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**PSYCHOANALYTIC SEMANTICS OF METAPHORICAL
THOUGHT IN FOLKLORE**

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ABSTRACT

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GENERAL CHARACTERISTICS OF THE DISSERTATION

Topicality and degree of using of the theme. The rapid development of psychoanalysis from the end of the 19th and the beginning of the 20th centuries contributed to the rise of the view of a human to a new stage of development. Thus, determining the influence of the interaction of the psychological nature of a person with the level of unconscious and conscious attitudes on his self-expression has opened up new horizons for viewing activity. The fact that psychoanalysis, which arose as a clinical method, from the very beginning turned to the facts of activity, especially folklore materials, for the proof of its approaches, contributed to the emergence of a psychoanalytic view of the relevant fields. However, the interaction of psychoanalytic research with Social Anthropology in the later stages of its development has made itself the anthropological scientific direction that analyzes socio-cultural facts. In this context the development has previously enabled the psychoanalytic method of analyzing individuals to be enriched with research tools that enable them to analyze community and collective cultural facts.

The discoveries of psychoanalysis about unconsciousness and its genesis opened up wide opportunities for the assessment of all levels of human self-expression, including activity, in the context of human psychological needs. On the one hand, the discovery that human activity is influenced not only by the influence of his conscious relationships, but also by unconscious psychological relationships, on the one hand, has facilitated the discovery of new knowledge about the genesis of folklore facts, and on the other hand, it has opened the way for the evaluation of the functional dynamics of folklore in the context of endogenous-impulsive reactions.

The evaluation of folklore as a phenomenon of collective thinking in a psychoanalytic context requires, first of all, its study,

taking into account the characteristics of collectivity, traditionalism and variance. While the individual folklore facts are studied in the context of psychoanalytic interests in the initial period of the emergence of psychoanalysis, the research carried out with the consideration of folklorist interests in the plane of gradual development of psychoanalytic folklore formed a paradigm and created conditions for the emergence of psychoanalytic folklorism. Psychoanalytic folklore-study, which originated as an embryo in the activities of Sigmund Freud, Otto Rank, Ernest Jones, Geza Roheim and others, reached to its stage of maturity in the example of Alan Dundes's researches.

Alan Dundes, who applied numerous terminological concepts of psychoanalysis to folklore, taking into account the nature of tradition and variance of folklore, showed the connection of plots and motifs with the inner-psychological desires of a person in details. Explaining folklore facts by emotional internal-psychological desires and concerns is also the disclosure of the organic connection among the relevant facts and the person who created them, which is of decisive importance in revealing their meanings. Thus, the studies investigating the structure, historical function, ethical and aesthetic values of folklore facts have explained mainly the nature of folklore facts conditioned by external factors, but have not shown interest in revealing the psychological motif that binds the mentioned elements to people.

The need for psychoanalytic folklore studies arises from the need for a more systematic determination of the levels of meaning of folklore. In this sense, in psychoanalytic folklore-study the approach "equivalence" is of exceptional importance from the point of view of studying symbolic meanings. This view, founded by S.Freud in the case of embryos, has become a systematic methodological approach in the studies by Alan Dundes. According to this approach, folklore facts are revealed on the basis of variance. Looking through the inter-variant context, the

motifs such as A, B, C, D, etc. form an equivalent row in terms of the expression of a certain meaning. According to that approach, one of these motifs can hint at the hidden meaning with more obvious codes.

Looking through the history of world folklore-study, it becomes clear that while the study of folklore by this research method forms a fundamental paradigm, it is impossible to say it about Azerbaijani folklore-study. Paying attention to Azerbaijani folklore studies, it becomes clear that although the issue of psychoanalysis and folklore has been touched upon in the research of some scientists such as A.Nabiyev,¹ J.Nagiyev,² F.Bayat,³ R.Gafarli,⁴ R.Kamal,⁵ A.Hajili,⁶ A.Hasangizi,⁷ S.Khaveri,⁸ E.Abbasov⁹ and others, the system of concepts of psychoanalytical folklore has not been systematically applied to the study of folklore materials. In many cases, the mixing of the system of concepts of psychoanalysis and the analytical-psychological method, has prevented seriously the achievement of the goals facing the method in general.

¹ Nabiyev, A. Continuous transfer and dream paradigms in folklore activity / A. Nabiyev. - Baku: Science and education, - 2011, p. 47;

² Nagiyev, J. Dede Gorgud, Koroglu and... / J. Nagiyev. - Baku: Science and education, - 2020, - p. 3-126.

³ Bayat F. Articles about folklore / F.Bayat. - Baku: Science and education, - 2010, p. 78-81; Epic laws of the Oghuz world and biography of the hero / F. Bayat - Baku: Science and education, - 2019. - p.62-63.

⁴ Gafarli R. Mythology [in 6 volumes]. Mythogenesis: reconstruction, structure, poetics/ Gafarli R. - Baku: Science and education, - Volume 1, - 2015, - p.311-312; Mythology [in 6 volumes]. Ritual-mythological world model / Gafarli R. - Baku: Science and Education, - Volume 2, - 2019, - p. 85-109.

⁵ Kamal R. Mirror day / R. Kamal. - Baku: Chashioğlu, - 2017, - p. 70.

⁶ Bayati poetics: structure, semantics, pragmatics. - Baku: Science, 2019, p. 179

⁷ Introduction to folklore studies (textbook) / A. Hasangizi. - Baku: Science and education, - 2015. - p. 137-140;

⁸ Khaveri S. Folklore and national culture: problems of functional semantics / S. Khavari. - Baku: Sabah, - 2018, - p. 15.

⁹ Abbasov, E. Koroglu: poetic system and structure (based on the Paris manuscript) / E. Abbasov. - Baku: Nurlan, - 2008, p. 86.

Object and subject of the research. The research object of the dissertation is Azerbaijani folklore, which has a wide and rich material base. The approach to folklore in a socio-cultural context reveals its richness and functional character, which is not observed from a philological point of view. The change of genre is correlated with the change of communication type. In this sense, folklore, which forms the object of the research in the dissertation, is perceived as the composition of social communication, which creates situations for exhibiting a more systematic attitude to the scientific problem posed by the study. However, the object of the research is the rich text corpus of Azerbaijani folklore, which is perceived in direct connection with different types of social communication such as fairy tales, epics, anecdotes, proverbs, “bayati”, beliefs, ritual-ceremonial facts and so on.

But the subject of the research is the study of the psychosemantics of folklore, which includes stable relationships, characteristic of individual levels of social communication. The investigation of folklore from the psychoanalytic point of view not only creates conditions for determining its unconscious nature, but also provides ample opportunities for revealing the semantics of folklore by evaluating it in the context of interaction with the endogenous-psychological motifs of the collective carrying it.

The aims and objectives of the research. The main objective of the research is to involve Azerbaijani folklore in psychoanalytic context, containing irrational and rational scenery with multiple functionalization capabilities and multi-semantic nature and to study the relevant meaning levels. Achieving this aim in the dissertation requires the implementation of five fundamental directions and the tasks associated with it, which are identified in the main research directions of psychoanalytic folklore-study.

The study of the theoretical-methodological foundations of the psychoanalytic approach to folklore in the context of non-consciousness

This part includes the study of the fundamental scientific theoretical experience, the system of concepts, the methodological difference among psychoanalytic and analytical psychological approaches acquired in the process of forming psychoanalytic folklore-study as a scientific direction, the identification of the principle of operation of psychoanalytic semiotics.

The study of the psychogenesis and conflict-forming essence of the hero's search for "infantile unconscious paradise" in folklore

Psychoanalytic approaches show that the conditions in which the child is with the mother in the infantile age form the prototype of paradise and comfort at an unconscious level in the later period. In this section the study of the manifestations of the corresponding psychoanalytic concept in folklore facts is defined as the task.

Metaphorical-symbolic manifestations of the infantile reaction to the "Father's prohibition" in folklore and the study of their psychosemantics

According to the psychoanalytic approach, the father acts as a prohibitive image in infantile thinking. This thinking is embodied in the activities as in the example of a symbol, motif, behavior and so on. Here, the ancestral prohibition and its folklore manifestations, the study of symbolic manifestations of the attitude to this prohibition, the study of ambivalent attitudes to this prohibition in the activity are defined as the task.

The study of the meaning-building power and symbolic projection models of conflict-creating infantile "Family drama" in folklore

According to psychoanalytic-anthropological conclusions, the Oedipus complex, formed in the infantile age, determines the sharp dramatic prototype of child's thinking. People living in the family environment and socio-cultural area as an ontogenetic phenomenon have adopted this dramatic thinking unconsciously. As an infantile prototype, this drama is symbolically projected

into folklore. That is why “family drama” and the analysis of its numerous levels of symbolic manifestation in folklore are defined here as a task.

The study of folkloric metaphors sanctioning aggressive reactions and fantasies in social reality

According to the psychoanalytic approach folklore has the function of sanctioning (creating situations for its expression) aggressive desires and fantasies that the ego and social reality do not accept. Therefore, the task here is to investigate the manifestation of aggressive desires and fantasies in disguise and symbolically in folklore.

Methods of the research. In the dissertation the psychoanalytical method modified by psychoanalytical folklore-study, which was formed as a socio-anthropological scientific direction for many years in the conditions of mutual integration of sciences, was used in order to achieve its goals. In the research work the methods of psychoanalysis such as projection, projective inversion were widely used and the system of theoretical concepts allowing to reveal the connection of folklore with unconscious desires of a person was widely applied.

As it is known, folklore is not a phenomenon of individual creativity and fantasy. It embodies the conscious and unconscious relationships that are characteristic for collective thinking. It also has the character of traditionalism and variantness. This nature of folklore created conditions for the formation of the “equivalence system” as a methodological phenomenon, which opens up broad perspectives for the study of the semantics of folklore materials, especially psychoanalytical semantics. In the dissertation, the method of “equivalence” applied to the study of folklore in the context of a psychoanalytic view at the level of a socio-anthropological approach is widely used.

The main provisions for defense. In the dissertation the following provisions were issued for defense:

1. The study of folklore with the psychoanalytic method creates conditions for revealing the meaning of its individual elements about the essence, function and semantics, which cannot be achieved in any other way and provides new opportunities for determining the organic connection of folklore with a human (creative relationship).

2. Folklore creates situations for the symbolic expression of issues that the collective does not express directly and does not translate into discussions due to ego prohibitions and social pressure, so that the study of folklore on the psychoanalytic plane and on the basis of equivalence creates a wide range of conditions for revealing the projection of relevant psychological motifs in creativity.

3. The psychodynamic processes identified by psychoanalysis in relation to the genesis of the ambivalence of human emotions, being part of human self-expression, participate in folklore creativity, revealing its polysemantic nature. The understanding of the ambivalence of emotions involved in folklore creativity is of decisive importance in determining the psychogenesis of folklore facts that embody greater unconsciousness.

4. Infantile psychological complexes of a person, ontogenetically formed in the process of development in the family environment, continue their existence, being pushed into unconsciousness in the process of developing consciousness and in the activities of adults, including folklore, it acts as a meaning-defining prototype of desires and fantasies, fears and prohibitions. In this sense, the complexes such as the Oedipus, the Electra, the eunuchs, etc. are of decisive importance in determining the most diverse levels of meaning in folklore.

5. Determining the psychological position during the analysis of meanings and relationships in folklore is one of the most important points. Folklore, proceeding from the point of view, position of one or another social group as a trend, reveals descriptions that the determination of the corresponding position

(for example, revealing whether the text is said from the position of the child or the parents) is of decisive importance in terms of understanding the meanings in folklore.

6. The view in the socio-anthropological context reveals the multi-semantic nature of folklore facts more clearly, including philological content, which allows for a full understanding of the cultural semiosphere.

Scientific novelty of the reserach. A number of innovations were obtained in the dissertation, which was the first research in the direction of psychoanalytic folklore-study in Azerbaijan, which can be grouped as followings:

- The innovations introduced by the psychoanalytic method into folklore studies of the concept of “non-consciousness” have been identified;

- In the context of the study of the metaphorical embodiment of infantile psychological interest, desire and conflicts in creativity psychogenesis of symbolic conflict between Koroglu and his father Ali was revealed on the mountain about drinking from the water of Goshabulag;

- Psychogenesis of symbolic conflict between Koroglu and his father Ali was revealed in the context of investigation of metaphorical embodiment of infantile psychological interest, desire and conflicts in creativity;

- Psychogenesis of metaphors such as “life giving spring”, “Milk Lake on the sky // mountain top” characteristic to folklore of Azerbaijan and other Turkic peoples has been revealed;

- The semantics of the conflict between Oghuz and Gara Khan, Oghuz and Kiat were determined, the psychogenesis of the conflict between father and son was studied;

- The psychogenesis of ethnogenic texts about the creation of a new ethnos, lineage and genealogical chain was investigated, the infantile genesis of the creation concept was determined;

- The psychogenesis of the father-son conflict met systematically in the epic “The Book of Dede Gorgud” was

investigated in the dissertation and societal stereotypes related to the transition of the hero from the female environment to the male environment were determined;

- The meaning levels expressed from the epic “The Book of Dede Gorgud” functionally from the position of fathers and children based on psychogenesis have been revealed;

- In the love epics the psychosemantic nature of “madness”, the cultural name of heroes with transitional status, has been identified;

- The psychoanalytic semantics of the motif “buta” found in love epics was studied in the dissertation, the analysis of specific characters revealed that this motif carries protest content to the hero’s father;

- In the context of “infantile jealousy” the psychoanalysis and symbolic semantics of the plots “the human-eating little sister” and “Tepegoz” are determined;

- With the study of psychoanalytic concepts and societal stereotypes Tepegoz’s and Basat’s behavior specifics and their psychoanalytic semiotics are revealed;

- In the context of the psychological specificity of the pre-Oedipal period the psychogenesis of the plots such as “the witch woman”, “the spirit mother” and “the mother with wolf coat”, which is widely spread in folklore and presented with the description of “hyperbolic nipple”, has been revealed;

- By the psychoanalytic and socio-anthropological approach the psychogenesis of the image Mullah Nasreddin was investigated and the infantile prototype of this image was determined;

- In the context of the psychoanalytic approach the unconscious symbolic meanings of the holidays Novruz and Khidir Nabi were identified and the psychosemantics of the holiday was revealed through the analysis of the symbolic content of the different elements.

Theoretical and practical significance of the research.

The research work includes the modern experience of the

psychoanalytic method modified in the context of the socio-anthropological approach in modern world folklore-study. The theoretical provisions and approaches of the dissertation, which is the first experience in Azerbaijani folklore-study, can be widely applied in the study of folklore in psychoanalytic and socio-anthropological contexts. At the same time, the research work has the prospect of being used as a teaching aid for high school students.

In addition, the theoretical provisions of the dissertation can be used widely in the study of literature and socio-cultural processes in the psychosemantic context.

Approbation and application of the research. The conclusions obtained during the development of the dissertation were published in local and international publications in accordance with the requirements of the Higher Attestation Commission under the President of the Republic of Azerbaijan.

The name of the organization in which the research work is performed. The dissertation was carried out at the department of Mythology of the Institute of Folklore of ANAS.

The theme of the research was approved by the decisions of the Scientific Council of the Institute of Folklore of ANAS dated February 09, 2018 (*Protocol №1*) and the Problem Council on Humanitarian Sciences of the Coordination Council of Scientific Research of the Republic of Azerbaijan dated September 29, 2021 (*Protocol №2*).

