Kitabi-Dede Gorgud" and systematized[40] the facts about Islam in it, believes that *Islamic elements were included in the epos when it was written. This is even confirmed by the fact that Gorgud has the title "Dada" (father). The second period of formation of the "Kitabi-Dede Gorgud" falls on the time of Islamic culture.[41]*

In general, there is no other source in the Turkish epic tradition that covers Islam as much as the epos "Kitabi-Dede Gorgud". It is true that the epic reflects the ethnographic and folklore features of ancient times. However, in several parts of the epic, Islam is fully reflected and clearly describes the science of Allah. The "Kitabi-Dede Gorgud" is an Oghuzname. In the Muslim versions of the "Oghuzname", Oghuz khan said his first word "Allah" as soon as he was born. The "Oghuzname" was transformed into Islam and gained a new life. The "Kitabi-Dede Gorgud" is a clear example of Islamization. There seems to be more conversion to Islam. However, we believe that there is not only a transition to Islam, but also Islam itself. The epos "Kitabi-Dede Gorgud" has already absorbed the spirit, blood, soul and every cell of Islam and turned into the national book of the new era - the "constitution".[42]

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[40] Abdullayev B. "Kitabi-Dədə Qorqud"un poetikası [Poetics of the Kitabi-Dede Gorgud]. Bakı: Elm, 1999, s. 146-181

[41] Abdulla B. İslam dini / Dədə Qorqud kitabı [Islam / the Kitabi-Dede Gorgud]. Ensiklopedik lüğət. Bakı: Öndər Nəşriyyat, 2004, s. 176

[42] Sayılov Q. Kitabi-Dədə Qorqud" dastanında islam kanonları // – Bakı: Azərbaycan şifahi xalq ədəbiyyatına dair tədqiqlər, – 2018. №2 (53), – s. 6-13; Sayılov G. "Kitab-i Dede Korkut": Tanrıçılıkdan İslam'a Geçişi Yansıtan Total Modelleştirici Sistem // Disiplinar Sosyal Bilimler Dergisi, – 2018. №4, – s. 15-25; Sayılov, G. "Kitab-i Dede Korkut": Tanrıçılıktan İslama Keçidi İnikas Eden Total Modelleştirici Sistem // Uluslararası Afro-Avrasiya Araştırmaları Dergisi, – 2019. №7, – s. 237-244.

The third chapter of the dissertation, entitled "Levels of motifs of the Islamic idea in the system of epic genres," states that the Islamic religious views, which we summarize under the title "Islamic idea," have different levels of motifs in different genres of folklore. This is determined, above all, by the ability of each genre to reflect reality. This, in turn, makes it necessary to study the Islamic idea in Azerbaijani folklore at the level of genres and types.

The first sub-chapter of the third chapter, entitled *"Mythical-gnosis, Sufi-Islamic motifs in the epic Koroglu,"* shows that one of the most complex areas of the subject of "Islam in Azerbaijani folklore" is the epic "Koroglu". This is determined by three key factors:

1. The Soviet editions of the "Koroglu" epos were artificially cleansed of religious views as much as possible in accordance with the requirements of Soviet atheist ideology. This aspect especially applies to the "Koroglu" publications prepared by M. Tahmasib.[43]

2. In the "non-Soviet" editions of the epic, especially in the Tiflis / Tabriz versions[44], the mystical, Sufi, gnosis, and Islamic views merged to form extremely complex semantemes.

3. The "Koroglu" epos, as a widespread epos among the Turkic peoples, combines the most compound beliefs with Islam.

Observations show that in the "Koroglu" epos, both mythical and Islamic views combined with mystical-gnosis views created complex lines of meaning. This is confirmed by researchers.[45]

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[43] Koroğlu [Koroglu] / Tərtib edəni M.Təhmasib, redaktoru H.Araslı. Bakı: Az. SSR EA Nəşriyyatı, 1949, 482 s.; Koroğlu [Koroglu] / Tərtib edəni M.Təhmasib, redaktoru H.Araslı. 2-ci nəşri. Bakı: Az. SSR EA Nəşriyyatı, 1956, 456 s.; Koroğlu [Koroglu] / Tərtib edəni M.Təhmasib. 3-cü nəşri. Bakı: Az. SSR EA Nəşriyyatı, 1959, 508 s.; Koroğlu [Koroglu] / Tərtibçi M.Təhmasib. Bakı: Azərnəşr, 1965, 375 s.; Koroğlu [Koroglu] / Çapa hazırlayanı və müqəddiməsi M.Təhmasibindir. Bakı: Maarif, 1975, 312 s.; Koroğlu [Koroglu] / Nəşrə hazırlayanı M.H.Təhmasib. Bakı: Gənclik, 1982, 328 s.

[44] Koroğlu (Tiflis nüsxəsi – Təbriz variantı) [Koroglu (Tbilisi copy - Tabriz version)] / Tərtib edəni, izah və lüğətin müəllifi E.Tofiq qızı, redaktorları H.İsmayılov və T.Kərimli. Bakı: Səda, 2005, 751 s.

In turn, we would like to note that it is said in the "Koroglu" epos published in Baku on the basis of versions in the archives of the South Azerbaijani intellectual Ali Kamali that Koroglu's father's name is Ali.[46]

In the Tbilisi version / Tabriz edition of the epic, Koroglu receives a buta (almond-shaped ornament) from Hazrat Ali (as), as in the love epics:

> ...Ağam Əli verdi, içdim badəni,
> İtimişdim, yaxşı tapdım caddəni,
> Həqq ucaltdı bu türkəman zadəni,
> Aç qulaqun, sözlərimi eşit bir...[47]

Another poem confirms Koroglu's connection with the cult of Hazrat Ali (as):

> Ata, məni çox eyləmə məlamət,
> Başımda var Ağam Əli havası,
> Qəni Mövlam badə verüb, içmişəm,
> Gecə-gündüz zövq artırır səfası...[48]

As can be seen from the poems, the Islamic idea in the epic was completely transformed into a mystical-gnosis idea. The protagonist of the epic, Koroglu, became a successor of Ali (as) with all his being. His path to Allah passes through Hazrat Ali. "Brave Koroglu took refuge in Khuda / Mevlâ like Shah Ali of Shahs." Here it is possible to reveal a series of direct Sufi manifestations: Allah / Khuda manifests in Ali, who also manifests in Koroglu. This is a

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[45] Salim (Baxşəliyev) F. Milli yaddaş sistemində ürfan və təsəvvüf [Tradition and Sufism in the national memory system]. Bakı: Elm və təhsil, 2010, s. 311

[46] "Koroğlu" dastanı (Əli Kəmali arxivindəki variantlar) [The "Koroglu" epos (variants in Ali Kamali's archive)] / Çapa hazırlayanı və ön söz Əli Şamil. Bakı Nurlan: 2009, s. 26

[47] Koroğlu (Tiflis nüsxəsi – Təbriz variantı) [Koroglu (Tbilisi copy - Tabriz version)] / Tərtib edəni, izah və lüğətin müəllifi E.Tofiq qızı, redaktorları H.İsmayılov və T.Kərimli. Bakı: Səda, 2005, s. 457

[48] Koroğlu (Tiflis nüsxəsi – Təbriz variantı) [Koroglu (Tbilisi copy - Tabriz version)] / Göstərilən nəşri, s. 457-458

mystical view that is directly heterodox teaching, and such a manifestation scheme does not exist in orthodox Islamic doctrine.

