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**THE SEMANTIC STRUCTURE AND TYPOLOGY OF
FOLKLORE AND MAGIC RELATIONS**

Specialty: 5719.01 – Folklore study

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Applicant: Doctor of Philosophy in Philology
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ABSTRACT

of the dissertation for the degree of Doctor of Philology

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The dissertation completed at the Department of Mythology of the Institute of Folklore of Azerbaijan National Academy of Sciences.

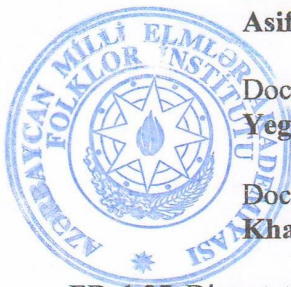
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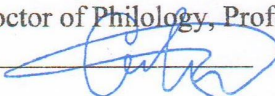
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GENERAL CHARACTERISTICS OF THE WORK

Relevance of the topic. The semantic structure and typology of folklore and magic relations as a scientific problem covers complex and topical issues. This problem has always been in the center of attention as a research object not only of folklore studies, but also of ethnology in general and social anthropology in a broader sense. In particular, the countless ethnographic materials collected in the 17th-18th centuries on the life of the autochthonous inhabitants of the new lands discovered led to the emergence and development of new scientific views in the field of folklore, magic, mythology, ethnology in the 19th century. In the 20th century, new views, concepts, and schools of thought emerged on these theories and materials. The significance and relevance of the issue is that anthropological thought did not stop its development with this. The 21st century is a period when humanitarian theories and views gained more dynamic scope. In this process, a reconsideration of the semantic structure and typology of folklore and magic relations has emerged as a requirement of the time and is of particular relevance for Azerbaijani folklore studies. The relevance of the problem in the current dissertation is in all cases connected with the need for self-actualization of Azerbaijani folklore studies as a scientific field.

It is known that although much has been written about the relations between folklore and magic, the semantic structure and typology of these relations always require a new perspective on themselves. In modern times, the integration of sciences, the transition of globalization to a qualitatively new stage, and the beginning of various sciences to “speak a single language” allow us to look at the typology of folklore and magic relations with new eyes. However, the main issue here is related to the concept of “Azerbaijani folklore and folklore studies”. That is, one of the main aspects that makes the scientific approach in the dissertation relevant is the inclusion of “new” materials in the circulation of scientific ideas. The use of the word “new” in quotation marks here is due to the fact that Azerbaijani folklore, which has a rich

oral creative culture, including magical culture, is almost completely excluded from world anthropological studies. Western scientific-theoretical thought has created the theoretical-typological experience of folklore-magic relations on the basis of the ethnological experience of peoples who are backward in terms of socio-economic formation. However, Azerbaijani folklore material has never been included in the circulation of Western ethnological studies. It seems that the time has come “now” to include the rich cultural texture “in plain sight” into the scientific circulation of thought. The relevance of the dissertation topic is determined precisely by this factor – the need to study the semantic structure and typology of folklore and magic connections based on Azerbaijani folklore materials.

As for the degree of study of the problem, it should be noted that although there have been certain studies in Azerbaijani folklore studies focused on the semantics of oral creativity, research specifically addressing the links between folklore and magism—especially those examining the semantic structure and typology of such connections—are virtually non-existent. In this respect, the present dissertation is the first to explore the problem within the semantic and typological framework of folklore-magism relations.

Object and subject of the dissertation. The object of the dissertation work is Azerbaijani folklore, which has an ancient history and is represented by rich examples. The antiquity of our national folklore allows us to trace the dynamics of development of the problem in a historical-diachronic context. The territory of historical Azerbaijan has been one of the first settlements of human life since ancient times. There is the oldest center of civilization, such as Gobustan, here. The continuity of the development of civilization in Azerbaijan has also ensured the richness of our national folklore history. The richness of our national folklore with examples of all types and genres of folklore in terms of its typology allows us to study the problem of the semantic structure and typology of folklore and magic relations from a poetic point of view on the basis of complete, holistic examples.

The subject of the dissertation is the study of the problem of the semantic structure and typology of folklore and magic relations based on the rich folklore examples of Azerbaijan.