The total volume of the research with a sign indicating the volume of the structural parts of the dissertation separately. The dissertation work consists of Introduction (23 990), Chapter I (95 373), Chapter II (95 180), Chapter III (86 159), Chapter IV (87 762), Chapter V (81 084), Conclusion (10 109) and Literature list, the total volume consists of 479 657 signs.

MAIN CONTENT OF THE RESEARCH

The part of “**Introduction**” provides the information on the relevance of the theme, object, subject, purpose, objectives, scientific novelty, theoretical and methodological basis, theoretical and practical significance, approbation and structure of the research.

In the first chapter of the dissertation called “**Theoretical-methodological foundations of the psychoanalytic approach to folklore in the context of non-consciousness**” it is mentioned that, the study of the psychoanalytic semantics of metaphorical thought in folklore requires, first of all, a look at its theoretical and methodological foundations. This is determined by two main factors:

Firstly, “folklore and psychoanalysis” is an extremely complex problem. The researcher must create a theoretical-methodological model of his “own approach” in this complex system of relationships.

Secondly, “folklore and psychoanalysis” is a completely untouched theme for Azerbaijani folklore-study and humanitarian-philological thought as a whole. It requires the researcher to build a theoretical-methodological bridge between his research and the circulation of folklore ideas.

In the first paragraph of the first chapter of the dissertation called “*Psychoanalytic theoretical concepts and problems of their application to folklore*” it is noted that, the relations between psychoanalysis and folklore (or folklore-study) have not always been close. Even Dan-Ben Amos has described this relationship as ‘inconvenient companionship’.¹⁰ Such an attitude, first of all, from the initial periods of their formation was directly related to the goals and objectives facing both branches of science. So, while the main goal of psychoanalysis, which appeared before as a

¹⁰ Ben-Amos, Dan Bettelheim. Among the Folklorists / The Psychoanalytic Review, – 1994. – Volume 81, – Issue 3., – s. 509

clinical method, was to explore the psychological world of individuals, the main goal of folklore-study was the study of the product of activity, which one degree or another belongs to the collective. However, the meeting of both sciences under the umbrella of anthropological science in the process of theoretical and methodological development revealed the need for their mutual cooperation. It is no coincidence that S.Freud mentioned in his studies in 1923 that the term psychoanalysis indicated the following directions: Psychoanalysis - is the name of the procedure (1) for investigating mental processes that cannot be achieved by any other method; - is the name of the method (2) for the healing of neurological disorders (based on the carried out studies); - is the name of a collection of psychological information obtained by methods and gradually united around a new scientific direction.¹¹

As it is seen, by the creator of psychoanalysis, his main goal was the study of problems related to individual psychology and the development of a method for their healing. It is no coincidence that B. Malinowski, commenting on the process of development of psychoanalysis in the context of the Oedipus complex, mentions that this concept was formulated without taking into account anthropological and cultural facts.¹² However, it should also be said that in the very initial period, psychoanalysis simply expanded its interests from individual to collective, finding an element common in the individual and the collective. For example, the fact that symbolism acts in common in the dreaming individual and in the collective has been one of the points that makes it convenient to focus on this relationship.¹³ In short, the

¹¹ Smadja, É. The Oedipus Complex: Focus of the Psychoanalysis-Anthropology Debate / E.Smadja. – New York: Routledge. – p. 8

¹² Malinowski, B. Sexuality and oppression in primitive societies. Translator: H. Portakal / B.Malinowski. – Istanbul: Kabalji Publishing, – 1989, – p. 102.

¹³ Smadja, É. Introduction. Freud and Culture. Psychoanalytic Ideas and Applications Series / – London: Karnac, – 2015, – v.XII; Smadja, É. On

fact that psychoanalysis began to study the collective on the basis of the knowledge gained as a result of individual research from the very beginning of its emergence gradually turned it into an anthropological scientific direction, in addition to the method of healing.

As it is known, the approach put forward by Alan Dundes makes it possible for us to imagine carriers of “knowledge” in smaller parts.¹⁴ Thus, it becomes clear that the anthropological nature of folklore-study became possible against the background of its identification of smaller driving forces within itself.¹⁵

In this sense, the study of folklore materials by the psychoanalytic method means its study in the context of the psychological desires and needs of the creative subject. Therefore, speaking about the application of psychoanalysis to folklore, firstly it is necessary to clarify the concept of “unconscious”. It should be recalled that S.Freud, K.G.Jung and Lévi-Strauss used the concept of “unconscious” in the analysis of human psychology, culture, including folklore facts. All three of them put forward the idea that the myth-making power of a person is in the subconscious and tried to substantiate this approach in their researches.¹⁶ But the concept of unconsciousness of all three authors differed seriously from one another.

Unlike S.Freud, K.G.Jung put forward “the collective unconscious” belonging to humanity, not the psychological drama

Symbolism and Symbolisation: The Work of Freud, Durkheim and Mauss / E.Samadja. – London: Routledge, – 2019, – p.79.

¹⁴ Dundes, A. Who Are the People / Trans.: Metin Ekiji, – National Folklore, – 1998, – N 37, - p. 143

¹⁵ Holbek, B. The Many Abodes of Fata Morgana or the Quest for Meaning in Fairy Tales / Journal of Folklore Research, – vol. 22, – no. 1, – 1985, – p. 23; Oring, E., Steven, S. On the Meanings of Mother Goose // Western folklore, – 1987, – Vol. 46, – № 2, – p.108; Bronner, S.J. The Early Movements of Anthropology and Their Folkloristic Relationships / Folklore, – 1984, – Vol. 95, – No. 1, – p. 63.

¹⁶ Boyer, L.B. Childhood and folklore: A psychoanalytic study of Apache personality / B.L.Boyer. – New York: Library of Psychological Anthropology, – 1979, – p.15

buried in individual thought, as the driving force for creativity and conceptualized this power with the concept of “archetypes”.¹⁷

K.G.Jung explains the collective non-consciousness as a concept that connects the individual and the collective. According to his idea, the concept of archetype is also a psychological phenomenon that connects a person to the species to which he belongs. It shows itself in motifs of a collective nature, just as it manifests itself in dreams at the individual level. In short, archetypes characterized as the collective unconscious are the intra-species psychological concept acquired by humanity through inheritance.¹⁸

One of the researchers who used the concept of unconscious in the analysis of culture was Levi-Strauss. In his studies “unconsciousness” was used not as a psychological concept, but as a way of denoting the conscious lack of understanding of the logic of culture by certain cultural bearers. For example, speaking about the social structure the structuralist Levi-Strauss writes that “...*Social structure is not empirical reality, but it is a concept built on this reality*”.¹⁹

The will of the structure includes the will of the individual. Second, structure is unconscious. According to structuralism, the individual can be an element of a social structure and can also carry out different behaviors corresponding to different structures; while all this happens, the individual is never aware of them. “*The individual thinks, speaks and performs activities according to*

¹⁷ Jung K.G. The Four Archetypes /K.G.Jung. – Istanbul: Metis Publishing, – 2005, – p.21.

¹⁸ Jung, K.G. *Psychology and Religion*. Translated by: Raziye Karabey / K.G.Jung. – Istanbul: Okyanus Publishing, – 1998, – p. 57; Jung K.G. The Four Archetypes /K.G.Jung. – Istanbul: Metis Publishing, – 2005, – p. 21; Jung, K.G. Orientation to the Human Soul: Its Subconscious and Functional Structure. Translated by: Engin Buyukinal / K.G.Jung. – Istanbul: Say Publishing, – 2001, p. 199.

¹⁹ Levi-Strauss, C. Structural Anthropology. Trans. Claire Jacobson & Brooke Grundfest Schoepf / C.Levi-Strauss. – New York: Basic Books, – 1963, – p. 279.

structures, of which he is often not aware, does not see or realize his existence”.²⁰ The concept of the unconscious by Levi-Strauss encompasses the patterns of consciousness.

In the second paragraph of the first chapter called “*Sigmund Freud’s method of psychoanalytic analysis*” it is indicated that the concept of unconsciousness of psychoanalysis is one of the fundamental concepts of complex psychological dramatism defined by it.²¹

The term unconsciousness of psychoanalysis was one of the main concepts in S.Freud’s topographical approach (consciousness, pre-consciousness and unconsciousness) in the initial stage, as well as in the structural approach (ego, superego and id) in the later period.

S.Freud revealed the structural view of psychology in his monograph “The ego and the id” in 1923 and expanded it in later periods. According to this approach, thinking consists of three parts hypothetically such as the ego, the id and the superego.²² According to Freud’s structural theory, there is a conflict between the id, ego and superego, which make up the structure of the psychological essence.²³ Here the id (in other word it is called unconsciousness) expresses tension, psychological desire, caused by instincts.²⁴ The superego is formed on the basis of the adoption of parental images, which put forward a ban on infantile instinctive desires. The ego tries to discuss together the demands and needs of the outside world, the demand of the id for the realization of instinctive desires and the prohibitions of the

²⁰ Demir, G.Y. Foreword / Claude Levi-Strauss. *Myth and Meaning*. Translated by Gokhan Yavuz Demir. - Istanbul: Ithaki Publications, – 2013, – p. 11..

²¹ Petocz, A. *Freud, Psychoanalysis and Symbolism* / A.Petocz. – New York: Cambridge University Press, – 1999, p.151

²² Compton, A. *Structural Theory* / *The Freud Encyclopedia: Theory, Therapy, and Culture*. Editor Edward Erwin. – New York: Routledge, – p.542

²³ Cooper, S.H. *Conflicts* / *The Freud Encyclopedia: Theory, Therapy, and Culture*. Editor Edward Erwin. – New York: Routledge, – p.103

²⁴ Bern, E. *Psyche in action* / E. Bern. – Minsk: Potpourri, – 2007, – p.153

superego. The ego as a mediator has no particular requirement other than to conduct this complex discussion against the background of less possible psychological discomfort.²⁵ Based on S.Freud's researches Theodore Reik in his study called "Myth and guilt: the crime and punishment of mankind" writes that, "*the tension between the actual ego and the superego is experienced as a feeling of guilt*".²⁶

In psychoanalysis the ego expresses the self-preservation power of the psychological identity. "*Ego controls awareness*".²⁷

S.Freud writes that "*the source of the subconscious is infantile things, the thought processes of the unconscious are none other than those that were created only and exclusively in early childhood*".²⁸ According to the author, unconsciousness "*in general meaning expresses not only hidden thoughts, but also thoughts that have a special dynamic character, which, despite their power and influence, stand far from consciousness*".²⁹

In psychoanalytic studies the "*Oedipus complex*" is mentioned as the most decisive and larger meaning-determining factor in the formation of psychological meaning and attitude. The emotional content of the "*Oedipus complex*" is based on the child's love and hatred of the parent in the context of such dynamic relationships as desire and anxiety. This attitude is important in determining the intentions, actions and judgments of the child, in addition to revealing infantile anxieties, obstacles that are impossible to perceive by the consciousness of an adult person. According to Freud's theory, each child goes through the

²⁵ Cooper, S.H. Conflicts / Theory of. The Freud Encyclopedia: Theory, Therapy, and Culture. Editor Edward Erwin. – New York: Routledge, – p.103

²⁶ Reik, T. Myth and Guilt: The Crime and Punishment of Mankind / T.Reik. – New York: George Braziller, – 1957 –p. 11.

²⁷ Mullahy, P. Oedipus: Myth and Complex: a Review of Psychoanalytic Theory / P.Mullahy. – New York: Hermitage Press, – 1948 – p.7.

²⁸ Freud, S. Jokes and Their Relationship with the Unconscious. Translated by Dr. Emre Kapkin. S.Freud. – Istanbul: Payel Publishing, – 1996, – 297 p. 201.

²⁹ Freud, S. Metapsychology / S.Freud. - Istanbul: Payel Publications, – 2013, – p.51.

Oedipal stage in the age range of 3-5 years.³⁰ It is known that in the drama “Oedipus the Tsar” by Sophocles not knowing Oedipus kills his father and marries his mother. At the end, when this event becomes known, Oedipus punishes himself by blinding. S.Freud took the name of the psychological complex precisely from the name of this image.³¹ It should be recalled that K.Jung used the term “Electra complex” to name the female Oedipus complex.³² On the other hand, S.Freud did not consider the use of the term “Electra complex” acceptable.³³

In addition, the concepts such “the complex of eunuchs”,³⁴ “jealousy of the womb in men”,³⁵ “initial stage fantasy”³⁶ are one of the fundamental concepts of socio-anthropological psychoanalysis.

³⁰ Brigitte, B. Oedipus Complex / The Freud Encyclopedia: Theory, Therapy, and Culture. Editor Edward Erwin. – New York: Routledge, – 2002, – p. 397.

³¹ Freud, S. Interpretation of Dreams. I vol. / S.Freud. - Istanbul: Payel Publishing House, - 1996, p.310-313

³² Mehta, P. Electra Complex / The Freud Encyclopedia: Theory, Therapy, and Culture. Editor Edward Erwin. – New York: Routledge, – 2002, – p. 174.

³³ Nancy, K. The Electra complex in the psychology of women / Trans. from English.. Ed. and with an afterword by L. A. Hegai / K.Nancy. – Moscow: Lenand, 2018, p. 32.

³⁴ Freud, P. Art and Literature. Trans.: Emre Kapkin, Ayshen Teksen / S.Freud. - Istanbul: Payel Publishing House, – 2016, – p. 426.

³⁵ Paris, B., Karen Horney psychoanalysis / The Freud Encyclopedia: Theory, Therapy, and Culture. Editor Edward Erwin. – New York: Routledge, – 2002, – p. 262; Bronner, S.J. Folklore: The Basics / S.J.Bronner. – London: Routledge, – 2017, –p. 112; Bettelheim, B. Symbolic Wounds: Puberty Rites and the Envious Male / B.Bettelheim. – New York: Collier Books, – 1962, –p.56.

³⁶ Esman, A.H. The Primal Scene: A Review and a Reconsideration / The Psychoanalytic Study of the Child, – 1973, – Volume 28, – Issue 1, – p. 53; Josephs, L. The Primal Scene in Cross-Species and Cross-Cultural Perspectives // The International Journal of Psychoanalysis, –2011, – Vol 92, – № 5, p.1263; Rôheim, G. The Language of Birds / – American Imago, – 1953, – Vol. 10, – No. 1, – p. 10.

There is little place for ambivalence in rationally controlled adult human thinking.³⁷ Due to the fact that the unconscious psychological level contains infantile interests, desires and drama, infantile ambivalence is manifested in the creative product in which it is expressed. Ambivalence, which takes its prototype from the encounter of unconscious infantile desires with social norms,³⁸ leads to the simultaneous realization of the relationship of love and hate in folkloric facts. For example, in the epic “Shah Ismayil” the father dreams of a child. After having a child, he gives him a good education. Later, the father wants to kill his son because he fell in love with the girl come with his son. Finally, this relationship ends with the death of the father. Looking at it on the basis of psychoanalytic experience, it is easily possible to understand the ambivalent content of the text. Thus, the fact of creativity was created on the basis of the position of the son in the context of the Oedipus complex, based on his psychogenesis. It is easy to understand by the method of projection in reverse, defined by Otto Rank,³⁹ which Alan Dundes⁴⁰ theoretically transformed into a separate concept, the image of a father, who dreams of a child and later seeks to kill him, is a product of creativity from the position of a son. If this ambivalent attitude of the child towards the father led to the appearance in the epic “Shah Ismail” of the image of the father, on the one hand, who dreams of a son and demonstrates love for him, on the other hand, he also revealed the image of the father as a rival wanting to kill his son for the

³⁷ Jeggle, U., Bendix J. A Lost Track: On the Unconscious in Folklore / Journal of Folklore Research, – vol. 40, – no. 1, – 2003 – p.32.