Thus, there is an Islamic layer in the epic "Koroglu". However, Islam is not a motivating factor for the hero. The idea of the epic has nothing to do with Islam. Islam in the "Koroglu" is more at the level of "people's Sufism". In this regard, the belief system of shamanism and tengrism (*aze.Gök Tanrı*) in the epic has largely preserved its traces. These ancient Turkic religious elements are sometimes seen in the Turkmen, Uzbek and Azerbaijani versions of the epic.

The second sub-chapter of the third chapter, entitled *"The level of mystical-gnosis motifs of Islamic views in love epics,"* says that the genre, which is rich in the most various forms of Islamic views among Azerbaijani folklore genres, is undoubtedly love epics. In these epics, all the basic concepts, doctrinal thoughts, theological metaphors related to Islam, as well as the names of the saints that are characteristic of the heavenly religions, including Islam, etc. are found in abundance. If we pay attention to only one fact - the motif of the protagonist of the love story, the lover of the Truth, the issue becomes clear. In all these epics, the hero is tested to see if he is a true lover. This test is, in the true sense of the word, a test with questions. The test is conducted in the form of ashug poems. The lover is asked a question with a poem, and he answers these questions with a poem. The questions are related to hidden / inner knowledge. The answer to this can only be found by people who are in love with truth. If a lover is a true lover of truth, that is, has a sign from God, he will answer all these questions. In all cases, the questions are related to Islam in one way or another. Let's pay attention to this type of competition between Ashugs Heydar and Gurbani from the version "Diri" of the epos "Gurbani":

Ashug Heydar said:
Səndən xəbər alım, ay bala aşıq,
O nədi ki, göydən haça gəlibdi?
Yüz iyirmi dörd min peyğəmbər haqdı dünyada,
Əfzəli içində neçə gəlibdi?

Gurbani answered:

Al cavabın deyim, ey böyük aşıq,
O qələmdi, göydən haça gəlibdi.
Yüz iyirmi dörd min peyğəmbər haqdı dünyada,
Əfzəli yeddidi, neçə gəlibdi.[49]

In the ashug poems, we see the following elements related to Islamic views:

- A pen from heaven;
- One hundred and twenty-four thousand prophets;
- Seven main prophets;
- Hazrat Ali (as);
- Prophet Moses (peace be upon him);
- Mount Tur, where Moses Kalimullah spoke to Allah;
- Prophet Ismail.

Of course, love epics are rich in such Islamic elements. However, there is an important methodological point here, and its failure to be taken into account often confuses researchers. Thus, in love epics, Islamic views are not directly motivated, but at the level of mystical-gnosis symbols. In all cases, Islamic views here are dressed in mystical-gnosis.

The main idea of love epics is true love. True love is given to the hero as an ornament. M. Jafarli writes that *"according to the unity of the body, the highest instance of divine love is formed by the Divine, who manifested in the image of the Beautiful-Beloved. The lover merges with the higher substance, "melts" in it, combines, and "unites". From this point of view, the mention of lover in the names of love epics includes both of them. In love epics, the image of the Lover includes the Beloved, and the Beloved is the Lover. The*

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[49] Azərbaycan dastanları. 5 cilddə, I cild. [Azerbaijani epics. In 5 volumes. Volume I] Tərtib edənlər: M.Təhmasib, Ə.Axundov. Bakı: Lider nəşriyyat, 2005, s. 108

Beloved symbolizes Allah. The lover is in love with the Beloved, namely Allah."[50]

The main idea of love epics is true infatuation. The love of truth is given to the hero as buta. The hero turns with "butaverme" into a completely different person – a lover of truth. The entire plot of love epics is built on the realization of this divine judgment. In this respect, true love is a love from God and no one can stand in front of him.

The main idea of love epics is true infatuation. The love of truth is given hero as "buta". The hero turns with "buta" into a completely different person – a lover of truth. The entire plot of love epics is built on the realization of this divine judgment. In this respect, true love is a love from God, and no one can stand in front of him. But here it is necessary to pay attention to a very delicate moment and this moment serves as the whole key to Islamic views in love epics. So, the love of truth is at the same time the love of truth – God.[51]

Thus, in love epics Islam is transformed into Sufi-irfani views, in other words, Orthodox dogmas are transformed into heterodox views.[52]

In the third sub-chapter of the third chapter, entitled *"The idea of Islamic justice in the model of social harmony of tales,"* it is noted that tales are one of the most widespread and ancient genres of Azerbaijani oral literature as an example of folklore. Its antiquity shows that this genre reflects the epoch-making history of popular thought. In this regard, tales underwent significant changes during the Islamic epoch, and the idea of social justice, which is a key

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[50] Cəfərli M. Azərbaycan məhəbbət dastanlarının struktur poetikası [Structural poetics of Azerbaijani love epics]. Bakı: Nurlan, 2010, s. 141-142

[51] Cəfərli M. Azərbaycan məhəbbət dastanlarının struktur poetikası. Bakı: Nurlan, 2010, s. 141-142

[52] Sayılov Q. Dastanlarda vahid Allah inancı // – Bakı: "Dədə Qorqud" jur.. – 2015. №1 (54), – s. 56-65; Sayılov, Q. Məhəbbət dastanlarında islami görüşlərin təsəvvüfi-irfani motivlənmə səviyyəsi // – Bakı: "Dədə-Qorqud" jur., – 2018. №2 (63), – s. 89-96

indicator of the functional nature of tales, was transformed into the idea of Islamic justice.

In the model of social harmony of tales, the idea of Islamic justice has its own level of manifestation in each group of fairy tales. In this sense, fairy tales also have their own poetic features. In fairy tales, Islamic views are more manifested in the idea of social justice. In the model of social harmony of fairy tales, the idea of Islamic justice is embodied more in everyday tales. Household tales are more modern tales than fairy tales and tales about animals. This allowed them to embody the idea of Islamic justice.

There is a thematic group of tales, which are tales with a direct religious content. There is no need to prove that they are related to Islam, its sacred values, moral model, as well as the bearers of this religion. These are simply tales that are openly connected with religious motifs, the main characters of which are mostly religious characters.

Of course, the study of religious tales in the context of Islam is a complex problem. Religiously motivated tales in Azerbaijani folklore have been extensively studied in a monograph by a young researcher, Khanim Mirzayeva, entitled "Poetics of Religiously Motivated Azerbaijani Tales". According to the main conclusions of the author, religious tales, which are a separate group in world folklore, are distinguished among Azerbaijani tales both in terms of quantity and quality.[53]

I. Rustamzade points out that *"if in fairy tales magical objects and people act as helpers, in religious tales that function is performed by prophets and religious personalities. When a hero is in a difficult situation, he turns to the prophet and acts on his advice".[54]*

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[53] Mirzəyeva X.A. Dini motivli Azərbaycan nağıllarının poetikası [Poetics of Azerbaijani religious tales]: Fil. üz. fəl. dok. ...dissertasiya. Bakı, 2018, 171 s.