The main goals and objectives of the research. The main goal of the dissertation is to study the semantic structure and typology of folklore and magic relations. This goal, in turn, required the implementation of the following tasks:

- Study of theoretical and typological aspects of the problem of folklore and magic;
- Study of the semantic structure and typology of magical folklore genres;
- Research into the magical structure and typology of seasonal and ceremonial songs;
- A study of the magical structure and typology of epic folklore images.

Theoretical and methodological foundations of the study. The study of the semantic structure and typology of folklore and magic relations requires an approach to the problem primarily on a historical and comparative level. Thus, although the words "folklore" and "magic" are "standardized" terms of social anthropology, the development of science continues to reveal "dark" moments in the mutual relations between the folklore and magic fields of anthropological thought. The model of relations here is extremely complex. Thus, folklore and magic are layers of thought that have historically intertwined and merged with each other. The need to study the relations between these layers on both a historical and comparative level required the application of the historical-comparative method in the dissertation.

The theoretical and methodological basis of the study is formed by the following sources:

1. World scientific and theoretical experience on the semantic structure and typology of folklore and magic relations:

It is known that there are studies reflecting the views of the most diverse schools and trends in the world on the relationship between folklore and magic. Although none of these studies refers to Azerbaijani folklore, including magical folklore, they provide a very serious theoretical and methodological basis for the study of

semantic structure and typology. Of course, this base was used in the dissertation not on the basis of random samples or arbitrary selection, but at the level of studies of such respected, accepted figures in this field as Abdulgdir Inan, Bahaaddin Ögel, Zaki Validi Togan, A.N. E.B. Taylor, C.C. Fraser, K. Levi-Stoss, M. Eliade, V. Turner, A.N. Veselovsky, V.Y. Propp, V.M. Zhirmunsky, O. Freydenberg, Y.M. Meletinsky, S.Y. Neklyudov, B.N. Putilov, etc¹.

2. Scientific and theoretical experience formed over many decades in the field of studying national folklore in Azerbaijani folklore studies:

It is known that professional research in our national folklore science covers a large period from the end of the 19th century to the present day. The 20th century Soviet period covers a large period in the development of Azerbaijani folklore. During this period, folklore and ethnographic sciences, to which the dissertation problem relates, have undergone great development in Azerbaijan, and a unique national scientific experience base has been created in the field of research of folklore poetics. The research conducted by Mammadhuseyn Tahmasib, Mirali Seyidov, Pasha Efendiyev, Israfil Abbasli, Azad Nabiyeu, Bahlul Abdulla, Aghayar Shukurov, Sadnik Pashayev (Pirsultanli), Tofig

¹ İnan, A. Tarihde ve Bu Gün Şamanizm / A.İnan. – Ankara: – 1972; Ögel, B. Türk Mitolojisi [2 ciltde] / B.Ögel. – Ankara: Türk Tarih Kurumu Basımevi, – 1989, – Cilt 1. – 444 s.; Toğan, Z.V. Oğuz destanı / Reşideddin Oğuznamesi, tercüme ve tehlili / Z.V.Toğan. – İstanbul: – 1972 ; Тайлор, Э.Б. Первобытная культура / Э.Б.Тайлор. – Москва: Политиздат, – 1989, – 574 с.; Фрезер, Дж.Дж. Золотая ветвь / Дж.Дж.Фрезер. – Москва: Издательство политической литературы, – 1984, – 703 с.; Элиаде, М. Аспекты мифа / М.Элиаде. – Москва: Академический проект, – 2001, – 240 с.; Веселовский, А.Н. Сравнительная мифология и ее метод. / А.Н.Веселовский. – Москва: 1938; Пропп, В.Я. Морфология сказки / В.Я.Пропп. – Москва: Наука, – 1969; Жирмунский, В.М. Тюркский героический эпос / В.М.Жирмунский. – Ленинград: Наука, – 1974, – 727 с.; Мелетинский, Е.М. Первобытные истоки словесного искусства / Е.М.Мелетинский. – Москва: Наука, – 1972; Неклюдов, С.Ю. Структура и функция мифа // [http // www.Ruthenia. Ru](http://www.Ruthenia.Ru); Путилов, Б.Н. Героический эпос и действительность / Б.Н.Путилов. – Ленинград: Наука, – 1988, – 225 с. etc.