³⁸ Freud, P. Totem and Taboo: Magic, Tradition, Fear and Prohibition. Trans. Jenap Karakaya / S.Freud. - Istanbul: Kabalji Publishing, - 2020, -p.51.

³⁹ Rank, O. The Myth of the Birth of the Hero / O.Rank. - Istanbul: Pinhan Publishing, – 2016, - p.83; Freud, P. Moses and Monotheism. Trans. Kamuran Shipal / S.Freud. - Istanbul: Say Publications, – 2015, - p.35.

⁴⁰ Dundes, A. Parsing Through Customs: Essays by a Freudian Folklorist / A.Dundes. – Madison: University of Wisconsin, – 1987, –p. 37

beautiful girl.⁴¹ Here, both the father and the son's "beloved girl" is the mother, who is portrayed in a way that is not like herself, under the pressure of incest prohibition. In this sense, in some folklore texts,⁴² the image of the "lover", which acts as an object of conflict between two brothers, that is, twins,⁴³ also stands for the image of the mother in the psychosemantic prototype. In the epic "Shah Ismayil" the position of the son portrayed the mother "as a strange girl whom he loved" in order to save her from the pressure of social norms. As a result, against the background of social stereotypes, the father himself was placed in a guilty position of violating the prohibition of incest. However, in the collective mind the father is considered the "father-in-law" of his son's wife. This is the determination of paternity status in the most general sense. In this sense, from the position of the son, the father becomes a violator of the prohibition of incest by looking at his daughter-in-law with the evil eye.

From all the mentioned above it is concluded that the infantile interests, pushed into the unconscious sphere under the pressure of social taboos and prohibitions, along with dreams, are expressed symbolically in other types of creativity, including folklore.

In the third paragraph of the first chapter called "*Alan Dundes's psychoanalytic-critical views*" it is mentioned that, Alan Dundes has widely criticized the theory of archetypes for its

⁴¹ Azerbaijani epics / [in 5 volumes]. Compiled by Akhundov, A. - Baku: Lider, - Volume 3, - 2005, p. 127; Rashidaddin, F. Oghuzname. Translated from Turkish. I. Osmanli / F. Rashidaddin. - Baku: Azerbaijan National Encyclopedia, - 2003, - NPB, - p.154.

⁴² Orujova, S. Irevan city - toponym and ethnonym as folklore material // Materials of the Republican scientific-practical conference on the theme "M.P. Vagif and modernity" dedicated to the 300th anniversary of the great Azerbaijani poet Molla Panah Vagif (December 7, 2017). - Baku: 2017- p.176.

⁴³ Pimonov, V.I. Prototypes of the Plot about Oedipus: The Cult of Sacrifice and the Myth of the Twins // News of the Samara Scientific Center of the Russian Academy of Sciences. Social, humanitarian, medical and biological sciences, - T. 21, - № 68, - 2019, - p.59.

abstract content. According to his approach, this theoretical view, the psychological reality and images are not distinguished from one another. They acknowledge the universality of myths without attempting any proof.⁴⁴ It is this work that is one of the studies that A.Dundes paid wide attention to in his large-scale study “Folklore-study in the XXI century”. A.Dundes showed that in this work by J.Campel the fairy tales and legends were analyzed under the name of myth. The fact that differences among the genres are not expected, the vagueness of counterexamples to justify a certain opinion, the presentation of motifs found in individual nations as universal phenomena without any justification, in short, the absence of any boundaries from the point of view of folklore-study, “The hero with a thousand faces” is more for amateurs than for professional folklorists, became a source of inspiration for the creativity.⁴⁵

A.Dundes writes that *“I believe that among the ideas promoted by amateurs, there was no one who did more harm to folklore research than the concept of archetypes”*.⁴⁶ In addition, A.Dundes mentioned in his researches that Levi-Strauss claimed to study myth that he actually studied fairy tales and in this sense the structural features that he defined as a specific aspect of myth also apply to fairy tales and other genres.⁴⁷

⁴⁴ Dundes, A. Metafolklore and Oral Literary Criticism // The Monist, – 1966, – Vol. 50, – № 4, – p. 150.

⁴⁵ Dundes, A. Folkloristics in the Twenty-First Century (AFS Invited Presidential Plenary Address, 2004) / The Journal of American Folklore, – 2005, – Vol. 118 (470) – p.394.

⁴⁶ Dundes, A. Folkloristics in the Twenty-First Century (AFS Invited Presidential Plenary Address, 2004) / The Journal of American Folklore, – 2005, – Vol. 118 (470) – p.397.

⁴⁷ Dundes, A. Structuralism and Folklore / In Meaning of Folklore: The Analytical Essays of Alan Dundes, edited by Bronner Simon J., Logan. – Utah: University Press of Colorado, – 2007, – p. 136-137; Dundes, A. Binary Opposition in Myth: The Propp/Lévi-Strauss Debate in Retrospect / Western Folklore, – 1997, – Vol. 56, – № 1, – p. 46-48.

A.Dundes draws attention to his approach that most of the meanings of folkloric fantasies are unconscious. Pointing out he writes that the way folklore reflects primary, infantile interests is not understood by many “ego psychologists”: *“I would say that the content of folklore is more unconsciousness. Therefore, he rather personifies the id, but not the ego. In this regard, it is not possible for ego psychology to shed light on much of the content of folklore”*.⁴⁸ Here, mentioning the expression “psychology of the ego” the author refers to the direction that seeks to explain the meaning of facts in the context of awareness.

The author notes that when folklore is approached from the point of view of its functionality, it can be unintentional precisely in the sense that S.Freud said. Thus, one of the main functions of folklore is that it provides people with a sanctioned expression of ordinary and impossible direct expression of relations. In this sense, human concerns can be expressed with jokes, fairy tales, proverbs, children’s games and so on. According to A.Dundes, if a person knew exactly what he was doing when he told an anecdote to his mentor or wife, or if the leader and wife knew what he was doing, it was very likely that then folklore would cease to be an escape mechanism. *“As long as a person needs such mechanisms, there will be folklore, and by the way, we should note that new folklore has always been created, which is associated with new concerns – for example, by this I mean the effective dissemination of bureaucracy folklore with copy machines of offices”*.⁴⁹

Talking about porjection in folklore Alan Dundes distinguishes simple projection and projective inversion from each

⁴⁸ Dundes, A. Preface. In Parsing Through Customs: Essays by a Freudian Folklorist / A.Dundes. – Madison: University of Wisconsin, – 1987, p. XII.

⁴⁹ Dundes, A. Projection in Folklore: A Plea for Psychoanalytic Semiotics / MLN, – 1976, – Vol. 91, – № 6, p.1504.

other.⁵⁰ According to the author's conclusion, a simple projection consists in transferring an individual psychological configuration to another environment or field. *"A rough analogy to this is to project the shadow of a particular doll (finger or hand) onto a wall, screen, or surface by placing light behind it. The images associated with star constellations in the sky can be the embodiment of simple projection"*.⁵¹

Alan Dundes, who pointed out the reflection of reverse projection in creative facts in the most diverse ways, also notes that there is a reverse projection in the motif "God created man in his own image" in the "Old Testament". As it is known from the mythical information, the man was created first and the woman was created from his rib. In this sense, the mythical model embodies the concept of creation in the context of male interests. With reverse projection, the corresponding text can be read as the following: Man created God at his own image. A. Dundes explains it as a creative phenomenon in the society, where the male position is relevant, actualizes it in order to realize and strengthen its own interests. Thus, as a result of the reading of this motif by projection in reverse, it becomes clear that this motif can be understood as the creation of God in the male sex of the male community. In this sense, in the context of projection upside down, it is clear that the myth of the God who created men in his own face (it is noted that the first man was a man) is the performance of men in their own image in the form of projection of God creations in reverse.⁵²

⁵⁰ Dundes, A. Madness in Method Plus a Plea for Projective Inversion in Myth / In Myth and Method. Ed. Laurie L. Patton, Wendy Doniger. – London: University of Virginia Press, – 1996, p. 153.

⁵¹ Dundes, A. Madness in Method Plus a Plea for Projective Inversion in Myth / In Myth and Method. Ed. Laurie L. Patton, Wendy Doniger. – London: University of Virginia Press, – 1996, – p. 153.

⁵² Dundes, A. Madness in Method Plus a Plea for Projective Inversion in Myth / In Myth and Method. Ed. Laurie L. Patton, Wendy Doniger. – London: University of Virginia Press, – 1996, –p. 156.

Although the psychoanalytic method in psychoanalytic folklore-study sets as its goal the study of the meaning of a particular folklore fact in the context of the internal-psychological interests of the creative subject, the study of folklore here is not limited to the study of texts reflected only on paper. In the modern level the psychoanalytic research, taking into account the traditionalism, variance and performative nature of folklore as the composition of social communication, has already gained more priority.⁵³

In the second chapter of the dissertation called **“Psychogenesis and conflictive essence of the hero’s search for “infantile unconscious paradise” in folklore”** the psychogenesis of metaphors in the context of the infantile psychological complex is investigated. As it is known, in folklore many elements act as objects of conflict with various beings, in addition to giving eternal life. The study of the infantile prototype, which gives the corresponding value to the concepts such as “milk lake”, “sacral spring water”, “apple”, etc., provides great opportunities for the investigation of the essence of numerous fantastic facts in folklore.

In the first paragraph called *“Semantics of mountain and spring metaphors in the father-son conflict in the epic “Koroglu”*

⁵³ **See about the scientific results obtained in the chapter:** Garayev, S. The role of stereotypes in the study of the socio-psychological context of folklore. Materials of the international scientific conference on the theme “Folklore in the context of national identity” dedicated to the 100th anniversary of the Azerbaijan Democratic Republic, - June 30, 2018, - Ismayilli: 2019, - p. 263-266; Garayev, S. Studying group or national psychology through folklore // journal “Dede Gorgud”, - Institute of Folklore of ANAS, - 2018, - № 2, - p. 72-78; Garayev, S. The meaning-making power of psychological jealousy: men’s jealousy of women’s fertility // “Young Researcher” scientific-practical journal, - Scientific-practical journal of ANAS Young Scientist and Specialist Council, - 2018, - IV volume, - № 2, - p. 112-116; Khavari, S., Guliyev, H., Garayev S. Theoretical aspects of the use of folklore in the application of modern educational technologies // journal “Dede Gorgud”, - Institute of Folklore of ANAS, - 2021, - № 2 (73), - p. 39-47

of the second chapter in the context of the motif “Goshabulag” in the epic “Koroglu”, the relationship between father and son was treated as a conflict arising in the context of the Oedipus complex.⁵⁴ We have mentioned that this conflict, which arose on the basis of the position of the child, symbolically embodies the drama of the father and son for the sake of the mother’s breast. However, if we read the spring at the top of the mountain in the epic and its “white foam” (that is, the water of the Goshabulag)⁵⁵ as a metaphor for the mother’s nipple, then there is a need for confirmation of the semantics of the “mountain head” and the nipple of the “spring” with other folklore facts. Because the metaphors in the epic “Koroglu”, a product of collective thinking, also have a collective content and their incarnations in other texts are also inevitable.

From the versions of the epic “Koroglu” it is clear that the father instructed the son to offer spring water (or well water) to him before drinking.⁵⁶ The question: Why should the son bring the water to his father before he drinks it himself, in order to have a healing effect on him?

Alan Dundes points out that the metaphor “the space where milk and honey flow” is mentioned twenty-one times in the Bible.

⁵⁴ Garayev, S. The epic “Dede Gorgud”: concept of khan, adolescence metaphors and psychological complexes / S. Garayev. - Baku: Savad, - 2020, - p. 275-277; Garayev, S. Psychoanalytic semantics of the father-son conflict in the epic “Koroglu” (in the context of the Oedipus complex) / S.Khavari, H.Guliyev, S.Garayev. The functional structure of folklore: a multidisciplinary context. - Baku: Science and education, - 2016, p. 362-479.

⁵⁵ Koroglu / Compilers: I. Abbasli, B. Abdulla. - Baku: Lider Publishing house, - 2005, - p.57.

⁵⁶ Koroglu (Paris manuscript) / Author of the preface, glossary, notes and comments: Israfil Abbasli. Baku: East-West, - 2005, - p. 18; The Koroglu epic (versions in Ali Kamali’s archive) / Prepared for printing by A.Shamil - Baku: Nurlan, - 2009, - p. 29.

Later commenting on the idiom “milk will flow from the hills” he writes: “Milk-flowing hills are mother’s breasts”.⁵⁷

One of the riddles collected by Veli Khulufli and the answer to it is “mother’s breasts: “*Qaya hündür sökülməz, // Başı aşağı tökülməz, // Sifrəyə salınmaz, // Onsuz insan dolanmaz*”⁵⁸ (Translation: “*The rock is indestructible*”, // “*It does not fall upside down*”, // “*It will not put on the table*”, // “*A person cannot survive without it*”).

As it is seen, metaphorically, “the mother’s breast” is described as a tall rock. It is no coincidence that sometimes in beliefs there is a clear connection between the flowing of the spring and the milk from the mother’s breast: “*Taking two bagels at sunrise the husband of the puerpera woman goes to the village fountain alone. He throws one bagel into the fountain and brings the other bagel to home with the water he gets from the fountain. On the way back, he does not look back, does not talk to anyone. It is believed that if the woman drinks this water and eats the bagel, she will have milk for her baby*”.⁵⁹ “That place is called milk spring. For example, if a lady does not have milk after the birth of a child, she washes her hands and body there. She drinks the water from that spring, puts some money or some bread there. Then the woman has milk for her baby”.⁶⁰ As it is seen, in the belief a connection is also established between the spring and the maternal nipple, according to the principle “the like makes the like”.

Looking at this system of metaphorical relationships, it becomes clear that in the psychogenesis of the father-son conflict

⁵⁷ Dundes, A. The Vampire as Bloodthirsty Revenant: A Psychoanalytic Post Mortem / In The Vampire: A Casebook, The University of Wisconsin Press, – 1998, – p. 169

⁵⁸ Riddles / Collected by V. Khulufli. - Baku: Nurlan, - 2013, - p.67.

⁵⁹ Rejep, S.T. Superstitions on Birth-Life-Death / S.T.Rejep. – Istanbul: Su Publications, – 2016, - p. 30.

⁶⁰ Osan, M. Legends Told in the Northeast Denizli Region / M.Osan. – T.R. Pamukkale University Social Sciences Institute Turkish Language and Literature Department, Folklore Master’s Thesis, – Denizli, – 2006, – p.83.

for the sake of Goshabulag water there is infantile dramatism for the sake of the mother's nipple (and its food).

Thus, even if it is at the expense of the father being blind in the context of the Oedipal complex (at the expense of being eunuch in the psychosemantic context), Rovshan, who drinks water from Goshabulag (the mother's nipple), which is a symbolic representative of maternal power, acquires a beautiful voice, strength, but is punished with an unpleasant name (Koroglu (the blind man's son)) and childlessness. In this sense, Nizami Jafarov rightly notes that although Koroglu's childlessness is explained by individual events in the epic, in fact, *"Koroglu's childlessness is dictated by the ideological-aesthetic and poetic logic, semantic structure of the epic"*.⁶¹ Psychoanalytic semiotics plays an exceptional role in revealing this semantic level.⁶²

In the second paragraph of the second chapter called *"Psychosemantics of the fantasy "milk lake" on the sky //*

⁶¹ Jafarov, N. Selected works [in 5 volumes] / N.Jafarov. - Baku: Science, - Volume 2, - 2007, - p.87.