[54] Rüstəmzadə İ. Azərbaycan nağıllarının süjet göstəricisi (Aarne-Tompson sistemi əsasında) [Plot index of Azerbaijani fairy tales (based on Aarne-Thompson system)]. Bakı: Elm və təhsil, 2013, s. 27

We believe that two points should not be overlooked when talking about religious tales:

1. In these tales, just as the names of Islamic saints are mentioned, so are the names of saints associated with the religions of pre-Islamic revelation. However, these are not beyond the Islamic idea in Azerbaijani tales, because Islam is the last religion of revelation and confirms the heavenly books of all the religions of revelation before it.

2. Just as the motifs of the religions of revelation find their place in religiously motivated tales, so do the ideas and characters of non-heavenly religions, especially Zoroastrianism, but all of these ideas have adapted to the Islamic idea over time.[55]

The fourth sub-chapter of the third chapter, entitled *"Poetic-semantics of myth-Islamic transformations in legends,"* shows that legends are one of the most favorable areas of observation in the form of specific manifestations of the subject of "Azerbaijani folklore and Islam". Through legends, we have the opportunity to observe not only the epic forms, but also how the mythical idea was transferred to the Islamic idea. This is due to the fact that legends are a genre directly related to myth. Even to the extent that S. Rzasoy calls legends "directly" transformed myths into folklore.[56]

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[55] Sayılov Q. Nağıllarda mifdən islama keçid // – Bakı: "Dil və ədəbiyyat", Beynəlxalq elmi-nəzəri jurnal, – 2015. №1 (93), – s. 177-180; Sayılov Q. Nağılların islami ədalət ideyasının mətnüstü və mətnaltı səviyyələri // – Bakı: Dil və ədəbiyyat, Beynəlxalq elmi-nəzəri jurnal, – 2018. №3 (107), – s. 289-291; Sayılov Q. Sehrli nağılların sosial harmoniya modelində islami ədalət ideyası // – Bakı: Elmi əsərlər, – 2018. №3 (35), – s. 99-102

[56] Rzasoy S. Folklorda vətən obrazının mifoloji semantikası [Mythological semantics of the image of homeland in folklore] // "Dədə Qorqud" jur., № 2, 2017, s. 33

When grouping the legends, the researchers listed the religious legends as a separate group.[57] In addition to grouping religious legends separately, there are religious-theological legends on all the topics mentioned in these classifications. Because the concept of religion and belief is not isolated from these topics, but, on the contrary, is directly related to these topics. For this reason, in any of these topics, the religious and theological way of seeing the world is manifested either directly or at the semantic level.

B. Seyidoglu notes that *"legends are a genre of narration, which is a product of the verbal tradition. There is an element of faith in its foundation."*[58]

Naturally, this often reflects religious-theological views. Because until recently, people looked at the world in a unified way, accepted the existence of a cosmological order, and the concept of faith was perceived as the belief in one God.

Among the legends in our folklore at the level of plot and motif with different variants, *"Dirilik suyu"*, *"Nərgiz"*, *"Ağrıdag"*, *"Molla qayası"*, *"Daşa dönmüş çobanla qoyunlar"*, *"Hüseyn daşı"*, "Qız bulağı", "Mələk bulağı", *"Gəlin qayası"*, *"Kor bulaq"*, *"Daş dəvə"*, *"Çoban daşı"*, *"Qanlı qala"*, *"Qoyun dağı"*, *"Daş"*, *"Qızıl qaya"*, *"Daş qız"* and other legends draw attention in terms of religious content.

In both mythological stories and legends, motives related to the elements of nature are seriously included. The most widespread of these elements are the texts about water and stone. When these texts are studied in a complex way, the need to classify them occurs. This classification is often revealed by its religious-theological nature:

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[57] Əfəndiyev P. Azərbaycan şifahi xalq ədəbiyyatı [Azerbaijani oral folk literature]. Bakı: Maarif, 1992, s. 131; Nəbiyev A. Azərbaycan xalq ədəbiyyatı. II hissə / Ali məktəblər üçün dərslik Bakı: Elm, 2006, s. 283

[58] Seyidoğlu B. Erzurum Efsaneleri [Legends of Erzurum]. İstanbul: Çemberlitaş, Erzurum Kitaplığı, 1997, s. 13

1. To turn to Allah in various situations and wish to turn to stone and water, and the wish will come true.

2. In difficult situations, turning to Allah and making sacrifices, then asking Allah to come to trick and being punished.

In the first, Allah performs the wish and in the second carries out the wish-after the permission, he punishes against the trick. From the legends attributed to the first, there are "Mullah rock", "Maiden spring", "Angel spring", "Bride rock", "Blind spring", "Stone", etc., from the legends like "Sheep with a shepherd turned to stone", "Stone camel", "Sheep mountain", etc. are widespread with different variants.

In all legends, they turn to Allah, in difficult situations they ask Allah for help and as a result, wishes come true. In the first part of the legends "Act of wish" is carried out, while in the second part of the legends, as we mentioned, the "act of punishment" draws attention.

The main feature of the poetics of the legend, which passes through the filter of folk thinking, is that the elements of nature are taken as an auxiliary theme in the legends, and the people impose their beliefs on the legends. In the legends, the religious and spiritual worldview of the people shows itself at a high level. Also, the belief in the One God is the main leitmotif in these texts.[59]

The fifth sub-chapter of the third chapter, entitled *"The idea of Islamic justice in the poetic structural system of anecdotes,"* shows that observations on epic genres allow the author to reveal two main aspects:

First, there is no genre that is not influenced in one way or another by the Islamic religious views we conceptualize as "Islamic ideas".

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[59] Sayılov Q. Əfsanələrin təsnifatında dini-teoloji təzahürlər // – Bakı: Azərbaycan şifahi xalq ədəbiyyatına dair tədqiqlər, – 2013. – c. 43. – s. 180-192; Sayılov Q. Əfsanələrdə mif-islam transformlarının poesemantikası // – Bakı: Filologiya məsələləri, – 2018. №11, – s. 221-225

Second, the Islamic idea has its own level of manifestation in each genre.

In this respect, anecdotes are also noteworthy. Although in anecdotes the clergy, certain religious traditions become the object of ridicule, but our observations show that this seems to be the case. The idea of Islamic justice has penetrated to the core of the poetic structural system of anecdotes. Underlying the strong and laughter of the anecdotes is the idea of justice, defined by the Islamic idea.

The poetic essence of the anecdote is the creation of laughter. Henri Bergson writes, *"Laughter always needs an echo. Our laughter is always the laughter of any group".*[60] Alan Dandes writes, *"Any taboo, forbidden, sanctified concept is a potential object of laughter".*[61] R. Huseynov creates the picture of the Eastern atmosphere of laughter as follows: *"Carnival-type holidays and festivities took a very important place in the life of a medieval man. Street theaters, city performances, "khayal-az-zil" (shadow theaters), puppet performances, and finally clowns, jugglers in the East were the peculiar carriers of the culture of folk laughter. In addition, there is another area where the culture of folk laughter can be expressed every day: the Eastern bazaar".*[62]

The most important functional indicator of all this laughter is, without a doubt, anecdotes.