Hajiyev, Nizami Jafarov, Mukhtar Kazimoglu, Kamran Aliyev, Maharram Jafarli, Asif Hajily, Ramazan Gafarli, Kamil Huseynogli (Allahyarov), Fuzuli Bayat, Jalal Baydili (Mammadov), Ramil Aliyev, Khatira Bashirli, Rza Khalilov, Oruj Aliyev, Rustam Kamal, Afzaladdin Asker, Mahmud Allahmanli, Seyfaddin Rzasoy, Yegana Ismayilova, Ulkar Nabiyeva, Islam Sadiq, Agaverdi Khalil, Afag Khurramgizi and others on the genre system, poetics, typology, etc.² of Azerbaijani folklore played a

² Təhmasib, M.H. Mövsüm və mərasim nəğmələri / (filologiya üzrə fəlsəfə doktoru dissertasiyası) / – Bakı, 1945. – 133 s.; Seyidov, M. Azərbaycan mifik təfəkkürünün qaynaqları / M.Seyidov. – Bakı: Yazıçı, – 1983, – 326 s.; Əfəndiyev, P. Azərbaycan şifahi xalq ədəbiyyatı / P.Əfəndiyev. – Bakı: Maarif, – 1981, – 409 s.; Abbaslı, İ. “Koroğlu” eposu // Azərbaycan şifahi xalq ədəbiyyatına dair tədqiqlər. XIII kitab. Elmi redaktoru H.İsmayilov. – Bakı: Səda, – 2002, s. 10-72; Nəbiyev, A. Əfsunlar və əski inanclar // Azərbaycan mifologiyası məsələləri. – Bakı: Elm, – 1984, – s. 216-222; Nəğmələr, alqışlar, inanclar / Toplayanı və nəşrə hazırlayanı A.Nəbiyev. – Bakı: Yazıçı, – 1986, – 216 s.; Abdulla, B. Azərbaycan mərasim folkloru / B.Abdulla. – Bakı: 2005, – 207 s.; Cəfərov, N. Eposdan kitaba / N.Cəfərov. – Bakı: Maarif, – 1999, – 220 s.; Kazımoglu, M. Dərvişlər: Sehrkarlıq və oyunbazlıq // “Dədə Qorqud” jur., – 2005, – № 4, – s. 49-67; Pirsultanlı, S.P. Azərbaycan eposunun əfsanə qaynaqları / S.P.Pirsultanlı. – Bakı: Azər nəşr, – 2002, – 163 s.; Şükürov, A. Mifologiya. I kitab / A.Şükürov. – Bakı: Elm, – 1995, – 188 s.; Cəfərli, M. Dəstan və mif / M.Cəfərli. – Bakı: Elm, – 2001, – 188 s.; Hacılı, A. Mifopoetik ənənədə dünya ağacı // Azərbaycan şifahi xalq ədəbiyyatına dair tədqiqlər. XI kitab. – Bakı: Səda, – 2002, – s. 55-73; Qafarlı, R. Azərbaycan türklərinin mifologiyası (bərpa, genezis) / R.Qafarlı. – Bakı: Ağrıdağ, – 2004, – 232 s.; Bayat, F. Oğuz epik ənənəsi və “Oğuz kağan” dastanı / F.Bayat. – Bakı: Sabah, – 1993, – 194 s.; Bayat, F. Koroğlu: Şamandan Aşıka, Alpdan Erene / F.Bayat. – Ankara: Akçağ, – 2003, – 176 s.; Bəydili, C. (Məmmədov). Türk mifoloji sözlüyü / C.Bəydili (Məmmədov). – Bakı: Elm, – 2003, – 418 s.; Əliyev, R. Mif və folklor: genezisi və poetikası / R.Əliyev. – Bakı: Elm, – 2005, – 224 s.; Bəşirli, X. “Koroğlu” dastanı. Tarixi-mifoloji gerçəklik və poetika / X.Bəşirli. – Bakı: Elm, – 2000; Xürrəmçizi, A. Azərbaycan mərasim folkloru / A.Xürrəmçizi. – Bakı: Səda, – 2002, – 210 s.; Kamal (Rəsulov), R. “Kitabi-Dədə Qorqud”un poetikası (metaforik arxetiplər) / (filologiya üzrə fəlsəfə doktoru dissertasiyasının avtoreferatı) / – Bakı, 1995. – 21 s.; Əsgər, Ə. Oğuznamə yaradıcılığı / Ə.Əsgər. – Bakı: Elm və təhsil, – 2013, – 340 s.; Rzasoy, S. Mifologiya və folklor: nəzəri-metodoloji kontekst / S.Rzasoy. – Bakı: Nurlan, – 2008, – 188 s.; İsmayilova, Y. “Koroğlu” dastanında obrazlar sistemi / Y.İsmayilova. – Bakı: Nurlan, – 2003, – 176 s.; Xəlil, A. Əski türk savlarının semiotikası / A.Xəlil. – Bakı: Səda, – 2006, – 164 s. etc.

major role in the creation of this fundamental theoretical and methodological base.