⁶² **See about the scientific results obtained in the chapter:** Garayev, S. Epic transformations of psychological conflict in Azerbaijani folklore: Koroglu, Beyrek and fairy tale hero Yagub // journal "Civilization", - 2017, - № 4 (36), - p. 150-155; Garayev, S. Cultural transformation of the Oedipus complex: replacement of the conflict "father-son" with the conflict "uncle-nephew" (based on the Uyghurs' epic "Goroglu") / Researches on Azerbaijan oral folk literature, Institute of Folklore of ANAS, 2018, - № 1 (52), - s. 23-28; Garayev, S. Phallic semantics of the eye in the Turkmen version of the epic "Goroglu" // Philological Issues, - Institute of Manuscripts of ANAS, - 2017, - № 20, - p. 316-322; Garayev, S. "Blindness" and "childlessness" as a symbolic equivalent in the psychoanalytic context // Scientific works, - Nakhchivan University, - 2018, - № 2, - p. 134-139; Garayev, S. In the psychoanalytical context "Being Koroglu" is the father, "Being Goroglu" is the mother line // "Studies on Azerbaijani oral folk literature", - ANAS Institute of Folklore, - 2017, - № 2 (51), - p. 65-70; Garayev, S. The Principle of "Opposite and Double Twins" in Koroglu Psychology // // Oecd Studies Conference on Culture & Humanities, - March 19-21, - 2020, - Ankara: IKSAD Publications, - p. 40-47; Garayev, S. Epic activity in the context of psychological complexes // "World Yoruk-Turkmen Research Journal", - 2020, - № 1, - p. 88-101.

mountain top” it is mentioned that numerous folklore facts about the existence of the milk lake on the top of the mountain, on the sky are found in Yakut, Altai and other Turkic peoples. The “milk lake”, described on a high mountain top, also performs the function of endowing life force.⁶³

When approached in a psychoanalytic context, it turns out that the nipple, which brings comfort and pleasure, acts as the main element of heavenly contemplation in the fact of folklore. A.Dundes writes that *“it is more reasonable to discuss the postnatal breast-feeding situation as an infantile model for heaven: especially against the background of the saying “milk will flow from the hills” in the paradise”*.⁶⁴ At the same time, the paradise is placed behind a certain difficulty, which is due to the fact that the comfort-generating nipple is a conflict-generating object with the father.

The main issue that is interesting for us here is the fact that “the milk lake” is at the top of the mountain, “in the sky”. In other words, while there is no such fact in reality, it is important to determine the reason for its emergence in the fantastic nature of creativity.

B.Ogel looks at the issue of “the milk lake” approximately as a projection of reality onto the mythical world.⁶⁵ In this aspect, it was thought that the life-giving “the milk lake” located in the sky, which has a decisive value in the formation of the heavenly environment, originated from breeding. In other words, on the basis of milk, which occupies an important place in meeting the

⁶³ Lvova, E.L. Traditional Views of South Siberian Turks. Universe and Time, World of Objects. Translated by Metin Ergun / E.L.Lvova, I.V.Oktyabrskaya, A.M.Sagalayev, M.S.Usmanova. – Konya: Komen Publications, – 2013 – p. 145.

⁶⁴ Dundes, A. Interpreting Folklore / A.Dundes. – Bloomington: Indiana University Press, – 1980, - p.244.

⁶⁵ Ogel, B., Turkic Mythology (Epics with Sources and Explanations) II. Volume / B. Ogel. - Ankara: Turkish Historical Society Publishing House, - 1995, - p. 366.

needs of their daily life, giving life on the sky “the milk lake” was created.

In the epic “Aldai Buuchu” L.V.Gerbenov talking about the fact of being adopted by means of “sucking milk from the nipple” means that, the corresponding fact is also found in ethnographic reality. It is noted that among the Tuvans, the adoption of poor children and sometimes persons who have reached the limit of adult, was recorded ethnographically. *“The mother pressed the adopted child to her breasts, allowed to smell her breasts and gave the sheep or cow milk from the closed container”*.⁶⁶ In this sense, the ethnographic element at the descriptive level and the semantics behind it should not be confused with each other.

On the basis of the psychoanalytic approach, there is a conclusion that on the sky, on the mountain top, there is an infantile attitude towards the maternal nipple (food) in the prototype “milk lake” and “sacral water”. The essence of the ambivalent attitude to the relevant fact in creativity should also be understood in this context.

In the third paragraph of the second chapter called *“Psychosemantics of “water of vitality” in folklore*” it is mentioned that, the fact that objects, which are the symbolic embodiment of the breast, act as a conflict-forming element between father and son, is one of the motifs widespread in folklore. One of the examples in which this fact is expressed more clearly is the Bashkir epic “Ural Batyr”.

In one of the versions of the epic “Ural Batyr” (hereinafter we will refer to this option by saying “the first option”) it is described that, in an area surrounded on all four sides by water, a father named Yenbirzi and a mother named Yenbika live. They have two sons. The name of the eldest is Shulgan, but the younger is Ural. In the epic, it is noticed that they did not recognize death, did not light a fire and did not make food. In the epic it is

⁶⁶ Grebnev, L.V. Tuvan heroic epic: experience of historical and ethnographic analysis / L.V.Grebnev. – Moscow: Publishing House of Oriental Literature, – 1960, – p. 131.

described that the parents using a lion as a vehicle instead of a horse, a pike as a fish, an eagle as a hunting bird and a leech as a means of sucking blood make friends for themselves. Parents forbade “their sons to eat the head and heart and drink blood when they are thirsty until they grow up and hunt themselves. When Shulgen is 12 and Ural is 10 years old, they want to ride a lion and fly a bird (hunting bird – S.G.). Shulgen says: “*Hunting for life, // if there is no nice job, // drink blood when thirsty // if there is nothing tasty, // Parents didn’t sleep, // he was upset every day, // he tired his arms and legs, // he left us at home, // Ural, let’s at least // open the jug, // let’s drink a drop, // little by little from each one*”.⁶⁷

Violation of the imposed ban reveals a dramatic situation. At the end, the problem of Ural drinking from the water of life appears. But he refuses to drink this water.

In the studied materials all the situations that have arisen around the problem of male heroes “drink the water” correspond to the dramatic-psychological script models that can arise in the context of the Oedipus complex:

1. The water forbidden by the father is found. The hero drinks it. He gains great strength. Along with it, the fact of punishment arises (for example, Rovshan’s behavior in the epic “Koroglu”, in the tale about Isgander the shahs who are neither dead nor alive can be attributed to this group);⁶⁸

2. The hero finds “the water of vitality”. However, he refuses to drink it, warned by an old man (or an animal that is its substitute) who has appeared near that water. Here the old man is a metaphor for a father who cannot compromise his place on his son. He prevents the hero from drinking from “the water of

⁶⁷ Bashkir Epics 1 / Prepared by A.Suleymanov, I. Gaynislam, M.Ergun M. 2014. - Ankara: Turkish Language Institute Publications, - 2014, - p. 56-57.

⁶⁸ Koroglu (Tbilisi manuscript) / Compiled by E. Tofiggizi. - Baku: Sada, - 2005, - p. 455; Intangible cultural monuments of Azerbaijan and Ertogrul Javid [in 12 volumes] / Compiled by: G. Babakhanli. - Baku: Chashioglu, - Volume 7, - 2011, - p. 267.

vitality”, presenting immortality as “the painful punishment”. At the end the hero dies (the old man in the epic Ural Batyr, the warning by the hedgehog in the text about the Prophet Solomon to the hero not to drink the water of life belongs to this situation⁶⁹);

3. Though the hero thinks that he has found the spring, but he is mistaken. That is, he cannot find the main “the water of vitality” spring, which prevents him from achieving his dream. As a result, he dies, unable to avoid death (In the above-mentioned text Isgandar could not find the main water of vitality correctly and being mortal, the inability to escape from fate belongs to this situation⁷⁰);

Almost no hero, except Khizir, is able to drink from “the water of vitality”. From a psychosemantic point of view, this has two charges of meaning:

a) the water of vitality symbolizes the mother’s breasts. It means in connection with the prohibition of incest, no hero can afford to drink the water of vitality.

b) Drinking water//milk from “the water of vitality”, which carries the semantics of mother’s breasts, in the symbolic sense means being forever in the sphere of influence of the mother’s world. In the context of male stereotypes, it is not considered acceptable for the son to remain attached to the mother’s world.

In the fourth paragraph of the second chapter called “*Psychoanalytic semantics of the paternal ancestor in the ancestral environment (based on the ethnogonic texts on the origin of the Goyturks)*” it is mentioned that in texts from Chinese sources it is described that the Goyturks arose from the lineage of the ancient Huns. They descended from a tribe called “A-shih-na”. Later growing they lived in the form of the village. They were

⁶⁹ Bashkir Epics 1 / Prepared by A.Suleymanov, I.Gaynislam, M.Ergun M. 2014. – Ankara: Turkish Language Association Publications, – 2014, – p.128-136; Bashkir Epics 1 / Prepared by A.Suleymanov, I.Gaynislam, M.Ergun M. 2014. – Ankara: Turkish Language Association Publications, 2014, p.41.

⁷⁰ Azerbaijani Tales [in 5 volumes] / Compiled by Seyidov N. - Baku: East-West, - Volume 5, - 2005, - p. 142.

defeated by a tribe called Lin. Only a 10-year-old child survived among the Goyturks. As he was so small, the soldiers of the tribe Lin did not kill him, but cut off his leg and threw him into the swamp. At this time, a she-wolf appeared next to the child and fed him with meat. After the child grew up, he began to mate with the she-wolf. The wolf became pregnant from him. At that time, upon learning of the child's survival, the king of the tribe Lin ordered to kill him. The soldiers who came to kill him saw the she-wolf and the child together. When they wanted to kill the she-wolf, she ran away and entered a cave. There the she-wolf gave birth to 10 children. Later, bringing girls from outside those 10 children got married. It is noted that the family "A-shi-na family", to which the founders of the Goyturk state belong, is also one of these 10 tribes.⁷¹ As a result of the analysis of the corresponding text in the psychoanalytic context the following conclusions were made:

1. In Turks, who have the patriarchal environment, showing the mother as an ancestor, not the father, has the semantics of denying the father in the context of the Oedipus complex;

2. The description of the father as the "crippled child with amputated legs" from a symbolic point of view, carries the semantics of his eunuch. As a result, instead of a mother/woman who needs the help of a father/man, the image of a father who needs a maternal help in creativity was created;

3. The description of the father as a cripple//eunuch makes it possible for the son to create a new center of power. As a result, the earlier father is denied and the son himself is at the head of the paternal environment (it means, the new order);

4. At the same time, there is a need for the son to be connected with the power conditioned by the previous ancestor for self-sufficiency. That is why the power denied in the eunuch father was transferred to the mother by psychological projection.

⁷¹ Ogel, B. Turkish mythology. Volume I. Translated by Ramiz Asker. / B. Ogel. - Baku: MBM, - 2006, - p. 36.

5. The description in the text of the fact that the tribe “A-shi-na”, to which only one of the 10 children belongs, became the founder of the Goyturk State, expresses intra-family rivalry. In the text created in the context of the family complex, rivalry with fathers and brothers is expressed symbolically.⁷²

In the fifth paragraph of the second chapter called “*Psychoanalytic semantics of the creativity of “the new order in the Oghuzname”*” it is mentioned that in the context of the Oedipus complex the father-son conflict was also embodied in Oghuzname.⁷³ In Rashidaddin’s “Oghuzname” it is described that after Gara Khan came to the throne, a very intelligent and clever son was born. A newborn did not suck his mother’s milk for three days and three nights. The mother was very sad by this incident and she lost hope for her child. But in her dream the son said to his mother: “*If you want me to suck your milk, confess to Only God; know your right over him as it is*”. The woman saw this situation in her dream for three nights”.⁷⁴ Mother, who does not give any information about it to the infidels, accepts God. Then she prays God to help her child to get her milk. After that, the child begins to suck his mother’s milk. Later it is described that, “*After a year [as Jesus did], the child began to speak and said: “As I was born in the tent of the Shah, I must be called Oghuz”*”.⁷⁵ Later it is also described that Oghuz killed his uncles and his father Gara Khan. In the “Oghuzname” by Abulgazi the events

⁷² See about the scientific results obtained in the paragraph: Garayev, S. Psychoanalysis of Maternal Ancestors in the Patriarchal Society (In the Context of Texts Related to the Origin of the Gokturks) // “The 5th International Dede Korkut Turkish Culture, History and Literature Congress”, – Congress Book, – Volume 1, – 2-4 September, – 2022, – Izmir: Farabi Publishing House, – p. 268-273.

⁷³ Ogel, B. Turkish mythology. Volume I. Translated by Ramiz Asker. / B. Ogel. - Baku: MBM, - 2006, - p. 25.

⁷⁴ Rashidaddin, F.Osmanli. Translated from Turkish by I.Osmanli. – Baku: Azerbaijan National Encyclopedia, 2003, - NPB, - p. 16

⁷⁵ Rashidaddin, F.Osmanli. Translated from Turkish by I.Osmanli. – Baku: Azerbaijan National Encyclopedia, 2003, - NPB, - p. 16

happened so and at a party organized by the father Gara Khan to name the son, the son begins to speak and names himself Oghuz.⁷⁶

In fact, this part is essentially the event of the destruction of the old world and the construction of the new world. Facts such as the hero killing his father and creating a new center of power related to him, naming himself, adopting a new religion carry a new semantics of creation in the epic context. The fact that the hero, at birth, brings into the spotlight his disagreement with his father in the context of the “maternal nipple” is an event with a special charge of meaning. From the text it is clear that as soon as the son is born, he does not suck his mother’s milk. From a dream seen by a mother, it is clear that the reason why Oghuz does not suck breast milk is due to his desire to make him a Muslim. The content of this fact in creating a conflict between father and son is brought to such attention in the “Oghuzname”: *“In the time of Gara Khan they were so firm in unbelief that if his father knew that he was a Muslim, he would kill his son”*.⁷⁷

Oghuz agrees to suck her nipple after his mother accepts Islam religion. Thus, Oghuz Khan, together with sucking his mother’s breasts, prepared the foundation for the weakening of his father’s power. As it can be seen from the text, Oghuz also makes his mother a Muslim, who is part of the paternal power in one with the desire to suck his mother’s breasts. In addition to, Rovshan became a strong hero by drinking the water of Goshabulag, which is the symbol of the breast and laid the foundation for becoming the owner of Chanlibel, as it caused the father to remain blind and powerless, Oghuz also lays the foundation for the weakening of the father’s power by pulling the mother, who is part of the father’s power, to his side as a Muslim through sucking the mother’s nipple. Essentially, this is the

⁷⁶ Abulgazi, Bahadır Khan. *Shejere-i Terakime, Turks’ Genealogy / Translation* 1001, Basic Work No: 33, Prepared by: Muharrem Ergin. – Istanbul: Kervan Publishing, – 1974. - p.26.