The anecdotes in Azerbaijani folklore typically refer to the names "Mullah Nasreddin" and "Bahlul Dananda." Even some of the anecdotes associated with the names of many personalities, depending on the specifics of folk art, are spread by mentioning the names of Mullah Nasreddin and Bahlul Dananda.[63]

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[60] Бергсон Анри – http://krotov.info/library/02_b/er/gson_smeh.htm, s. 78

[61] Дандес А. Фольклор: семиотика или психоанализ (сб. ст.). Пер. с англго. Сост. А.С. Архипова. Москва: Вост. лит., 2003, с. 178

[62] Hüseynov R. Məhsəti Gəncəvi – özü, sözü, izi [Mahsati Ganjavi - herself, word, trace.]. Bakı: Nurlan, 2005, s. 392

[63] Əfəndiyev P. Azərbaycan şifahi xalq ədəbiyyatı [Azerbaijan oral folk literature]. Bakı: Maarif, 1992, s. 139

In anecdotes, from the point of view of religious-spiritual views, the form of worldview inherent in Islam is manifested. Of course, we do not claim that all the anecdotes express these meetings. This is not possible at all in terms of the event and content that gave rise to the text. But a lot also depends on the way you approach the text. When we look at the creation from a religious and theological point of view and the conscious part of the creation as a product of the Creator-The Almighty, the entire sphere of human activity enters into these views, and even in any situation signs belonging to Islamic or pre-Islamic religions are directly or indirectly involved in these texts. It is possible that an example of an anecdote would describe an ordinary household phenomenon from the point of view of the subject, behavior arising from everyday relationships. But it should be borne in mind that at the heart of all phenomena is man, at the root of all relationships is human nature, which is revealed in behavior and discourse. And human nature carries in itself some religious and spiritual views, open and closed. Taking it in the religious-theological direction, both man and nature are in harmony with each other and as an integral part of a single world created by the higher force, they directly reflect the Creator himself. Although some beliefs about elements and objects look different on the face, in essence they are carried as part of the belief in Allah. That is, the beliefs about the Sun, the Moon, star, fire, water, mountain, etc. not only give the impression of an ordinary element, but come to speech as examples of a single space created by Allah and again at the root it expresses the concept of Only Allah. It is also not justified to look at these elements carried in the text as a cult, which is an object of adoration.

The embodiment of the idea of Islamic justice also occupies an important place in the anecdotes of Mullah Nasreddin. The image of Mullah Nasreddin is known in many nations as a master of laughter. Sarkhan Khavari writes that *"the formation of the image of Mullah Nasreddin during the historical diachronic process in complex cultural processes, i.e. crystallization took place under the influence*

of the emotion of laughter, so unlike other images, its universalization took place very rapidly and widely".[64]

In Mullah Nasreddin's anecdotes, too, the whole of nature is perceived as matter created by Allah and the search for an element of faith outside of Islam and the belief in one God in the events can lead to the denial of the text. Many of these anecdotes, directly or indirectly, include Islamic views, the Islamic way of life, as well as Islamic terminology. Of course, it is noteworthy that in these anecdotes, a word in the anecdote structure can be sometimes said in reverse in the guise of laughter. However, in all cases, the views of a society living by the Islamic faith manifest themselves on the basis of different patterns of behavior in different situations.[65]

The conclusion that emerges from the point of view of following beliefs in anecdotes is that in Azerbaijani folklore, anecdotes are examples of moving folklore based on the interactions of people living a life within Islamic beliefs. For this reason, the beliefs highlighted in these anecdotes cannot exist outside the Islamic idea, and play a special role in conveying these beliefs in accordance with their structure.[66]

The sixth sub-chapter of the third chapter, entitled *"Poetic-semantics of the Tengrism-Islamic Transition in Proverbs,"* states that proverbs not only model the rich life-experience of the people, but also reflect the philosophy of the people, their ideas about the world and, of course, its belief system. This concise genre of folklore contains the most important situations and patterns of behavior in society. These include folk sayings and proverbs that

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[64] Xavəri S.A. Azərbaycan milli mədəniyyət sistemində folklorun funksional strukturu və tipologiyası [Functional structure and typology of folklore in Azerbaijan national culture system]: Fil. üz. elm. dok. ...dissertasiya. Bakı: 2018, s. 214

[65] Molla Nəsrəddin lətifələri. Tərtib edən Təhmasib M.H. Bakı: Öndərnəşr, 2004. s. 11

[66] Sayılov Q. Lətifələrdə İslam inancının kanonik proyeksiyaları // – Bakı: Dövlət və din, İctimai fikir toplusu, – 2019. №1 (60), – s. 82-89

reflect various forms of religious beliefs. Their study is, on the one hand, the study of the world of wisdom and folk philosophy of folk art, and, on the other hand, the study of folk beliefs and their synthesis with the religious worldview, since proverbs keep old beliefs and religions alive in a certain way and adapt them to the realities of the new era, transforming them into new religious views. Other pre-Islamic religious beliefs (Christianity, Judaism, and Tengrism) are mixed with this religious belief in the Islamic era, and thus the process of synthesis takes place in the religious worldview itself. According to Islam, many ancient folk beliefs are superstitious. However, the peculiarity of folk art is that it embodies the basic beliefs and, in a way, protects them, because in many cases, these beliefs characterize the main content of the example of folklore and become its attribute. In this regard, proverbs are very relevant for the study of issues of faith and religion and to clarify the relationship between them, to predict the processes of decentralization in modern society and to protect moral values.

In M. Kashgarli's "Divan" the functions of Tengri in the ancient Turkic imagination are clearly observed. For example, sentences such as "Tənqri ajun türütti" (God created the world), "Tənqri yalnquk türütti" (God created human), "Tənqri oğul toğdurdu" (God gave human a child), "God created the earth", "God made snow", "God made rain", "God enriched me", "God made you love me" reflect ideas about God and elements of cosmogony.[67]

The people of Azerbaijan have believed in one God since ancient times and are known as one of the world's monotheistic nations. Traces of the religious belief in tengrism can be seen in ancient Turkish written monuments, as well as in the manuscripts of the "Oghuzname" reflecting the Oghuz history and spiritual world of the Middle Age.

A closer look at the content of proverbs reveals that they are based on observation or experimentation. For example, *"Oldu ilə*

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[67] Kaşgarlı Mahmud. Divanü Luqati it-Türk [Divan-I Lugat-it Turk]. B.Atalayın Neşri. Ankara: 1992, I c., 530 s.; II c., 366 s.; III c., 462 s.

öldüyə çarə yoxdur"[68] (You can't unring a bell). This proverb has its origins in observation. In our opinion, the concept of "*oldu*" in this example is not in the sense of destiny or accident, but in the sense of existence. Also, the concept of *"öldü"* means the eternal and necessary law of nature. Man realized this through observation, and because it was impossible to apply an experiment to this field, he came to the conclusion that *"Oldu ilə öldüyə çarə yoxdur"*.