3. *Current experience in the field of studying magical visions in Azerbaijani folklore:*

In Azerbaijani folklore studies, remarkable works have been done on magical visions and images in folklore. In the dissertation, these studies, especially those related to magical genres, constitute one of the main theoretical and methodological sources of the research.

The main theses of the research. The main theses of the dissertation are the followings:

1. The preservation of magical worldviews within Azerbaijani folklore texts;

2. The connection of magical folklore genres (such as incantations/spells and sorcery) with ancient magical practices;

3. The role of magical structures as a significant functional layer in the poetic structure of seasonal and domestic rituals, as well as in traditional games;

4. The correlation between the poetic structure of heroic and romantic epics and magical archetypes;

5. The active role of magic in the narrative structure of fairy tales, etc.

Scientific innovations of the work. The innovations obtained during the research can be mainly grouped as follows:

1. The folklore-magic relations were studied in the context of magic-religion-folklore, and the complex semantics of the development dynamics of these relations were determined;

2. The magical cult context of folklore-magic relations was revealed as a separate system;

3. The typology of the mythical-artistic structure, poetic genre typology and the specific features of the typology of the magical structure of spells/spells as a magical folklore genre were determined;

4. The semantic structure of witches and the specific features of the typology of the magical genre were determined;

5. The magical-artistic structure of ceremonial songs, the magical semantics of ceremonial folklore in general, and the

magical typology of seasonal and everyday ritual folklore were studied and systematized;

6. The relationship of the images of Gam-gan and Dede Gorgud with magical archetypes was revealed;

7. The structure and typology of the image of Salur Kazan in relation to magical visions were determined;

8. The semantic structure and typology of motifs and images related to magic in the epic “Kitabi-Dede Gorgud” were studied;

9. Magic motifs and elements were discovered in the epic “Koroglu” and their semantic typology was revealed;

10. The semantic structure and typology of images related to magical encounters in the epic “Asli-Karem” were studied and systematized;

11. The structure of magical encounters in the genre memory of fairy tales was determined and systematized;

12. The semantic structure and typology of images related to magical encounters in fairy tales were studied, etc.

Theoretical and practical significance of the research.

The dissertation work has theoretical and practical significance. Considering that the problem of magic is little studied in Azerbaijani folklore, this dissertation work creates a theoretical basis for future research with its results and innovations.

Regarding the theoretical significance of the research, the dissertation can be used as a teaching aid in the teaching of the subject "Azerbaijani Oral Folk Literature" at philology faculties of higher education institutions, including in special courses on the topic of "Folklore and Magic".

The name of the institution where the dissertation work was performed. The dissertation work was completed in the department “Mythology” department of the Institute of Folklore of ANAS.

The theme of the dissertation was affirmed at the meeting of the Scientific Council of the Institute of Folklore on July 3, 2013 (Protocol №5) and at the meeting of the Scientific Council on Philological problems of the Scientific Research Coordination Council of the Republic of Azerbaijan on December 9, 2013 (Protocol №2).

The total volume of the research: The total volume of the research work, consisting of the introduction, five chapters and the conclusion: 401729 signs (Introduction; 10274; Chapter I: 45239 signs; Chapter II: 60579 signs; Chapter III: 94700 signs; Chapter IV: 115098 signs; Chapter V: 54916 signs; Conclusion: 17653 signs).

MAIN CONTENT OF THE DISSERTATION

The "Introduction" defines the relevance of the topic, the object and subject of the dissertation, the methodological foundations, goals and objectives, the scientific novelty, theoretical and practical significance of the research, and discusses its approval and structure.