⁷⁷ Demir, N., Aydoghdu, O. *Oghuzname (Kazan manuscript) / N.Demir, O.Aydoghdu. – Istanbul: Kesit Publishing, - 2015, - p. 122.*

presentation of the infantile conflict with the father in the context of the Oedipal complex of the child in the ideological form. The presentation of the possession of the nipple by the child against the background of the weakening of the paternal power suggests that this motif is the projection of the intra-family Oedipal attitude into the text on the basis of the child's position. Thus, on the basis of the analytical approach, it is possible to see that in the text the ethnogonic beginning is presented in the context of the Oedipal conflict. The position of a child, who is with his mother, who has secretly accepted Islam, by sucking nipple of his mother, leaves the father out of this relationship. The position of the child, formed on the basis of the Oedipal complex, realizes his psychological desire fully (that is, to be with the mother) by achieving the murder of the father in the "ideological context".

In the Uyghur epic "Oghuz Kagan" the image of the father is not found directly. However, here the hero's conflict happens not with the father, but with a wild creature called Kiat. Approaching in a psychoanalytic context, it turns out that Gara Khan and Kiat belong to the same semantic row and share paternal semantics. But approaching from a psychoanalytic point of view, it becomes clear that the father-son conflict, which in other options is associated with the Oedipal complex, is reflected here in a different way. The expression of the Oedipal complex in the "Oghuzname" with the Uyghur line is manifested in two terms:

1. From the very beginning, the father was removed from the plot. As we mentioned above, the family environment of the hero is not described in the "Oghuzname" with the Uyghur line. It is directly mentioned that Oghuz was born from the mother. In the Uyghur Oghuzname the following points also act as a metaphor for the son's demonstration of power against the father.

2. In Oghuznames the battle of "Oghuz-Gara Khan" (that is, father-son) is presented in the Uyghur alphabet "Oghuzname" in equivalent form with the battle of "Oghuz-Kiat". In other words, Kiat here acts as a substitute of the father. S.Rzasoy writes in his

study that the relationship between Oghuz and Gara Khan through the motive of “being born out of eye” and in the astrological context: “*But Kiat forms a paradigmatic axis directly with Night // Darkness // Gara Khan*”.⁷⁸ In other words, in the context of the Oedipus complex the conflict with Gara Khan manifests itself here as a conflict with Kiat.

It is known that in the “Oghuzname” Oghuz dies after dividing his power and land among his children in the form of an arrow and a bow.⁷⁹

In the epic the aggressive attitude of the son towards the father in the context of the Oedipal complex is also manifested here. Although the Oedipal level of attitude of the creative child position has changed its style, it has not changed its semantics. Just as Oghuz Khan killed Gara Khan and passed to power, here Oghuz, who passed into the status of an ancestor, is killed by his children at the level of psychological attitudes (fantasy). On the basis of the strength taken away from the aging Oghuz the strength and power of the sons are created.

In the third chapter of the dissertation “**Metaphorical-symbolic manifestations of the infantile reaction to the “prohibition of the father” in folklore and their psychosemantics**” in the context of male stereotypes and psychological complexes “father-son” relationships and their folkloric projection are investigated. In the first paragraph of the third chapter called “*Psychosemantics of the independence of the Alpine brave in the context of the transition from the female environment to the male environment*” it is mentioned that the son’s perception of the father in an ambivalent form as a rewarding and punishing one leads to a complex projection of fantasies about the father in folklore texts. The psychosemantics of this attitude to the father does not only lead to the emergence of

⁷⁸ Rzasoy, S. Oghuz mythology (method, structure, reconstruction) / S.Rzasoy. - Baku: Nurlan, - 2009, - p. 122.

⁷⁹ Oghuznames. Compilers: K.Valiyev, F.Ughurlu. – Baku: Baku University Publishing, - 1993, - p. 34.

the projective image of the father in culture, including folklore. It also brings out projection models of the son in its own way, in our opinion, one of them is madness, which indicates the transitional status of sons.

In culture, there is a serious Oedipal conflict background on the psychosemantic basis of madness. It is no coincidence that majority of the mad men (Majnun in the work “Leyli and Majnun”, Rovshan in the epic “Koroghlu”, Deli Domrul in the epic “The Book of Dede Gorgud”, Isgandar in the work “The Dead”) are presented in the form of a protest against the father or his symbolic representatives. In culture special attention is paid to the fact that the heroes entering this institution do not obey existing norms, either by not realizing their social responsibilities, or by being associated with divine laws. H.Guliyev writes that *“in folklore and classical literature, in general, the images that are called mad in culture are, in fact, images that go against the norms”*.⁸⁰ A.Hajili mentions that images of a mad type appear in folklore and literature in different contexts and characterizes one of the main ones expressed by them as *“an uprising against inhuman existence”*.⁸¹ That is why the mad characters are comic heroes who understand and interpret the traditional facts and events of the real world in their own way (Mullah Nasreddin, Abdal Gasim), protesting heroes (Koroglu, Deli Domrul), heroes who obey divine laws and ignore social norms (Majnun) and they appear in different positions. The psychological prototype of these images, which in many respects have asocial features, is “childhood characters”. That is, one of the main reasons why the heroes contain in themselves the interval “parent” and “mad”, which do not obey the norms, comes from the fact that from a psychosemantic point of view, they are children who have fallen into an adult, elderly appearance.

⁸⁰ Guliyev, H. Semantic structure and paradigms of the archetype of the wise old man / H.Guliyev. - Baku: Science and education, - 2016, - p. 64.

⁸¹ Hajili, A. Bayati poetics: structure, semantics, pragmatics. - Baku: Elm, - 2019, - p. 186

As it is known, the scientists such as I.M. Habibbeyli,⁸² M.Kazimoglu,⁸³ K.Aliyev,⁸⁴ R.Gafarli,⁸⁵ R.Kamal,⁸⁶ F.Bayat⁸⁷ and many others have put forward valuable ideas about the heroes Deli Domrul, Deli Garjar, Koroglu, etc. in the epic “The Book of Dede Gorgud”. S.Rzasoy approaches to the heroes like so: *“in the epic “mad” heroes are the heroes with the status of “transition”: they are located at the border – junction of space and chaos”*.⁸⁸

In our study we analyzed the transitional status of insanity on the plane of conflict with the father and showed that, insanity in the context of stereotyped thinking carries protest semantics to the father. Heroes who need to get rid of the father’s subordinate power in order to get out of childhood status are characterized by “mad” status. Explaining the shades of meaning of madness such as “stupid” and “strong” we have also shown them in this context, heroes of the corresponding status carry the content of “stupid” from the position of fathers, “brave” from the position of sons.

Madness is the angle of conflict with the father and ambiguity in his essence (heroness and stupidity) stems from the essence that he acquired within this conflict. In other words, in Oghuz culture due to the ambivalent perception of the attitude of

⁸² Habibbayli, I. “The book of Dede Gorgud”: written epic or epopea / I. Habibbeyli. - Baku: Elm, - 2020, - p. 170.

⁸³ Kazimoglu, M. Archaic roots of laughter / M. Kazimoglu. - Baku: Elm, - 2005, - p. 144.

⁸⁴ K. Aliyev. Poetics of the epic: “Dede Gorgud” and “Koroglu” / K. Aliyev, - Baku: Science and education, - 2011, - p. 98-116

⁸⁵ Gafarli, R. Mythology [in 6 volumes]. Ritual-mythological world model / Gafarli R. - Baku: Science and Education, - Volume 2, - 2019, - p.120.

⁸⁶ Kamal, R. Plot metaphors in “The Book of dede Gorgud” // “The Book of Dede Gorgud” and the Turkic World. Materials of the International Scientific Conference dedicated to the 200th anniversary of the translation and publication of “The Book of dede Gorgud” (December 29, 2015). - Baku: 2015, - p.55

⁸⁷ Bayat, F. Hero and Heroness in Turkish Culture / F.Bayat. – Istanbul: Otuken, – 2018, – p.71.

⁸⁸ Rzasoy, S. Oghuz mythology (method, structure, reconstruction) / S.Rzasoy. - Baku: Nurlan, - 2009, - 219 p.

sons to the father during the transition to a new status, children in this situation are denoted by the concept of “madness”, which means both stupid and brave. In this sense, the epic “The Book of Dede Gorgud”, turned to the glorification of heroism, was also forced to become a text of presentation of conflict situations among fathers and sons. But the conflict with the father is formed on the basis of the relationship that the family structure creates in child psychology. We believe that the psychosemantic basis of the presentation in the epic of the protective and caressing position of the mother against the strict attitude of the father to his son (Dirse Khan, Gazan Khan) is also the perception of the father as an enemy in the context of the Oedipus complex. As a result of research carried out in this plane, it was established that if the mythological-cosmogonic plan of madness is determined by the presence in the status of a transition, then the psychosemantic nature of this transition status, the criterion of transition is conflict with the father and existing norms. That is, one phase of the hero’s change in status is the transition from the female environment to the male one and the second is the liberation from the subordinate power of paternal property.⁸⁹

⁸⁹ **See about the scientific results obtained in the paragraph:** Garayev S. Madness in the context of the Oedipus complex: the cultural-psychological effect of protest to the father / journal “Dede Gorgud”, - Institute of Folklore of ANAS, - 2019, - № 3, p. 68-78; Garayev S. Metaphorical semantics of the part “The looting of Gazan Khan’s house” in the context of the ruler’s abdication and re-ascension // journal “Dede Gorgud”, - Institute of Folklore of ANAS, - 2021, - № 3 (74), - p. 31-55; Garayev S. The psycho-semantic context of the son’s escape from the subduing power of his father’s property // “Searches”, - ANAS Nakhchivan section, - 2018, - № 3, - p. 15-20; Garayev S. Psychoanalytic semantics of “egg” and “woman’s skirt” in the circumcision ceremony // “Studies on oral folk literature of Azerbaijan”, - Institute of Folklore of ANAS, - 2021, - № 1 (56), - p. 39-50; Garayev S. The psychoanalytical semantics of Beyrak’s development in the context of the motif “Stretch the bow and shoot an arrow” // journal “Dede Gorgud”, - Institute of Folklore of ANAS, - 2020, - № 4 (71), - p. 27-46;

In the second paragraph of the third chapter of the dissertation called "*Psychosemantics and infantile prototype of the relationship of lovers in the motif "buta" in epics*" it is mentioned that one of the most widespread approaches to the analysis of the symbols of love epics is its analysis, associated with the medieval sufi tradition.⁹⁰ In fact, such approaches are also very important and are of great importance from the point of view of analyzing the socio-historical genesis of ashiq art and the semantics of its symbols.

Despite all of these, there are quite serious limited aspects of these works written by the historical-comparative method. In this sense, it is impossible to reveal the symbolic semantics of the motive "buta", which includes rather irrational elements in love epics, by the historical-comparative method. Because revealing the historical diachronic development and cultural connection of a particular cultural fact is not in the power to determine the internal-psychological motifs that will bind a person to it.

Treating the fact that a girl in another country was given "buta" by an enlightened old man (or one of his substitutes) as the embodiment of the position of the hero//child, we mentioned that, with this activity the child position achieves the following in fantasy reality:

a) The infantile side of the heroine, from the psychosemantic point of view, cancels the aggressive side of the father and from his positive substitutes agrees to be with her mother in the form of a girl in a foreign country. Here, after the getting "buta" activity of the sacral father, a world is built, consisting of the hero and his mistress, in which neither a woman nor a man can enter this sphere of relations.

⁹⁰ Gasimli, M. Ozan-ashiq art / M. Gasimli. - Baku: Ugur, - 2011, - p. 142; Ismayilov, H. About the Sufi essence of Dede Alasgar's poetry // Studies on Azerbaijani oral folk literature. - Baku, - Book XI, - 2002, - p. 32; Salim, F. Mythology and mysticism in the national memory system / F. Salim. - Baku: Science and Education, - 2010, - p.62.

b) The prodigal side of the hero according to the fate written by the sacral father, who is stronger than his real father, protests his father, his family, his hearth and moves away from home. Thus, he moves away from the subordinate boundaries of paternal power on the basis of character, expressed as “madness”. I. Bashgoz writes that the structure of Turkish epics is an expression of the desire of a hero who dreams of standing against the authority of the father, leaving his family, meeting a girl, falling in love with her and marrying her, to build his own family, to have power in this family.⁹¹

In the fact of activity, it is correct to explain by tradition the reason of falling in love not by taking lessons from the master, but by drinking a glass of drink. But the traditionalism of the fact of a creation does not exclude it from being part of the psychological self-expression of a person. On the contrary, traditionalism indicates the depth of the connection of the fact with psychological complexes. In this sense, the psychosemantic reason why a person who has studied the art of ashik for many years of training in reality acquires the art of ashik by drinking a glass from the hands of “pir” in the fact of creativity should also be explained. In this sense, the psychosemantic reason why a person who has studied the ashik art for many years of training in reality acquires the art of ashik by drinking a glass from the hands of the wise man in the fact of creativity should also be explained.

According to the stereotype of society, persons who have reached a certain age must prove themselves separately. However, in the psychological prototype of the images in the motif “buta” associated with the period of adolescence, there is not the period of adolescence, but the period of childhood. That is, on the basis of the Oedipal complexes of the child, the period of adolescence is described in the epic text. Here, the role of the mother, the dream, pointing of another daughter, the actualization of the sacral father

⁹¹ Bashgoz, I. Turkish Love Stories as a Show / I. Bashgoz. - Istanbul: Pan Publishing, - 2012, - p.101.

(“buta” giver) should be understood as the composition of the Oedipus complex of the hero//child. That is, the beautiful girl (buta) in the text carries maternal semantics from a psychosemantic point of view and from the point of view of social stereotypes, she represents a beautiful girl living in another world. It is noted that the prototype of apprentice’s high respect for his master is the relationship of “father-son”. It is no coincidence that in popular thought the great masters were recognized by the status of “grandfather”, “father” in many cases.⁹² In this sense, the lack of portrayal of the master in the fact of creativity, created from the position of the child//hero, is an integral part of the complex of the hero’s denial of his father in the context of becoming independent: the commanding and rule-defining “real master” is removed from the text and it is described that the hero suddenly begins to fall in love with drinking.

It is possible to explain the goblet in the motif “buta” in the context of Sufism and a system of other meanings. But none of them is capable of explaining the psychosemantics of the corresponding fact. From a psychoanalytic point of view, the Sufi goblet is not explanatory, but explainable material. His own psychosemantic prototype should also be explained. It seems to us that here lies the fact of “drinking milk from the mother’s breasts” in the psychoanalytic prototype of the goblet received from the sacral father.

From the psychoanalytic point of view, it is determined that just as women are jealous of the men’s penis, the men are also jealous of women’s fertility ability.⁹³ As a result, the men, the

⁹² Allahmanli, M. Stages of development of ashiq activity / M. Allahmanli. - Baku: Science and education, - 2011, - p. 120; Hasangizi, A. Azerbaijani emigration folklore-study / A. Hasangizi. - Baku: Science and education, - 2016, - p. 239.

⁹³ Bronner, S.J. Folklore: The Basics / S.J.Bronner. – London: Routledge, – 2017, –p. 112; Bettelheim, B. Symbolic Wounds: Puberty Rites and the Envious Male / B.Bettelheim. – New York: Collier Books, – 1962, p. 56.

founder of the “patriarchal world”, metaphorically absorb the innate abilities of women, presenting themselves as greater power. It means, the image of the “creator” is taken from the women and given to the men. In this sense, the presence of the goblet in the dervish, the prototype of which means the mother’s breasts should be understood as the creative power of women being taken away from women and given to men. In love epics, the presence of the goblet in the hands of the men should be understood as the composition of the case of the usurpation of the power of the “mother’s breasts” by the patriarchal norms.