For example, the saying *"Pişiyin arxası yerə dəyməz"*[69] (A cat's back does not touch the ground) is associated with a religious legend. It is said that the Prophet Muhammad (peace be upon him) caressed the cat's back.

In addition, in Azerbaijani proverbs, the same two-sided attitude towards religion and religious figures is theoretically attractive. For example, "Peyğəmbər öz canına dua eləyib"[70], "Axvayla çıxar kasıbın canı, ölənəcən deyər Allah kərimdir"[71], "Molla çörəyi ilə ilan ayağı görünməz"[72]. There is disbelief in God's grace and criticism of the clergy.

In the expressions *"Allah həqqi nəhəqqə verməz"*[73], *"Allah istəyəndə danaya qurd dəyməz"*[74], the attitude towards God and religion is the complete opposite.

Religious and moral views are sometimes expressed differently in proverbs and sayings: in the examples *"Allah ev yıxana ev tikər", "Allah işləyənə verməz, dişləyənə verər", "İşin düşdü səbrə, get uzan qəbrə"*, God's grace and helping hand are suspected. Proverbs such as *"Hacı dediyinin xaçı qoltuğundan çıxdı", "Dəvə Məkkəyə getməklə hacı olmaz", "Hacılar Məkkəyə getdi qapıları açıq qoyun, gəldilər qapıları bağlayın"* are the result

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[68] Atalar sözü [proverbs] / Toplayanı Ə.Hüseynzadə. Bakı: Yazıçı, 1985, s. 166

[69] ibid. p.9

[70] ibid. p.175

[71] ibid. p.33

[72] ibid. p. 156

[73] ibid. p. 201

[74] ibid. p. 202

of negative attitude towards religious figures. Motifs such "Dua oxumaqla donuz darıdan çıxmaz", "Eşşəyin duası müstəcab olsaydı Karvan yolda qalardı", "Allah itin duasını tutsaydı ət göydən yağardı", "Qurda Quran oxudular, dedi: "Tez elə sürü uzaqlaşdı" express negative attitude towards religious values. This is directly related to the processes of desacralization in society.

In many anti-religious proverbs and sayings, clergymen are known for being conceited, greedy, liar, foolish, gluttonous, bold-face, and so on. There are more proverbs and sayings about the mullahs' greed and gluttony: *Mollaya al molla demişlər, ver molla deməmişlər", "Molla doydum deməz", "Molla tuluq zurnasına bənzər, qarnı doymasa səsi çıxmaz."*

As can be seen from the examples, religious views in proverbs manifest themselves in the most diverse ways and in all cases act as a concept of moral values.[75]

The fourth chapter of the dissertation, entitled "Manifestations of the Islamic idea in the lyrical folklore system" shows that the subject of "Azerbaijani folklore and Islam" has a common basis at the level of all folklore genres, as well as different types and genres. This is because each type of reality is a different form of reflection. The epic type presents reality as a system of poetic arrangements of events. In the lyrical type, the sense of reality is presented through images. As this difference shifts to genres, it becomes more individualized due to the differences in the poetic nature of each genre. In this respect, the Islamic idea has various forms of expression in lyrical folklore genres.

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[75] Sayılov, Q. Atalar sözlərində dini görüşlər // Литература и художественная культура тюркских народов в контексте восток-запад. Материалы международной научно-практической конференции, – Казань: – 14-15 мая, – 2014, s. 434-439; Sayılov, Q. Atalar sözlərində islami əxlaq və davranış modelləri // – Bakı: Elmi əsərlər, – 2019. №1 (37), – s. 45-48; Сайылов, Г. Источники Азербайджанской народной поэзии и парадигма родины // «Родина» Как Константа Культуры. Международная научная очно-заочная конференции, – Майкоп: 2017, – с. 206-209

The first sub-chapter of the fourth chapter, entitled *"Spiritual and psychological manifestations of the Islamic idea in lullabies and praising songs,"* states that the purpose of lullaby is to cherish the baby and put him/her to sleep, and to wish him/her a good night's sleep. In the praising song, we encounter a different function. In these songs, unlike the lullabies, the style of performance of women (mother, grandmother, etc.) does not show itself, at the same time the presence of male relatives (father, uncle and so on) as subjects is also noticeable.

Lullabies formed as a mature genre in Azerbaijani folklore combine different levels of context. The level of content of the lullabies is fundamentally Islamic, which is mainly reflected in the artistic level. Of course, as we have already mentioned, this does not happen by chance. If the humming of the lullabies is done mechanically and psychologically in order to bring the baby to sleep, the meaning and significance of the lullabies is formed by the prayers to the baby, which directly reveals the level of faith. In this regard, we think that lullaby is also a prayer. It is known that prayer is made to the Almighty Creator. That is why the issue of Tawhid (oneness of God Almighty) is most prominent in the lullabies.

It is clear that an antithesis can be made against this view, as what it was before Islam. It is a well-founded opinion that life existed even before Islam, and babies were recited in lullabies. However, it should be noted that at that time, some vocabularies describing this process were in circulation. We can say with confidence that even then, these dictionaries were used in the sense of prayer, which expresses the level of faith.

When we look at the texts of lullabies, we find in these examples a fairly broad expression of the knowledge of Tawhid. In the following examples, it is clear that lullaby is a prayer, as we have already mentioned:

Layla dedim ucadan,
Ünüm çıxdı bacadan.
Səni Tanrı qorusun,

Çiçəkdən, qızılcadan.
Balam layla, a layla!
Gülüm layla, a layla!
Laylay dedim adına,
Haqq yetişsin dadına…

…Laylay, a gəlin bala,
Yuxusu dərin bala.
Tanrıdan əhdim budur,
Toyunu görüm, bala![76]

As can be seen, in these examples, prayers are said to Almighty God, the One, and a wish is made for the baby, as we have shown earlier. In this regard, we come across two types of prayers in lullabies:

1.   Lullabies with monotheistic content;

2.   Lullabies that are prayers even though the name of the Almighty Creator is not mentioned.

When comparing the samples of lullabies with praising songs, it becomes clear that there is a lot of Islamic information in these samples as well.

As we have noted, the artistic expression of Islamic knowledge in lullabies and praising songs carries the level of belief of the society in the texts. The examples of folklore that accompany a person from birth to death naturally appear as an expression of the source of faith of the individuals and the societies who, along with their various levels, are of Islamic origin.

In the second sub-chapter of the fourth chapter, entitled *"Metaphorical levels of the Islamic spirit in bayatis,"* it is noted that we observe an important feature of Islamic knowledge in bayati, one of the most widespread lyrical folklore genres in Azerbaijani folklore. Since our goal is not to study the poetics of bayati, but to

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[76] Azərbaycan klassik ədəbiyyatı kitabxanası, XX cilddə, I cild. Xalq ədəbiyyatı [In 20 volumes. Volume I. Folk literature]. Cildi tərtib edənlər: Fərzəliyev T. Abbasov İ. Bakı: Elm, 1981, s. 474

follow the artistic reflection of the Islamic worldview in bayati, we feel the need to classify bayatis according to the level of content in this direction. Bayatis can be grouped as follows, if necessary, when researching the examples of bayati recorded in our folklore:

1. The belief in Tawhid (oneness of God) in bayati;
2. The degree of knowledge about the prophets in bayati;
3. The level of information about imams and saints in bayati;
4. Traditional bayatis;
5. Other religious-Islamic information in bayati.