The first chapter of the dissertation, entitled **"Theoretical-typological aspects of the problem of folklore and magic"**, consists of two subchapters. The study of the semantic structure and typology of folklore and magic relations based on Azerbaijani folklore materials requires, first of all, modeling this problem on a theoretical level and clarifying the theoretical picture of the problem before proceeding to the study of specific facts. Magic is considered both a source and one of the initial-primary stages of religious thought in the historical-diachronic aspect. However, it is folklore, as a phenomenon of oral thought:

- a) magical texts are oral texts;
- b) these texts are created and live orally;
- c) the magical tradition is transmitted by professional carriers - narrators, as in folklore.

However, magic is not folklore as a whole: magical views and practices are included in folklore thought and are an independent form of thought. Folklore is the material from which it is realized. With its development, it both moves towards religious thought and, like verbal genres, enters the structure of the cultural layer of folklore. That is, it is impossible to draw boundaries here with all clarity. The boundaries depend on the angle of view, from which point of view (folklore, magic, or religion) the researcher looks at the issue. All this, in turn,

requires examining the problem of the semantic structure and typology of folklore and magic relations primarily at the level of categories and concepts.

In the first sub-chapter of the first chapter, entitled “A Look at the Relationships of Folklore and Magic in the Context of Magic-Religion-Folklore”, it is shown that C.C. Frazer, speaking about the principles of magic, writes: “Magical thought is based on two principles. The first of them says: similarity creates similarity, or the effect resembles its cause. According to the second principle, objects that once touch each other continue to interact with each other even after direct contact. The first principle can be called the law of resemblance (resemblance), and the second can be called the law of contact or contagion. Based on the first principle, that is, the law of resemblance, the magician comes to the conclusion that he can perform any desired action by imitating something. Based on the second principle, he comes to the conclusion that what he does through objects also affects those people who have ever touched those objects or come into contact with them with any part of their body. The methods of witchcraft based on this law of resemblance can be called homeopathic or imitation magic. The methods of witchcraft based on the law of contact or contagion "It can be called contagious magic."³

It should be noted that these two principles of magic are universal. In Azerbaijan, fortune tellers, who are typological equivalents of sorcerers, also ask the client for a photograph of that object or an item related to it when they want to know something about it. Witches, that is, witches, also require any item related to the person who will be the object of magic in order to perform a spell, that is, to perform a magical ritual.

E. Taylor writes: “If we briefly state it, the place of magic in history is this: it belongs, in its fundamental principle, to the lowest stage of known civilizations. Magic is still preserved in its full force in primitive societies, which have played but little part in the intellectual development of the world. Starting from this level, it is possible to observe it at higher levels: for most of the

³ Фрезер Дж.Дж. Золотая ветвь. Москва: Издательство политической литературы, 1984, 703 с., с.19

methods and habits of savages continue to maintain their place without any significant change. In time, new methods have appeared, and this mixture of old and new has been preserved in the most modern civilized peoples. But during those centuries, as advanced societies have become more and more experimental in their judgments, this mysterious activity has fallen to the level of simple cultural relics, and we find it mainly in this form in modern times.”⁴.

As can be seen, magic, as an ancient type and form of culture, belongs to the lowest stage in the history of the development of human society. As society develops, the role of magic has begun to decrease, to be minimized. The reason for this is that the development of scientific knowledge in human society, empirical knowledge, provides more and more practical knowledge about the surrounding world. With the increase in knowledge, the veil of mystery that magic "draped" over nature and society was lifted, and man began to understand the surrounding world more deeply. This, in turn, was accompanied by a narrowing and decrease in the place and role of magic in the life of society. People who once needed the help of witches for everything later began to solve those problems themselves with non-magical, real practical methods. In this respect, magic and science contradict each other. The development of scientific knowledge minimizes the relevance of magical knowledge in the life of society. However, as can be seen from E. Taylor's writings, science could not win a decisive and decisive victory over magic and completely erase it from people's lives. Magic, through the power of its functional structure, has tried to protect itself, maintain and strengthen its place in a constantly changing society, and has succeeded to some extent. In this respect, we can witness the actualization of magic in modern times.