We have shown during the analysis of the facts, such as the fact that the hero becomes an *ashiq* “creating words” and leaves his family environment and goes to another country after being given “*buta*”, all these processes carry the semantics of the transition of the hero from the powerless, passive female environment to the strong and active male one.

The transition from the female environment to the male environment in the context of “getting *buta*” leads to the extraction of the following qualities in the hero:

1. He has the right to speak.
2. He gets the right to stay away from home.
3. He acquires the right “to own a woman” metaphorically.
4. It is expressed in the fact that the hero is the follower of the father’s path.

When the hero, who was given “*buta*”, waking up asks for the instrument *saz* with “one end is a ladle, the other is a tray”. It is also known that master *ashiqs* “...when reciting heroic epics, they often use the phrase “the instrument *saz* is the brother of the sword”.⁹⁴ There is also a saying among the people that “*the ashiq’s sword and shield is his instrument “saz” and his words*”.⁹⁵ *Saz*, like the sword, is one of the means of expression of the hero’s beginning of courage, in other words, his maturity. In

⁹⁴ Gasimli, M. Ozan-*ashiq* art / M.Gasimli. – Baku: Ugur, - 2011, - p. 162

⁹⁵ Proverbs / Compiler: M.Yaqubgizi. – Baku: Nurlan, - 2013, - p. 50.

love epics, the hero, who wakes up from “buta”, telling “tray and ladle” and asking the instrument saz, is also an indicator of his transitional situation. So, the hero wants at the same time a “tray and a ladle”, which, on the one hand, belongs to the maternal environment, and on the other hand, a “saz”, which in terms of self-expression of the male ego is equated to a sword. In other words, the hero’s transition from an infantile environment to a male environment is also manifested in the metaphorical form of the instrument saz.

In the fourth chapter of the dissertation called **“The meaning-making power and symbolic projection models of conflict-generating infantile “family drama” in folklore”** psychological jealousy within the family and the projection of complexes into folklore are studied. It has been established that infantile jealousy plays a decisive role in determining the meanings projected into folklore.

In the first paragraph of the fourth chapter called *“Projection of psychological desire in folklore: the plot of Oedipus in Azerbaijani folklore (Aarne-Thompson 931, 933)”* it is noted that one of the plots that scholars in world folklore-study pay special attention to are plots 931 and 933 in the Aarne-Thompson catalog. Fairy-tale texts related to these plots, which express the Oedipus complex⁹⁶ closer to the problem in its core, were also collected from the territory of Azerbaijan. One of the tales was collected from a Christian and the other from a Muslim resident.

In a fairy tale called “The river loafer” it is described that “the brother and sister” who rules the kingdom is misled by the devil. The sister becomes pregnant by the brother. The child is thrown into the river and the guilty father goes to Jerusalem to get rid of his sins. The abandoned child, known as the river loafer, begins to look for his parents after a certain age. He comes to the

⁹⁶ Masson, J.M. The Complete Letters of Sigmund Freud to Wilhelm Fliess, 1887–1904 / J.M.Masson. – Cambridge: Harvard University Press, – 1985, p.271

kingdom ruled by his mother. To marry the queen, lots are put and “the river loafer” gets the lot. He marries the Queen and has two children. Later, having found a letter, the son learns that he and his wife are mother-and-child. Leaving that place the son imprisons himself in a cave and throws his key into the sea. Many years later Allah forgives him and the key comes out of the belly of the caught fish. And they put him in a sacred position - the position of Catholicos.⁹⁷

In the other text it is also described that the city knaves make the brother drink a lot of alcoholic drink. However, he comes home and gets intimate with his sister while drunk. When the brother wakes up from his drunken state, he kills himself and the sister, who is afraid of the reprimand of the community, leaves the baby in the forest. Some years later, they meet in the forest, the mother and the son fall in love. When the son takes a bath, the mother recognizes by the mark on his back that he is her own son. When she tells it to her son, he also kills himself. Based on the plot of the fairy tale, it is mentioned that the main cause of all evil is drinking.⁹⁸

As a result of the analysis of the relevant plots, the following conclusions are made:

1. Due to the fact that incest in society is a very serious taboo, there is almost no open information about this issue in the social life. But many fairy tales, legends and other folklore texts symbolically discuss desires, fears and worries about this issue.

2. Folklore offers models for the embodiment of ideas and thoughts that are taboo in society, one of which is the Oedipal desire, which is taboo in the social environment. To get rid of social taboo, the boy's incest desires become relevant in the text as a step taken “without knowing it”, “without knowing his parents”. If this was not the case, then, as Alan Dundes said, the

⁹⁷ Collection of materials for describing the localities and tribes of the Caucasus (SMOMPK) / Tiflis, – 1890, – IX edition, – section 2, – p. 184-189

⁹⁸ Western group dialects and accents of the Azerbaijani language. Volume I. - Baku: Academy of Sciences, - 1967, - 281 p.

desire for incest, which could not overcome the zone of social taboo, could not become a folklore plot and a folklore text.⁹⁹

3. In the above-mentioned tales, it is a serious fact that when a son marries his own mother, the guilty father is no longer with the mother. In the text “The river loafer”, when the boy married with his own mother, the father himself left his wife (or sister) for violating the incest taboo and went to the sacred place – to Jerusalem to atone for his sins and in the second text, drunkenly experiencing intimacy with his own sister, the father killed himself. Such facts in a fairy tale should be understood from a psychosemantic point of view as the composition of the Oedipal complex. So, in the “drama of Oedipus”, the emotional reaction that provoked the hero to take the place of the father by killing him, here he managed to impose a semantics of guilt on the father and make him leave the mother. In both fairy tale texts the reaction caused by incest desires reunites the protagonist precisely with the mother in the context of various situations.

In the genesis of the plot lies the pair of unconscious infantile Oedipal desire and the corresponding punishment.¹⁰⁰

In the second paragraph of the fourth chapter called “*Psychoanalytic semantics of oral aggression in the plot of “The cannibalistic younger sister” (Aarne-Thompson 315A)*” the

⁹⁹ Dundes, A. From Game to War and Other Psychoanalytic Essays on Folklore / A.Dundes. – Kentucky: The University Press of Kentucky, – 1997, p. 7.

¹⁰⁰ **See about the scientific results obtained in the paragraph:** Garayev, S. Oedipus plot in Azerbaijani fairy tales: psychological desire and social reaction // journal “Dede Gorgud”, - Institute of Folklore of ANAS, - 2019, - № 2, - p. 70-81; Garayev S. Folkloric embodiment of psychological self-punishment: the semantics of the hero’s childlessness // “Studies on oral folk literature of Azerbaijan”, - Institute of Folklore of ANAS, - 2018, - № 2 (53), - p. 23-28; Garayev S. The Effect of the Oedipus Complex on Relationships in Culture // VI. Proceedings of the International Symposium “Koroglu and the Turkic World Epic Heroes”, - October 10-12, 2016. - Bolu: BAMER Publications, - 2016, - p. 637-653; Garayev S. The Oedipus Tale Type in Azerbaijani: Folklore and its Socio-Psychological Semantics. “Issues in Ethnology and Anthropology”, – 2021, – Vol. 16, – No. 1, – p. 231-242

psychosemantics of the plot “315A” is analyzed. In the plot it is described that the brother seeing his sister eating a man, misleads her in the forest or leaves the house himself. After a while, the brother fills the inside of his boots with salt or sand and goes to visit his sister. When the sister wants to eat her brother, the Salt fills the sister’s eyes. Taking advantage of the situation, the brother runs away from the house. Seeing that his sister has reached him, the brother climbs the peach tree and calls the lion and the tiger for help. They tear the sister to pieces. From the summary by I.Rustamzade it is clear that further events in the plot proceed as followings: “A drop of the girl’s blood falls on the leaf; a) as the fox licks that blood, it becomes a wild animal; or b) the hero puts the leaf in his pocket and wins the bet thanks to it: he says that the merchant’s luggage is full of jewels or fleas, the merchant gives the luggage together with the ass”.¹⁰¹

According to A.Dundes’s thought, the newborn poses a threat to older children and causes them jealousy, as he or she draws all the attention to himself or herself. This is due to the fact that very often in an older child there is a desire to get rid of the newborn and move him away. “*Of course, the realization of dreams and desires in folklore is a common point*”.¹⁰² In this aspect, it is known that in the versions of the tale, it is mainly the older brothers who accompany the sister’s man-eating.¹⁰³ Later it is described that the brother is killing his man-eating sister. In another variant about the man-eating girl plot, the brother wants to kill his sister, but the parents don’t allow.

¹⁰¹ Rustamzade, I. Plot index of Azerbaijani fairy tales/ I. Rustamzade. - Baku: Science and education, - 2013. - 368 p.

¹⁰² Dundes, A. Getting the Folk and the Lore Together / In Meaning of Folklore: The Analytical Essays of Alan Dundes. Eedited by Bronner Simon J., – Logan; Utah: University Press of Colorado, – 2007, – p. 276

¹⁰³ Sadich, A. Women in Fairy Tales (Examples of Fairy Tales from Southeastern Anatolia and the Eastern Black Sea) / A.Sadich. - Gaziantep University Institute of Social Sciences, – Unpublished Master’s Thesis. – Gaziantep, – 2008, p. 208.

“He is a boy! They say the brother is jealous of his sister”.¹⁰⁴ One can meet the same motif in different texts.¹⁰⁵

The influence of psychological complexes on relationships is determined not on the basis of external behavior and approaches of images, but on the basis of a creative psychological position. The fairy tale that brought to the attention was created on the basis of the position of the hero//brother. In this sense, all relationships in the plot are directed by the psychological self-expression of the brother//son. As the corresponding plot is created on the basis of the position of the boy-hero, its study in the context of the Oedipus complex is necessary.

Psychoanalytic research shows that in the psychogenesis of the plot the older child is jealous of younger one. That is why the position of the older child leaves the younger to die, declaring him a man-eating one. It also confirms the psychoanalytical approach that folklore is a symbolic expression of dreams and fantasies that cannot be expressed directly.

In the third paragraph of the fourth chapter called *“Psychoanalysis of the image of the Tepegöz in the context of the oral aggression of the child”* it is noted that one of the folklore facts in which the younger brother shows behavior towards the

¹⁰⁴ Anthology of Azerbaijani folklore. Book XII (Zangazur folklore) / Collectors and compilers Nabioglu V. and Askerov R., Kazimoglu M. – Baku: Sada, - 2005. s. 120.

¹⁰⁵ Karabakh: folklore is also a history. Book II (Folklore examples collected from Barda and Agjabadi regions) / Compiled by Rustamzade I. - Baku: Science and education, - 2012, - p.88; Azerbaijani folklore anthology, XVI book (Aghdash folklore) / Collected and compiled by Rustamzade, I. - Baku: Sada, - 2006, - p. 230; Karabakh: folklore is also a history. Book V (Folklore examples collected from Barda, Fuzuli, Agdam, Shusha and Zangilan) / Collectors Rustamzade I., Farhadov Z. - Baku: Zardabi LTD LLC, - 2013, -p. 47; Anthology of Nakhchivan folklore. Volume I / Compiled by Jafarli, M., Babayev R. - Nakhchivan: Acami, - 2010, - p. 205; Boratav, P.N. We went a little, we went a long way / P.N. Boratav. - Ankara: Bilgi Publishing House, - 1969, - p. 126; Tales of Azerbaijan [in 5 volumes] / Collected and compiled by Zeynalli, H. - Baku: East-West, - Volume 1, - 2005, - p.192.

mother's breasts in the form of "biting or violent sucking" is the plot of Tepegoz. From the part of "Tepegoz's killing by Basat" of the epic "The Book of Dede Gorgud" Aruz brings Tepegoz, which was found in the field, to the house. "They call a nanny, the nanny gives milk to Tepegoz from her breast: *"Əmcəgini ağzına verdi. Bir sordı, olanca südin aldı. İki sordı, qanın aldı. Üç sordı, canın aldı"*.¹⁰⁶ It means, Tepegoz causes the death of the nanny by sucking violently like a vampire. It is also known that when Aruz found this strange being, he wrapped it around his skirt and said: *"Xanım, münü mana verin, oğlum Basatla yaşlıyayın!"*¹⁰⁷ In this sense, Tepegoz is also Basat's younger brother. It is also known that the part was created from the position of the main character Basat. In other words, infantil oral aggression of the protagonist was projected onto the younger brother by reverse projection method.

In this aspect, the aggressive attitude shown by Tepegoz towards the mother's breasts, in fact, represents the position of Basat and, again, in this sense, it should be understood from the position of the older brother (Basat) as a description of the younger. However, in Basat's own behavior the act of "sucking blood" is clearly manifested, which is equivalent to biting: *"Oğuz xanın ilqıçısı gələb xəbər gətürdi. Aydır: "Xanım, sazdan bir aslan çıxar, at urar, apul-apul yürüyüşü adam kibi. At basuban, qan sümürər"*.¹⁰⁸

In the context of the behavior of Basat, one of the important characters in the epic "The Book of Dede Gorgud" the hero's transition from a female environment to a male environment is observed. As a result of the research, it was found that Basat's self-discipline in the process of meeting Tepegoz follows the line

¹⁰⁶ The Book of Dede Gorgud / Original and simplified texts. Compiled by Samet Alizade - Baku: Ondar publishing house, - 2004, - p.126.

¹⁰⁷ The Book of Dede Gorgud / Original and simplified texts. Compiled by Samet Alizade - Baku: Ondar publishing house, - 2004, - p.126.

¹⁰⁸ The Book of Dede Gorgud / Original and simplified texts. Compiled by Samet Alizade - Baku: Ondar publishing house, - 2004, - p.126.

of gradual development and this development ends with his approval as a hero. In addition, it has also been established that Basat is the hero who presents the power of the father's lineage and Tepegöz represents the strength of the mother's lineage. Therefore, in the context of their confrontation, the levels of confrontation among the paternal and maternal lineage, the female and male environment also become relevant. As a result of the analysis of the metaphorical language of the corresponding part of the epic, it was revealed that, unlike Basat, Tepegöz acts as a metaphorical representative of the maternal environment, which prevents the heroes from growing up and becoming independent. As a result of the analysis of the structure of the part and its metaphorical language, it was determined that Basat was the hero who moved from the female environment to the male environment and the Tepegöz - from the male environment to the female environment. And all these creative facts were expressed in the epic from the position of men.

Tepegöz is a hero (or antihero) who breaks the prohibition of incest, as a hero engaged to his mother. That is why, violating the prohibition of incest, Tepegöz regularly exhibits a desire for self-indulgence in the corresponding plot in the epic "The Book of Dede Gorgud". As a result, he is killed with his own sword. It should be understood as his self-punishment for violating the prohibition of incest.¹⁰⁹

In the fourth paragraph of the fourth chapter called *"Projection of the child's oral aggression in folklore: psychoanalysis of the old witchy woman and the mother with wolf-*

¹⁰⁹ **See about the scientific results obtained in the paragraph:** Garayev S. In the context of the conflict Basat-Tepegöz metaphors and their socio-psychological semantics // journal "Dede Gorgud", - Institute of Folklore of ANAS, - 2020, - № 1 (68), - p. 3-11; Garayev S. Psycho-semantics of Basat's behavior in the context of the hero's transition from the female environment to a male environment // "The 4th International Dede Korkut Turkish Culture, History and Literature Congress", - Congress Book, - 2-4 September, - 2021, - Baku: Farabi Publishing House, - p. 117-125

cloth” it is noted that many of the aggressive characters that are widely found in folklore are female characters. Nevertheless, in our folklore study there is no experience of a combined systematic analysis of the aggressive nature of these images. Those aggressive characters (or other non-aggressive characters) are not a natural state of nature. It seems to us that the genesis of the aggressive lines of these characters cannot be found outside the infantile attitude.