Let's pay attention to the example of a bayati:

Ay doğdu, Qadir Allah,
Bu axşam nədir, Allah.
Ya yetir muradıma,
Ya da ver səbir, Allah[77].

In this example, we again observe two of the most beautiful names of the Almighty Creator. Among them, the names Qadir and Sabir are mentioned in Asma'ul-Husna. In this bayati text, the name of Qadir is clearly visible in the plan of explicit expression. The other name, Sabir, appears at the semantic level in the subtext. It is known that God is patient. It is here that the caller of the bayati, as a sign of the belief in the one God, expresses the blessed names of Almighty Allah according to the situation in which he finds himself.

As one of the genres of bayati structure, the belief in the One God is also reflected in khoyrats (verses). The society demonstrates its worldview, religious and spiritual views in these examples, as in all genres. Let's refer to the texts:

Göyde ulduz cedodur,
Sərim yara fedodur.
Qorxma, ürəksiz oğlan,
Matlab verən Xudadır.[78]

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[77] Azərbaycan folkloru antologiyası. XI cild. Şirvan folkloru [Shirvan folklore] / Toplayanı: S.Qəniyev. Tərtib edənlər: H.İsmayılov, S.Qəniyev. Bakı: Səda, 2005, s. 303

[78] Zeynallı H. Azərbaycan türk mahnıları haqqında. Bakı: Səda, 2004, s. 55

Apparently, this verse reflects a lyrical, emotional mood. But while the lyrical "I" wishes to see his beloved in a dream, he hopes that in this way he will achieve his wish by mentioning the name of the One God. This is not a random vocabulary, but a projection of the way of thinking of the society.

One of the genres created by bayati is riddles. However, it should be noted that the riddles formed by the bayati are part of the riddles.

> Baltanı vurdum daşa,
> Qan getdi coşa-coşa.
> Göydən mələklər endi,
> Səlam verdi birbaşa (Quran)[79].

There is no denying that this riddle has a bayati structure. At the level of content of this example, monotheism is observed clearly. Even the answer to this riddle demonstrates a perfect level of knowledge. Information such as angels descend from heaven to listen to the Qur'an and greeting the people, who recite the Holy Book, are conveyed on a semantic level in response to this riddle.

There is a serious need and demand for the study of traditional bayatis in our folklore. Let's look at the following example with a traditional meaning:

> Eləmi, ya qar-qar,
> Ötər qarğa, ya qar, qar.
> Yaxşının gül üzünə,
> Utanmazmı yağar qar?[80]

Although the first two lines of this bayati seem meaningless, the main traditional views that we pay attention to are in the last two lines. It is said in bayati, "Isn't the snow ashamed that it falls and covers the face of the Good One's flower face?!" At first glance, it seems that this is just an artistic and poetic line, but a closer look reveals that the ideas here are not only figurative, but also symbolic.

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[79] Xuluflu V. Tapmacalar [Riddles]. Bakı: Nurlan, 2013, s. 103
[80] Pirsultanlı S.P. Azərbaycan ağız ədəbiyyatında bayatılar [Bayatis in Azerbaijani oral literature]. Gəncə: GDU, 2012, s. 40

In mystical literature, the flower face symbolizes both Muhammad (peace be upon him) and the covering of the face, which is the manifestation of God, is considered an attempt to overshadow the light of the Almighty Creator and is considered blasphemy.[81]

The third sub-chapter of the fourth chapter, entitled *"Poetic-semantics of Islamic-gnosis motifs in the performances of ashugs,"* states that the genesis, origin and code of ashug folklore go back to the shamans. Modern ashugs who passed Gam / Shaman, and later the Ozan stage, filtered the character of each period and contributed to the epoch-making culture. Ashugs, who passed the stage of dervishism after the Medieval Ages, became the connoisseurs of the time and the most functional group. The art of ashug developed in the 16th century within Islamic culture, but did not complete its formation. Beginning in the mid-1700s, there was a convergence of conflicting cultures in the dargah and zava. The convergence of written and oral poetry gave contribution to the emergence and development of the art of ashug.

The place and position of Islam in the art of ashug has always enriched the poetics of art in a lofty and magnificent way. Since the transition to Islam, all art masters have touched on a sacred subject, and have shown their obedience. Bayatli Abbas writes in his poem "Bismillah":

Qaşına yazılmış sətri-bismillah,
Cəbimin sereyi Nəsru-minallah,
Üzün görən deyər əlhəmdü-lillah,

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[81] Sayılov Q. Qarabağ fokloru: yurd, vətən nisgili dini inanclar kontekstində // "Qarabağ folkloru: problemlər, perspektivlər" mövzusunda II Respublika Elmi Konfransının materialları, – Ağcabədi şəhəri: – 15 noyabr, – 2013, – s. 213-222; Sayılov Q. Bayatı-xoryatların bədii sistemində vahid Allah kanonları // – Bakı: Filologiya və sənətşünaslıq, – 2019. №2, – s. 195-197; Sayılov, Q. Tapmaca-bayatıların bədii sistemində islam kanonlarını inikas edən metaforik modellər // – Bakı: Dil və ədəbiyyat, Beynəlxalq elmi-nəzəri jurnal, – 2019. №1(109), – s. 177-178

Adı kafir isə imana gəlir[82].

As it is known, "vujudname" (autobiographic verses) also deals with difficult and authoritative topics in ashug poetry due to their content and meaning. It takes a great deal of intellect and understanding on the part of an artist to compose a poem from birth to death and to express it in an Islamic context. Malikballi Gurban's vujudname is one of the great works promoting Islam in ashug poetry:

...Bir yaşımda öz anamdan şir aldım,
İki yaşda əklü-sübrə yönəldim,
Üç yaşda danışdım, oynadım, güldüm,
Qəddü-qamət dörtdə elədim izhar[83].