In our time, magic is not considered just a “cultural relic” of primitive knowledge and practice. Sometimes it happens that magic can become relevant even in the most modern societies. For example, in the 90s of the last century, phenomena such as magic,

⁴ Тайлор Э.Б. Первобытная культура. Москва: Политиздат, 1989, 574 с., с.92

mythology, fortune-telling were observed to revive in the former USSR, mainly under new names (extrasensory perception, parapsychology, etc.). The collapse of the USSR, revolutions, economic disasters, moral distress, and stress caused mass psychoses in society. The comfortable way of life that almost all people had become accustomed to for many years was disrupted. Many people were plunged into despair. During this period, magic began to revive. People who had lost hope in real life turned to fortune-tellers, fortune-tellers, witches, and psychics. In this regard, the fact that people in the former USSR, including Azerbaijan, where completely civilized, literate, and educated people lived, are so inclined to magic makes us look at the phenomenon called “social consciousness” with new eyes.

All this allows us to characterize magic as a phenomenon of primitive consciousness, as a “cultural relic” living in modern consciousness today, as well as a passive reserve fund of modern consciousness. In some cases, the actualization of mythology and magic in modern consciousness gives reason to say this. That is, magic is waiting for its time in modern consciousness, as if “resting”, “lying in ambush”. At this time, as soon as the conditions arise, it immediately manifests itself as a living force.

The views of the 19th century classical anthropology (C.C.Frazer, E.B.Taylor) on magic were further developed in the 20th century and began to be studied as part of the great teachings. In this regard, the ideas of Carl Gustav Jung, the founder of analytical psychology, attract attention. According to Jung, magic is an attempt to hinder or help unconscious (subconscious) forces with the aim of using, bringing mercy, or destroying them. In this way, either their destructive power is stopped, or a union with that force is achieved. C.G. Jung, explaining magic from an analytical-psychological aspect, linked it with the unconscious, or in other words, the subconscious, and thereby revealed that magic is a psychic mechanism⁵. Jung believes that magic serves to build, or

⁵ Семьюелз Э., Шортер Б., Плот Ф. Критический словарь аналитической психологии К.Юнга. Москва: МНПП «ЭСИ», 1994, 183 с., С.82

rather organize, the life of ancient man. He calls the images addressed in a magical way unconscious forces, which is consistent with his analytical-psychological teaching. That is, for Jung, all mythical-magical images are connected to the unconscious part of the psyche, in other words, the subconscious.

In fact, Jung is right in his approach. Because all mythical images are metaphysical in nature and in this sense are more related to the subconscious of a person than to his consciousness. That is, all mythical images in our thinking come from the subconscious by virtue of their psychological basis. For example, in reality, we do not believe that witches and other demonic-animistic images are physical beings with soul, blood, and body. However, when we pass by a cemetery in the dark at night, or when we are alone in a dark, scary place, a person is overcome with fear, he falls into panic and fears that at any moment some scary, frightening, terrible being will appear in front of him. At this moment, all the demonic forces that a person knows come to his mind and before his eyes. As if these forces will attack him at this moment. Thus, fear, panic, and excitement activate a person's unconscious memory. In this sense, Jung's calling magical-mythical images unconscious forces is completely appropriate in terms of his analytical-psychological teaching. Jung also mentioned that mages were considered liminal figures with extraordinary power in society. The expression "liminal" is noteworthy here. This word was first used as a term by Arnold van Gennep. He showed that rites of passage are a process consisting of three phases (stages).

1. Separation:

This first phase involves the breaking away/separation of an individual or an entire group from their previous place in the social structure and from certain cultural conditions.

2. Border:

The second phase, the "liminal" period, is an intermediate stage. In this stage, the "transitioning" subject acquires a dual character.

3. Reintegration:

The third phase, the restorative phase, completes the transition. In this stage, the “transitioning” person regains a stable position and thereby acquires the rights and duties of being a “structural” type⁶.

S.Rzasoy explains these three stages shown by A.V. Gennep in a simpler and more understandable language: "Thus:

– The individual (subject) separates from his previous state (status) in the first stage of the rite of passage;

– In the second stage, the individual falls into an intermediate state: a dual status. Here he moves from his previous state (status) to a new state (status). However, this stage is an intermediate (transitional) stage: it is neither the new nor the old state, but a dual state that combines them. In this sense, the individual has neither completely separated from his old status nor completely merged into his new status. This is a dual status state that combines the properties of both (old and new) statuses in dynamic interaction. This state (intermediate state) lasts until the end of the second phase;

– In the third phase, the individual is restored from the ritual state to the state of ordinary life. However, he returns to his previous life in a new status, having acquired all the socio-cultural, political-ideological rights and duties that this status gives him. His new status is determined by a new name⁷.