When A.Dundes talks about children’s fantasies that form the image of “a wolf”, which presents itself as a grandmother in the tale of the “Red hat”, he draws attention to the fact that “*biting or eating the mother’s breasts may result in punishment by the mother (or father) for biting or eating the naughty child as well*”.¹¹⁰ The author writes that “*Geza Roheim observed very accurately that the desire of children to eat their parents was projective inversion, which was reflected in fairy tales “in the form of parents who wanted to eat a child”*”.¹¹¹ In this aspect, G.Roheim explained the reason for the appearance of images of a man-eating woman, a mother in fairy tales as followings: “*The cannibal child (meaning nipple – sucking babies- S.Q. the) creates the cannibal mother*”.¹¹²

According to the mentioned-above sayings, the image of “Hal” attracts attention. There are numerous facts that this image also appeared as a result of the child’s transfer of his oral aggressive behavior to the mother. In order to explain our point of view, we would like to focus on many texts about the image of Hal: “*Halın iki dişi olur. Saşdarı burux-burux, rəngi də sapsarı. Döşləri də düz dizlərinə qədər sallanır. Boynunda da sarı rəngdə*

¹¹⁰ Dundes, A. Interpreting “Little Red Riding Hood” Psychoanalytically / Little Red Riding Hood: A casebook. Edited by Alan Dundes, – 1989, – s. 214.

¹¹¹ Dundes, A. Interpreting “Little Red Riding Hood” Psychoanalytically / Little Red Riding Hood: A casebook. Edited by Alan Dundes, – 1989, – p.225.

¹¹² Róheim, G. Fairy Tale and Dream: “Little Red Riding Hood” / Little Red Riding Hood: a casebook. Edited by Alan Dundes, – 1989, – p.164.

*muncuğu olur. Hal zahı arvadlarla yaman öj olur. Arvad uşağa yatanda gəlif onun burnunu-qulağını, bir də ciyarını çıxardıf aparır. Özü də mütləq axar suya çəkif yeyir. Əgər hala imkan versən, onda zahı arvadı sağaltmaq olmur...*¹¹³ The descriptions in other texts are also similar.¹¹⁴ In these texts, the fact that the mother Hal has two teeth, she eat the women's internal organs, she licks her own body, she scream at night and at last, they have large breasts.

Hal mother's teeth are the teeth that cause the child to show his aggressive attitude towards the mother's breasts. His screaming at night is also in itself a crying behavior that the child uses to make his claims and gives him the impression that he will be punished. To avoid the impression of punishment, the child also transfers this behavior to the mother with projective inversion. The corresponding features are also found in the images of "woman in wolf dress", "old wise woman", which are widely used in Azerbaijani folklore both as a memoir and as a fairy tale.

In the study the logic that reveals their aggressive behavior and traits becomes clear through the analysis of the images of the "old wise woman", "the mother Hal" and the woman//mother in the wolf dress in the context of children's fantasy. It becomes clear that projection phenomena arising on the basis of the child's position and psychological complexes play a serious role in determining the behavioral characteristics and signs of these images. It can be concluded that in order to study the psychosemantic nature, behavioral characteristics and metaphorical meanings of the old wise woman, the mother Hal and woman in wolf dress, which have a complex character, their infantile genesis must be revealed.

¹¹³ Azerbaijani folklore anthology. Book III (Goyche folklore) / Collected and compiled by Ismayilov, H. - Baku: Sada, - 2000, - p.60;

¹¹⁴ Anthology of Azerbaijani folklore. Book XII (Zangazur folklore) / Collectors and compilers Nabioğlu V., Asgarov A., Kazimoglu M. – Baku: Sada, - 2005. - s.59-60.

In the fifth chapter of the dissertation “**Models of aggressive reaction and sanction of fantasies of folkloric metaphors in social reality**” the function of symbolic sanction of aggressive reactions of folklore, which is impossible to express in the usual case, is investigated on the basis of specific folklore facts and the corresponding levels of meaning expressed in the context of the metaphorical essence of folklore are revealed.

In the first paragraph of the fifth chapter called “*Psychosemantics of Mullah Nasreddin’s sanctioning of the antinorm in metafolklore*” it is noted that one of the most important points of attention in the study of folklore facts in the social anthropological and psychoanalytic context is the study of the etiological nature of individual images. Thus, at the origins of all the creative activities and behavior of a person as an emotional, socio-communicative being, unlike other beings, are his desires and internal-emotional motifs, which are more conditioned by the socio-psychological development of a person than by the laws of nature. In this sense, any cultural fact is a projection of the psychological reality of a person and its etiological essence and meaning must also be studied on this plane.

All the specific color of traditional images associated with laughter is realized against the background of the existing concepts, approaches and social communication associated with laughter in culture.¹¹⁵ In this sense, it is of great importance to take into account the socio-cultural context in the analysis of individual images related to laughter, such as Mullah Nasreddin.

The analysis of the nature of Mullah Nasreddin was carried out in two directions. Initially, the image of Mullah Nasreddin was analyzed on the basis of the possibilities created by the facts of

¹¹⁵ Zazykin, V.I. On the nature of laughter (Based on materials from Russian erotic folklore) / V.I. Zazykin. – Moscow: Lodomir, – 2007, – p. 6; Brandes, S. Metaphors of Masculinity: Sex and status in Andalusian folklore / S.Brandes. – United States of America: University of Pennsylvania Press, – 1992, –s.97; Yusifli, J. Poetics of Azerbaijani comedy / J. Yusifli. - Baku: YYSQ, - 2014, - p. 44..

“metafolklore”.¹¹⁶ In one of such legends it is noted that a very wise Mullah lived in the past. That Mullah had a ram. Every day the mullah cut the ram, cooked soup three times and ate it with her students. And then he gathered its bones together, recited a prayer and resurrected it again. One day the mullah went on a trip to another place and when he left, he told his students not to cut the ram. He told that they could not revive the ram by reading the prayer. “The ram is usually lame”. A student named Nasreddin told other children to cut and eat the ram. “I know to read a prayer. Then I put the bones together again and read the prayer, the ram will be alive. Even the mullah will not know that we cut the ram and eat it”. They cut the ram and ate it. But when they put together the bones, they did it incorrectly. When Nasreddin read a prayer, the ram got up, but it became “lame”, that is, crippled. The mullah came from a trip and saw that the ram was lame and everyone laughed at it. When Mullah knew that it was done by Nasreddin he said to him: “*I told you not touch this ram! Let you be ridiculous as this ram among the people. From that time Nasraddin’s all words are ridiculous among the people*”.¹¹⁷ It should be noted that several other versions of this text have been collected and published.¹¹⁸

There are not many texts about the birth of Mullah Nasreddin. One of the texts collected from Uzbekistan describes that Shermamat’s wife, who was engaged in pottery making, had no children. Enraged by this incident, the wife prays until

¹¹⁶ Dundes, A. Metafolklore and Oral Literary Criticism // The Monist, – 1966, – Vol. 50, – No. 4, – p.509; Limón, J.E. Legendry, Metafolklore, and Performance: A Mexican-American Example // Western Folklore, – 1983, – Vol. 42, – No. 3, – pp.106; Shenhar, A. Metafolkloristic Additions to Stories by the Artistic Narrator // Folklore, – 1987, – Vol. 98, – No. 1, – p. 56.

¹¹⁷ Meskhetian Turkish folklore / Compilers: Ahmadli, A., Gubadli G. - Baku: Nurlan, - 2008, p.116.

¹¹⁸ Tokmakchioglu, E. Nasrettin Hodja in All Aspects / E.Tokmakchioglu. – Istanbul: Yilmaz Publications, – 1991, – p.53-57; Azerbaijani folklore anthology, XVI book (Aghdash folklore) / Collected and compiled by Rustamzade, I. - Baku: Sada, - 2006, - p. 169.

morning. Shermamat, who was carrying pottery to the market early in the morning, saw a boy with teeth inside a large pottery. According to the beliefs of the Uzbeks, when a child borns with a tooth in his mouth, he becomes either a Khan or a rich person. In the meantime, they are trying to clarify who the child found inside the pottery belongs to. For ninety days, though the child's parents are searched, but they are not found and the child is brought up by being called "Nasreddin". *"Nasreddin, a clever, hardworking, word juggler made a living by pottery in the bazaar"*.¹¹⁹

In general, we can summarize our conclusions about the psychosemantic nature of the image of Mullah Nasreddin as followings:

1. As H.Guliyev pointed out, taking into account the relevant beliefs, situationally, the toothy birth of the mullah carries the semantics of the expression of his aggressive attitude towards paternal authority and norms.¹²⁰ This is the equivalent event in other texts with his "eating the sheikh's ram", which is equivalent to paternal power in violation of the norms;

2. Both the motifs of Mullah Nasreddin's desire to break the taboo and eat the ram and the toothy birth in his mouth are combined in the context of his oral aggressive nature;

3. Mullah Nasreddin's toothy birth is also a metaphor of the aggressive nature of laughter, created in the form of his image.

4. In the context of the Oedipus complex Molla Nasreddin's toothy birth is an integral part of his model of denying father.

5. In folklore, the jug not only acts as a mother's womb symbolically, but also serves as a source of food. In metaphorical thinking there is an unbreakable connection between the womb and the source of food. In this sense, the finding of a child with a freshly born tooth inside the jug expresses his aggressive attitude

¹¹⁹ Alptekin, A.B., Ichel, H. Koroglu in Western Versions / National Folklore – 2011, – Issue 91, – p. 26.

¹²⁰ Guliyev, H. The psychogenesis of the character of Molla Nasreddin: laughter as a punishment for the committed sin / journal "Dede Gorgud", - 2019, - IV, - p. 93-105

towards the jug/nipple, which is in the interests of the father and is also an attitude expressed towards the father. The toothy mullah challenges his father by becoming the full owner of the food source.

6. The toothy birth of the mullah is also a manifestation of the signs of greatness in childhood. This can also be understood as the reverse projection of the old-skinned child, standing in the psychogenesis of the mullah. The emergence of Mullah Nasreddin as a “toothy child” who exhibits aggressive laughter and attitudes as a result of his psychogenesis suggests that laughter is also a symbolic exponent of oral aggression.¹²¹

In the second paragraph of the fifth chapter called *“Symbolism of creative sexual behavior in Novruz: Khizir’s blessing distribution at night and psychoanalytic semantics of throwing a cap”* it is noted that one of the many customs performed on Novruz holiday and its eves is the custom of

¹²¹ **See about the scientific results obtained in the paragraph:** Garayev S. Psycho-semantics of laughter in the socio-cultural environment of Azerbaijan // journal “Dede Gorgud”, - Institute of Folklore of ANAS, - 2018, - № 62/1, - p. 78-99; Garayev S. Symbolic embodiment of male stereotypes in the tale “Hunter Pirim” // “Philology and art studies”, - ANAS Humanitarian Department, - 2019, - № 2, - p. 205-208; Garayev S. Psychosocial Evaluation of Azerbaijan Field Jokes // “5. Proceedings of the “International Traditional and Local Values Symposium Culture and Art Activities”. – 26-28 October 2018, – Afyonkarahisar / Sandikli: E-book, – 2018, – p. 726-733; Garayev, S. Laughter in Azerbaijani Folklore: Behavior Concepts, Psychological Conflicts, and Social Communication // “Journal of Ethnography and Folklore”, – Vol. 1–2, – pp. 117-129; Garayev, S. Psychology, Performance and Social Context of Laughter in Azerbaijan Folklore // “Journal of History Culture and Art Research”, – 2020, – Vol. 9, – No. 2, – pp. 207-216; Garayev, S. The Manifestation of Psycho-Cultural Complexes in Folklore: The Role of Laughter in The Communicative Environment // journal “Reports”, - ANAS Presidium, - 2018, - № 2, - p. 81-86; Guliyev, H., Garayev S. Embodiment of the Manhood in Folklore: Keeping Secret from Women in Azerbaijan in the Context of a Real and Virtual Social Environment/Guliyev, H., Garayev S. / “Issues in Ethnology and Anthropology”, – 2023, – Vol. 18, – No. 4, –s. 1195-1219

collecting alms when the weather gets dark, mostly boys hide and throw hats, bags and shawls at houses.¹²²

We believe that in order to understand the essence of this behavior in the holiday, it is necessary to approach it in the context of the disguises and concealments systematically encountered at the Novruz ceremony. The most famous characters who hide another reality under their own appearance are “kosa” and “kechel”.

Academician M.Kazimoglu says that even now, the absence of hair on the face is understood as deprivation of masculinity in some places and this sign is especially involved in the creation of the image “kosa”. Just as the peculiar beauty of the image “kechel” is presented in the form of ugliness, its strength is presented in the form of deprivation, so the masculinity of the image “kosa” is expressed in the form of eunuchs.¹²³

J.Baydili writes that “*The connection of the game “Kosa” with phallic dances attracts separate attention*”.¹²⁴ In other words, the phallic essence manifests itself as a psychological motif that causes disguise.

One of the moments in which phallic content is expressed secretly is manifested in the beliefs and behaviors that exist in relation to Khizir on the eve of Novruz. It is believed that on the evening of Novruz Khizir will go around the houses and distribute blessings and a bird of happiness will fall on the head of the one who meets Khizir.¹²⁵

In the region of Antalya in Turkey “*It is believed that Khizir hides himself in a tree place, green places are going. Those who*

¹²² Novruz holiday encyclopedia / Compiled by Abdulla B., Babayev T. - Baku: East-West, - 2008, - 208 p.153; Valiyev, A. Novruz: Azerbaijani folk holidays. Guide book / A. Valiyev, V. Bahmanli. - Baku: Education, - 2011, p. 149.

¹²³ Kazimoglu, M. The poetics of folk laughter / M. Kazimoglu. - Baku: Science, - 2006, - p.82.

¹²⁴ Beydili, J. Turkish mythological dictionary / J. Beydili. Baku: Science, - 2003, - p. 196.

¹²⁵ Uja, A. Novruz in the Turkish Society – II // Journal of Ataturk University Turkish Research Institute, – 2007, – Volume 14 (33), – p. 152.

have sacrifices in ceremonies cut their sacrifices".¹²⁶ In addition, in these rituals, the people who got up early throw yeast into the milk from the dew of herbs. If the milk is turned into yogurt by this method, it is believed that Khizir rubbed his hand to it and that year will pass in abundance. In Khidirellaz everyone rides on the swing that was built earlier. Because it is believed that young people who do not ride the swing in Khidirellaz will be bald.¹²⁷

Apparently, in all of these texts Khizir acts as a sacral fertilizer. There is a belief that he is hiding in a green place. The transformation of milk in kneading is also perceived as a sign that it shows its fertile phallic power. In the above mentioned text it is also clear that the semantics of Khizir's "rubbing his hand" behavior is, in fact, phallic behavior. A substance justified in beliefs, such as foam from the mouth of the horse is also a sign of the sacral fetus, which is believed to bring blessings to the house and the country.