The Creator of all beings is Allah. We can also be happy only through our actions and worship. We appealed to the images of our Almighty God and the Holy Quran in the ashug poetry, which is a cultural event in Azerbaijan. Both the ashug and the poet must not forget that their talents were given by Allah (swt) and praise him at all times. In time, everyone will stand before God. This is the most horrible and magnificent scene. One cannot imagine the fear of this moment. Imagine that while you are waiting for the moment when you will be interrogated on the Day of Judgment, and they are calling your name. You will say: "Today is a very difficult day". We need to prepare for that difficult day in this world. This great preparation is also reflected in the work of the masters we apply to.[84]

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[82] Mümtaz S. El şairləri [Folk poets]. Bakı: 1935, s. 123
[83] Mümtaz S. El şairləri [Folk poets]. Bakı: 1935
[84] Сайылов Г. Религиозные мотивы в Азербайджанской ашыгской поэзии // Литература и художественная культура тюркских народов в контексте восток-запад. Материалы международной научно-практической конференции, – Казань: – 17-19 октября, – 2013, – с. 254-258; Sayilov Q. Azərbaycan aşıq sənətində dini və irfani görüşlər // Aşıq Şəmşirin anadan olmasının 120 illiyinə həsr olunmuş "Aşıq sənətinin tarixi inkişaf yolları və Aşıq Şəmşir mərhələsi" mövzusunda Beynəlxalq Elmi Konfransının materialları, – Bakı: – 5 dekabr, – 2013, – s. 207-220; Galyautdinovna G.İ., Mingazova L.İ., Sayilov G.A. Creativity of Ahugs: An İnverstigation on Ashug Culture in Azerbaijan // Journal of History

The fifth chapter of the dissertation, entitled "Islamic motifs in ceremonial folklore," shows that when studying the subject of "Azerbaijani folklore and Islam", it is certainly impossible to ignore the ceremonies. This is due to two main factors:

First, with the penetration of Islam into the public consciousness of Azerbaijan, Islamic ceremonies such as Ramadan, the Feast of Sacrifice (Eid al-Adha) have entered our national life;

Second, the ceremonies historically belonged to the Azerbaijani culture, especially household ceremonies, have been enriched with Islamic ideas and acquired new shades of content.

The first sub-chapter of the fifth chapter, entitled *"Folk semantics of Islamic ceremonies"* states that there are many ceremonies in the Azerbaijani ceremonial system exclusively related to Islam. The most famous of these are Ramadan, the Feast of Sacrifice, Karbala / Shabih and so on. The tradition of sacrifice also existed in pre-Islamic times. Early, primitive societies, after settling down, would sacrifice to nature for the intensification of nature-society relations, that is, for what they received from nature, either from themselves or from the objects they possessed. Since sacrifice is related to faith, by analyzing its religious and mythological aspects and bringing it to a new level, the modulation of myth into belief and belief into folklore is found in both texts and scientific-theoretical views.

Muslims have been celebrating the Feast of Sacrifice since the second year of the Hijri calendar. The 10th, 11th and 12th days of the month of Dhu al-Hijjah, the season of Hajj, are called "ayyami-nahr". "Ayyami-nahr" means the days of sacrifice. The nature of the sacrificial rites, which are based on the first civilization of humankind, has changed from time to time. Primitive people threw the slaughtered victims into water, mountains and forests. In the Islamic world, however, the sacrifice is not for the sake of the body

and matter, but for the sake of Allah and is distributed to those in need.

There are many examples this holiday in folk art. Many of our tales and epics cover the Feast of Sacrifice ("Tapdig's Tale", the epic "Alikhan and Pari"). The Feast of Sacrifice is widely reflected in beliefs and other genres.

The month of Ramadan, known in our national culture as the month of "fasting", has many meanings as a term. Both believers and non-believers have observed many things that are forbidden by God, who has given special importance to this month. In other words, their desire to inculcate in themselves the prohibitions such as "not doing" during the months of Muharram and Ramadan, which they used to do in the ordinary months, means that they also belong to Islam, and even serve Islam in a way that they help it to live and develop among the people.

The implementation of Ramadan customs and rituals has penetrated into many spheres of social life. From the first day to the last day the prayers of Ramadan performed either the large or small various ceremonies, of course, expressed in words and deeds. **Ramadan has entered the world of culture and art as a ceremony, thus creating the folklore of Ramadan.** Slogans such as *"Ramadan shopping", "Ramadan discounts", "Ramadan iftar"* are a clear example of the manifestation of Ramadan in all spheres of life. These events, which have become a motto, are a ceremony, included in the sphere of folk art. Because all this happens without any instructions, decrees and decisions of the people, but with their own creative will.

Shabih performances performed in the month of Muharram are closely related to the typological nature of folklore traditions. Shabih performances are a kind of street performances. Both form and meaning have a religious character and are widespread in the Middle East, including Azerbaijan, as a mystery play. These street performances have their own dramaturgy and poetics, where the main line of conflict develops on the basis of the struggle between

the Caliph Ali's son Hussein and the supporters of Yazidi, who are plotting against him. This massacre, known in history as the "Karbala tragedy", is still remembered as a lesson in Islamic history. Since the 8th century, Shiites have been mourning for the Prophet's grandson, Hussein.[85]

In general, the tragedy of Karbala penetrated deeply into the national system of thought in Azerbaijan and played a great role in enriching it with Islamic beliefs. Although the prototype of the legends about Karbala is always historical events, here we are faced with a rich creative event that reflects the epic folklore of Azerbaijan. That is, the legends of Karbala, as a genre of folklore, reflect the whole "technological" aesthetics of oral creativity.

In the second sub-chapter of the fifth chapter, entitled *"Islamic motifs in the traditions of national ceremonies"* it is noted that with the penetration of Islam into the public consciousness of Azerbaijan, purely Islamic ceremonies such as Ramadan, the Feast of Sacrifice have entered our national life. On the other hand, historically, the ceremonies of the Azerbaijani people have been enriched with Islamic ideas and acquired new shades of content.

S.Gasimova writes, *"If we look at the history of religions in which Novruz is in contact not only in Azerbaijan, but in all regions, we see that the world's great religions such as Christianity and Islam have influenced Novruz and left certain traces in its content and form. However, Novruz, as a holiday, has never melted into these religions".[86]*

Novruz has undergone significant changes during its "contacts" with Islam. The humanitarian nature of Islam has played a major role here. In essence, Islam has kept humanist acts in the form

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[85] Şəbih tamaşalarının dramaturgiyası və hazırlanma xüsusiyyətləri haqqında [On the dramaturgy and preparation features of Shabih performances]. Azərbaycan Teatrı dünən, bu gün, sabah (http://azteatr.musigi-dunya.az/file?id=143&dt=1161).

[86] Qasımova S.A. Azərbaycanda Novruz ənənələri və inancları [Novruz traditions and beliefs in Azerbaijan]: Fil. üz. fəl. dok. ...dissertasiya. Bakı, 2015, s. 17

of "monotheism" and thus maintained the "ecological" balance of ethnic and cultural diversity sanctioned by the Holy Quran.[87]

Khidir Nabi, in other words, the name of the prophet Khidir is one of the most complex facts of our national culture. So, there are many folklore and ethno-cultural events related to this image. For example, Khidir Nabi holiday, Khidir Nabi days, Khidir Nabi wedding, etc.

Khidir Nabi holiday is a seasonal holiday celebrated on the closest Thursday evening to the half of the Boz Ay, i.e. the fourteenth of February. Although this holiday is now celebrated as an Islamic holiday, its roots go back to pre-Islamic times. Most legends about Khidir are spread in Azerbaijan. There is no corner of our homeland where there is no topic related to Khidir. In this regard, there are various legends about Khidir Ilyas in Azerbaijani folklore. Repeated and sometimes contradictory legends indicate that this image is still not sufficiently studied in folklore.[88]

One of the ceremonies that have a special place in the traditions of our people is the wedding ceremony. Islam, which has made its wonderful contribution to every aspect of our lives, has also drawn boundaries for people in the matter of marriage, and has openly stated the issue of halal (permissible or lawful) and haram (forbidden). It is just as easy to tear down a non-religious marriage as it is to tear down a building without a solid foundation. The divine order, the honest way of life, is the best form of Islam that families can offer to build a healthy religion. Almighty Allah's command, "Marry those among you who are single" (Nur: 24/32)[89] has given us a duty and encouraged us to do this good deed. The establishment of

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[87] Ravilevna A.Z., Mingazova L.İ., Sayfulina F.S., Sayilov G.A. Novruz Holiday in Shirvan Region // Ad Alta. – Journal of İnterdisciplinary Research, – p. 97-99

[88] Сайылов Г. Хыдыр Ильяс как этнокультурная концепция мышления: контексты веры, религии и фольклора // – Поволжье: Традиционная культура народов, – 2015. – с. 418-425

[89] Qurani-Kərim [The Noble Quran] / Ərəb dilindən tərcümə edənlər: Z.Bünyadov və V.Məmmədəliyev. Bakı: Azərnəşr, 1992, s. 335

a Muslim family is ultimately the establishment of a Muslim society.[90]

Many of the customs forbidden by Islam in modern mourning ceremonies appear to have existed in pre-Christian history. When we look at our national mourning from the Islamic canons of mourning, an interesting picture emerges: Islamic canons have penetrated the structure of mourning many times more than weddings. This, in turn, enriched our mourning ceremonies with sacred values and gave them divine-Islamic harmony.

In the part of "Conclusion" of the dissertation the studies are completed and the results are presented in the following theses:

1.   The relationship between folklore and religion has always been one of the most important areas of research in folklore. This problem, in essence, is closely related to the worldview. Approaches to the history of the development of forms of social consciousness, conditioned by materialist and idealistic views, enable us to solve the problem in the most different, diverse, opposite, and even completely contradictory ways.

2.   Due to the fact that Islamic religious issues are not studied as a problem in Azerbaijani folklore, the existing theoretical and methodological experience in this field is not satisfactory. The "available experience", as noted in the introduction, belongs to the first decades of the Soviet era and is, without exception, ideological and propagandistic.

3.   Mythology is considered to be the first stage in the history of public consciousness. With the disintegration of mythological consciousness, many forms of consciousness develop from it. Religion and folklore are also transforming from mythological consciousness into independent forms of historical consciousness.

4.   The historical and cultural roots of Islamic views in Azerbaijani folklore go back centuries. Ideological and religious

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[90] Сайылов, Г. Свадебная и погребальная обрядность в Исламе // Бого-служебные практики и культовые искусства в современном мире. – Майкоп: – 2018. – т.1, вып.3. – с. 892-902

developments in the ancient Turkic epic began with the idea of mythical creation and were systematized around the beliefs of tengrism.

5.   The replacement of old mythological characters with new religious ones in the Turkic mythological system and epic tradition after the adoption of Islam is also evident in the comparison of the Uyghur version of the Oghuzname with the Islamic versions. Oghuz, the bearer of the idea of tengrism in the pre-Islamic epic tradition, became the framework of a new religion in the Islamic epoch.

6.   The invaluable source for the study of the subject of "Azerbaijani folklore and Islam" is the epic "Kitabi-Dede Gorgud". This epic includes not only Islamic views, but also the history, culture, ethno-psychology of our people.

7. The epic type presents reality as a system of poetic arrangements of events. In the lyrical type, the sense of reality is presented through images. As this difference shifts to genres, it becomes more individualized due to the differences in the poetic nature of each genre. In this respect, the Islamic idea has different forms of expression in lyrical folklore genres.

8. Religious propaganda appears in the ashug poetry from its first embryos. The place and position of Islam in the ashug poetry has always enriched the poetics of art in a lofty and magnificent way. Since the transition to Islam, all art masters have touched on a sacred subject, and have shown their obedience.

9. There are many ceremonies in the system of ceremonies related to Islam. The most famous of these are Ramadan, the Feast of Sacrifice, Karbala / Shabih and other ceremonies. However, at the same time, today we celebrate the birthday of the Prophet Muhammad (pbuh), the birthdays of the imams of the Ahl al-Bayt, their anniversaries, Qadri-khum and so on. There are numerous ceremonies like these.

10.   Novruz, as a ceremony with a very ancient history, "contacted" not only with Islam, but also with many celestial and non-celestial religions and belief systems. Novruz has undergone

significant changes during its "contacts" with Islam. The humanitarian nature of Islam has played a major role here.

11.   One of the ceremonies that have a special place in the traditions of our people is the wedding ceremony. Wedding ceremonies have existed since the creation of human. Islam, which has made its wonderful contribution to every aspect of our lives, has also drawn boundaries for people in the matter of marriage, and has openly stated the issue of halal and haram.

12.   Many of the customs forbidden by Islam in modern mourning ceremonies appear to have existed in prehistoric times. Islamic canons have penetrated the structure of mourning many times more than marriage.

The main provisions and results of the dissertation are reflected in the following books and articles of the author:

1.   General Roots, General Spirituality: Literary İnterrelations of Literatures in the Aspect of Cultural Dialogue / Galib Sayılov, Guluza Gimadieva, Liailia Mingazova [et al.] // Journal of History Culture and Art Research. Tarih Kültür ve Sanat Araştırmaları Degisi, – 2017. vol. 6, №4, – p. 497-504.

2.   "Kitab-i Dede Korkut": Tanrıçılıkdan İslam'a Geçişi Yansıtan Total Modelleştirici Sistem // Disiplinar Sosyal Bilimler Dergisi, – 2018. №4, – s. 15-25.

3.   "Kitab-i Dede Korkut": Tanrıçılıktan İslama keçidi inikas eden total modelleştirici sistem // Uluslararası Afro-Avrasiya Araştırmaları Dergisi, – 2019. №7, – s. 237-244.

4.   Aşık ideoloji kavramında islami-tasavvuf // Sosyal bilimler, Akademik araştırmalar, – 2019. – c. 4. – s. 20-25.

5.   Azerbaycan folklorunde dine materiyalist bakış // Sosyal bilimler, Akademik araştırmalar, – 2019. – c. 4. – s. 13-15.

6.   Creativity of Ashugs: An Investigation on Ashug Culture İn Azerbaijan / Galib Sayılov, Gulshat Galyautdinova, Liailia Mingazova // Journal of History Culture and Art Research. Tarih

Kültür ve Sanat Araştırmaları Dergisi, – 2017, vol. 6, №6, – p. 145-152.

7. Foklor ve İslam problemine arkaik-mitolojik düşünce konteksinde bakış // – Türkiye: Uluslararası Afro-Avrasiya Araştırmaları Dergisi, – 2019. №7, – s. 230-236.

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9. Novruz Holiday in Shirvan Region / Galib Sayılov, Zılya Abulhanova, Liailia Mingazova [et al.] // Journal of interdisciplinary research, – p. 97-99.

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