From the above-mentioned belief, it is also clear that the doors are left open for the actualization of the fertilizing nature (so that blessings come to the house). Semantically, leaving the doors open carries the semantics of creating conditions for the sacral image (Khizir) to show its sexual power. In many places the fact of throwing a bag/a sack is also found in the games held on Khidir Nabi holiday: "One of the most popular holidays in Nakhchivan is Khidir Nabi holiday. It is celebrated annually on the first Thursday of approximately the second week of February... On the occasion of the arrival of Khidir, local people prepare roast grain plants and cereals, the boys throw bags/sacks in houses".¹²⁸ Here, the fact of "bag/sack throwing" performed by the boys against the background of the arrival of Khidir (or Khidir) is, in fact, a

¹²⁶ Kasımoğlu, S. Traditional Celebrations in Turkey in 2005 / S.Kasımoğlu. Ankara: Gazi University Thbmer Publication, – 2005, – 57 p.

¹²⁷ Kalafat, Y. Turkish Cultured Peoples. From Khizir to Sultan Novruz / Y.Kalafat. - Ankara: Berikan Publishing House, - 2011, - p. 34

¹²⁸ Anthology of Nakhchivan folklore. Volume I / Compiled by Jafarli, M., Babayev R. - Nakhchivan: Ajami, - 2010, - p.113.

theatricalization of his arrival. In folklore texts it is noted: *“The blowing of the wind gives information about Khidir’s arrival... Wheat is roasted and ground in a mill. The sifted roasted flour is put into the tray and the top is smoothed. They would leave the door open and move to another room. At dawn, the elders would enter the room and see that Khidir’s horse’s horseshoe or his own fingerprint, and sometimes the trail of the horse’s whip, fell on the flour”*.¹²⁹

In fact, the signs that are looked through here for the arrival of Khizr Nabi are the signs related to his manifestation of his phallic power: a horseshoe mark, a finger print, a whip mark. Let’s remember that according to the popular folk beliefs *“Khizir is a person known for his white, soft boneless hands, appearing in the form of a beggar and a poor dervish, asking for alms in order to test people”*.¹³⁰

In folk beliefs about Khizir, ideas about his hands and fingers occupy a special place. We think that the beliefs about the fact that Khizir’s thumb or hand, in general, is boneless, the middle finger is the same height and his fingers are crippled, all point to its phallic content. Here, in addition to being a phallic symbol, the “boneless finger”, the fact that the forefinger is the same height as the middle finger (that is, the forefinger of the hyphen extends and reaches the middle finger) symbolically acts as an indicator of its erect power.

In another text, the narrator, who spoke about the children’s gathering by singing the song “Khidir” during the period “Khidir Nabi”, draws attention to the fact that, *“When the children come first, they sing these songs. As if the children consider themselves Khidir and they begin to sing songs, it means that we have come*

¹²⁹ Ganja folklore anthology, Book III / Collected and compiled by Guliyeva R., Abdinova S. – Ganja: Science, – 2016, – p. 273.

¹³⁰ Aydin, D. Belief in Khizir in Turks / Nejmettin Erbakan University Faculty of Theology Journal, – 1986, – Volume 2, – Issue 2, – p. 67.

to your place, don't send us with empty sacks".¹³¹ It is also known that the blessings given to children that night are called "Khidir's share". However, children who walked from door to door were given a "Khidir share" from each door... and they put them together by night, so that they might knead the dough out of them in the morning and make big cookies and roast cereals. The name of that night is "Khidir's night". According to the belief at "Khidir's night", *"the Prophet Khidir (Khidir Nabi) rides his horse and walks around in secret. He touches the sacks secretly, so that the blessings of those sacks will be much"*.¹³² In this sense, the behavior of Khidir and children who throw caps share the same semantics of a "secretly arrival". A.Khalil makes a special mention of the meaning of deception in "throwing a cap".¹³³ Thus, the behavior of the boys, who gather from the houses with caps and sacks, is an imitation of the behavior of Khidir, who symbolizes the phallic fertilizing nature of male initiation. Beliefs about throwing caps, including the appearance of boys in the evenings in the form of an imitation of the arrival of Khizir//Khidir, which presents a fertilizing male beginning of throwing cap behavior, also indicate that this cultural fact has a phallic content.

As a result of the analysis, it was established that the psychosemantic basis of the motifs of this ritual behavior is the symbolic embodiment of the model of sexual intercourse. But the belief that the thrown cap, the bag should not be returned empty under any circumstances, symbolically serves to ensure participation in the new creation through a positive reaction to the phallic-fertilizing touch. The sacral equivalent of this custom is various traditional behaviors that "show" and "prove" the arrival

¹³¹ Sharur folklore examples. I book / Collected and compiled by Kazimoglu M., Gasimova F. – Baku: Science and education, - 2016, - 348 p. 131.

¹³² Folk sayings / Collected and arranged by M.Gasimli. Baku: Azerneshr, 1993, 176 p.

¹³³ Khalil, A. Summer holidays of Turkish peoples and Novruz / A.Khalil. Baku: Science and education, 2013, 150 p.

of Khizir//Khidir at homes at night, simulating the fertilizing-phallic power.

As it is shown in studies, New Year's holidays reactualize the creation of the world from chaos.¹³⁴ In this regard, the symbolism of creation in customs, ceremonies and beliefs about the holiday and its eve acquires special relevance. The metaphorical basis of the view of creation from folk thought is the model of relations between male and female, so the motifs and behaviors related to phallic fertilization, including birth, are widely found in Novruz holiday. Approaching the issue from this point of view, the phallic fertilizing semantics of the beliefs about Khizir and throwing cap behaviors are more clearly understood.¹³⁵

The results obtained in the part of **“Conclusion”** of the dissertation are presented in the following theses:

1. The role of psychodynamic approach and “equivalence” system in revealing the meanings of folklore facts of Azerbaijan has been determined by investigating the innovations brought by the psychoanalytic method to folklore studies of the concept of “non-consciousness”.

¹³⁴ Aliade, M. *Secrets of society. Rites of initiation and dedication* / M. Eliade. – Moscow: University Book, – 1999, – p. 17; Eliade, M. *The Myth of Eternal Return*. Translated by: Umit Altug / M.Eliade. – Ankara: Imge Publications – 1994, p.71; Allahverdiyev, R. *Calendar myths and Novruz* / R. Allahverdiyev. - Baku: Nurlan, - 2013, p. 145.

¹³⁵ **See about the scientific results obtained in the paragraph:** Garayev S. Symbolic semantics of religious beliefs in the context of social-psychological complexes // Full Text Book of the International Novruz Culture and Civilization Congress, – 22 March 2020, – Baku: 2020, – IKSAD Publications, – p. 141-147; Garayev S. Psychoanalytic Evaluation of Ramazan Gafarli's approaches to the “Cosmogenesis of the Myth of Khizir” // “In the Light of the Intellectual” Ramazan Gafarli - 70th International Social and Cultural Sciences Conference, - July 15-16, 2021, - Baku: 2021, - ISPEC Publications, - p. 234-240; Garayev S. Psycho-semantics of the belief “Rescuing a frog from the mouth of a snake” // The 6th International Dede Korkut Turkish Culture, History and Literary Congress”, - Congress Book, - 20-21 July, - 2023, - Guba: IKSAD Global, - p. 377-391

2. In the context of the study of the metaphorical embodiment of infantile psychological interest, desire and conflicts in creativity based on the symbolic conflict between Koroglu and his father Ali over drinking from the water of the Goshabulag on the mountain the dramatism of father-son of infantile origin “for the sake of possession of mother’s breasts” was determined.

3. On the basis of psychoanalytic theoretical approaches the infantile fantasies about mother’s breasts were found in psychogenesis of metaphors “life-giving spring”, “milk lake on the sky//mountain”, characteristic of folklore of Azerbaijan and other Turkic peoples.

4. With the study of the role of infantile psychological desires in egocentric hero creativity, it was determined that Oghuz and Black Khan, Oghuz and Kiat based on the conflict Oedipus complex and in the context of faith, it has been determined that Oghuz’s desire to present a new world order starting from himself by denying his father is in the psychogenesis of motifs such as “refusing to drink mother’s milk” and “making a name for himself”, “killing the beast in the image of Kiat”.

5. On the basis of approaches related to psychogenesis of father-son conflict, it was revealed that father-son conflict is not only considered as a negative phenomenon in Oghuz’s mind. It forms the main driving core of the creation process. In this sense, just as Oghuz kills Black Khan, the children of Oghuz absorb his power by acquiring the arrow and bow, condemning the father to death in the context of fantasy from a psycho-semantic point of view.

6. It is determined in the dissertation that the psychogenesis of the ethnogonic texts about the creation of a new ethnos, lineage and genealogical chain contains fantasies related to infantile complexes.

7. The psychogenesis of the father-son conflict met systematically in the epic “The Book of Dede Gorgud” was studied in the dissertation, on the semantic basis of this fact, the

cessation of societal stereotypes associated with the transition of the hero from the female environment to the male one, correlative with each other and the Oedipus complex, which made it necessary to overcome the paternal barrier, were determined.

8. Based on the research carried out in the psychoanalytic context, it was determined that the epic “The Book of Dede Gorgud” functionally embodies the position of fathers and children based on their psychogenesis and at the moment when the young heroes proved themselves in the epic, it was found that the “power of the father” ceased its functionality and after the power of the son was proved, it became relevant again.

9. In heroic and love epics the level of meaning of “madness”, which is the cultural name of heroes with transitional status, in the context of the Oedipus complex was investigated, it was determined that it carries the meaning of “stupid”, “crazy” from the position of the father, while it carries the content of “strong, brave” from the position of the son.

10. In the dissertation the motif “buta” found in love epics was studied in a psychoanalytic context. The formation of “buta” on the basis of the organic relationship of social stereotypes and Oedipal age fantasies of boys was determined and the analysis of specific symbols revealed that this motif carries a protest content to the father.

11. With the study of the projection of “infantile jealousy among children” into folklore creativity in the context of the family complex, it was established that the infantile attitude of the older child to the younger is based on the “man-eating younger sister” and “Tepegoz plots”.

12. With the study of psychoanalytic concepts and society stereotypes, it was determined that the images of Tepegoz and Basat were created on the basis of mutual contradiction and in the epic plot plan Basat was found to be heroes who moved from the female environment to the male environment in accordance with Oghuz stereotypes and Tepegoz – from the male environment to the female environment.

13. The study of psychological dramatism in the context of the Oedipus complex has been established that, unlike Basat, Tepegöz is a hero who breaks the incest ban as a son engaged to his mother and this caused his desire for suicide, self-harm, as a result of which he showed the way to be killed to the hero who accepted the incest ban.

14. With the study of pre-Oedipal period of psychoanalysis, it was proved that the infantile attitude formed on the basis of the principle of “lex-talionis” in the psychogenesis of the old witchy woman and the mother with wolf-cloth widely spread in folklore and presented with the image of the “hyperbolic nipple”. It has been established that a child who eats a mother by sucking a nipple created an image of a mother who eats a child in creativity in order to avoid sin.

15. Based on the study of meta-folkloric facts in the context of psychoanalytic and socio-anthropological approaches, it was established that in the psychogenesis of the image of Mullah Nasreddin stands the prototype of a child enclosed in the skin of an elderly old man. It has been revealed that through this image, people have the opportunity to express their fantasies incompatible with the norms through the image of a child outside the pressure and responsibility of the social norm.

16. As a result of the analysis of Novruz and Khidir Nabi holidays with the semantics of creation in the psychoanalytic context, it was determined that the ceremonial behaviors on these holidays re-actualize the fertilizing prototype that symbolically serves the creation on the unconscious level. Beliefs about Khizir reveal its phallic fertilizing nature, throwing caps by the boys at night symbolically mention their actualization of phallic fertilizing behavior.

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

1. The Effect of the Oedipus Complex on Relationships in Culture // VI. Proceedings of the International Symposium “Koroglu and the Turkic World Epic Heroes”, - October 10-12, 2016. - Bolu: BAMER Publications, - 2016, - p. 637-653.

2. Psychoanalytic semantics of the father-son conflict in the epic “Koroglu” (in the context of the Oedipus complex) / S.Khavari, H.Guliyev, S.Garayev. The functional structure of folklore: a multidisciplinary context. - Baku: Science and education, - 2016, p. 361-483.

3. Phallic semantics of the eye in the Turkmen version of the epic “Goroglu” // “Issues of Philology”, - ANAS Institute of Manuscripts, - 2017, - № 20, - p. 316-322.

4. In the psychoanalytical context “Being Koroglu” is the father, “Being Goroglu” is the mother line // “Studies on Azerbaijani oral folk literature”, - ANAS Institute of Folklore, - 2017, - № 2 (51), - p. 65-70.

5. Epic transformations of psychological conflict in Azerbaijani folklore: Koroglu, Beyrek and the fairy-tale hero Yagub // journal “Civilization”, - 2017, - № 4 (36), - p. 150-155.

6. Cultural transformation of the Oedipus complex: replacing the “father-son” conflict with the “uncle-nephew” conflict (based on the Uyghur epic “Goroglu”) // “Studies on Azerbaijani oral folk literature”, - Institute of Folklore of ANAS, - 2018, - № 1 (52), - p. 23-28.

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10. The Manifestation of Psycho-Cultural Complexes in Folklore: The Role of Laughter in The Communicative Environment // journal “Reports”, - ANAS Presidium, - 2018, - № 2, - p. 81-86.

11. The psycho-semantic context of the son’s escape from the subduing power of his father’s property // “Searches”, - ANAS Nakhchivan section, - 2018, - № 3, - p. 15-20.

12. Psycho-semantics of laughter in the socio-cultural environment of Azerbaijan // journal “Dede Gorgud”, - Institute of Folklore of ANAS, - 2018, - № 62/1, - p. 78-99.

13. “Blindness” and “childlessness” as a symbolic equivalent in the psychoanalytic context // Scientific works, - Nakhchivan University, - 2018, - № 2, - p. 134-139.

14. Study of group or national psychology through folklore // journal “Dede Gorgud”, - Institute of Folklore of ANAS, - 2018, - № 2, - p. 72-78

15. The role of stereotypes in the study of the socio-psychological context of folklore. Materials of the international scientific conference on the “Folklore in the context of national identity” dedicated to the 100th anniversary of the Azerbaijan People’s Republic, - June 30, 2018, - Ismayilli: 2019, - p. 263-266.

16. Oedipus plot in Azerbaijani fairy tales: psychological desire and social reaction // journal “Dede Gorgud”, - Institute of Folklore of ANAS, - 2019, - № 2, - p. 70-81.

17. Madness in the context of the Oedipus complex: the cultural-psychological effect of protest to the father / journal

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31. Azerbaijani fairy tales: images and functions / S. Garayev, H. Guliyev. - Baku: Savad, - 2021, - 456 p.

32. Psychoanalytic semantics of “egg” and “woman’s skirt” in the circumcision ceremony // “Studies on oral folk literature of Azerbaijan”, - Institute of Folklore of ANAS, - 2021, - № 1 (56), - p. 39-50.

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34. Metaphorical semantics of the part “The looting of Gazan Khan’s house” in the context of the ruler’s abdication and re-ascension // journal “Dede Gorgud”, - Institute of Folklore of ANAS, - 2021, - № 3 (74), - p. 31-55

35. Psycho-semantics of Basat’s behavior in the context of the hero’s transition from the female environment to a male environment // “The 4th International Dede Korkut Turkish Culture, History and Literature Congress”, – Congress Book, – 2-

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