Rituals of passage, as we know, are puberty ceremonies that involve the subject's transition from one social phase, age group, etc. to another. For example, weddings, mourning, naming, coming out of the grave, circumcision of boys, etc. are rituals of passage. Their number and variety are many. The subject passes from celibacy to marriage through the wedding ceremony, from the world of the living to the world of the dead through mourning, from childhood to manhood through the circumcision ceremony. That is, the transition from one stage to another takes place through rituals, and this process, according to A.V. Gennep,

⁶ Бейлис В.А. Теория ритуала в трудах Виктора Тернера / В.Тэрнер. Символ и ритуал. Москва: Наука, 1983, с. 17

⁷ Rzasoy S. Azərbaycan dastanlarında şaman-qəhrəman arxetipi. Bakı: Elm və təhsil, 2015, 436 s., С.99

consists of three stages. The second of these stages is the liminal stage.

Victor Turner, explaining the term “liminal” used by A. Gennep, writes that “limen” is Latin for “threshold”. Liminal beings are neither here nor there, neither this nor that; they are in the middle between situations prescribed and determined by law, custom, circumstance, and ceremony. Therefore, their ambiguous and uncertain nature is expressed in a great variety of symbols in many societies that ritualize social and cultural transitions. Thus, liminality is often likened to death, intrauterine life, invisibility, darkness, androgyny, emptiness, solar or lunar eclipses⁸.

As can be seen, K.G. Jung also considers magicians (priests, witches, fortune tellers, etc.) to be liminal beings. Liminal beings, in simple terms, are beings who exist between two worlds - this world and the other world, and who can move between two worlds. In science, they are also called mediators. “Mediator” is a noun derived from the word “mediation”. To mediate means to move between different worlds, to be able to create a connection between them. One of such liminal-mediator images is Dede Gorgud in the epic “Kitabi-Dede Gorgud”. He is a true mediator, a liminal being. He is the knower of the Oghuz people. “Knowledge” here is not knowledge of ordinary, practical knowledge, but knowledge of secret sciences, knowledge of the unseen world. God inspired Dede Gorgud’s heart, and he received various information from the unseen world and conveyed it to people. In this respect, Dede Gorgud is located between two worlds:

1. The world of people;
2. The world of the unseen.

Because it is located between two worlds, it is a dual being, or in the language of C.G. Jung, it is precisely a liminal figure. That is, while being in its own world, it can travel to other worlds and communicate with other worlds.

S.A. Tokarev, who refers to magic as one of the primary forms of religion, writes that magical rituals and representations have played and continue to play a highly significant role in the

⁸ Тернер В. СИМВОЛ И РИТУАЛ (сб. трудов). Москва: Наука, 1983, 277, с.69

history of religion. Magic is one of the most important and organic components of any religion, from its earliest forms to its final stages.⁹

In terms of magic-religion relations, attention is primarily drawn to the ideas of the famous Western scholar Mircea Eliade. He writes that beliefs and rituals draw us into the realm of magical thought. But are we right to consider the general symbolism of knotting (knotting) as an exclusive creation of magical mentality, accepting the dependence of folk practice on magic? We do not think that this was the case. Even if the rituals and symbols of knotting among Indo-Europeans also had chthonic-lunar elements and, therefore, were imbued with magical influences, it is necessary to explain not only the original religious experience, but also documents that reflect general ideas about man and the world.¹⁰

It should be noted that M. Eliade expressed this idea in connection with the magic of knot-tying. Thus, knot-tying, or in another name - knot-tying, is a widespread magical practice in the belief systems of the peoples of the world. In Azerbaijan, fortune tellers, seers, and witches also tie knots. This is also called knot-tying. For example, they tie knots to open or close someone's fortune.

As can be seen, M. Eliade does not accept the complete dependence of folk practice on magic. He shows that the role of religious ideas is also active here, which inevitably brings us face to face with the problem of magic and religion.

The question of magic and religion is separately discussed in the work of C.C. Frazer. He writes that in a number of magical rites the intervention of spirits is assumed: an attempt is made to gain their favor through prayers and sacrifices. In these cases magic acts in conjunction with religion. In pure magic, one natural

⁹ Токарев С.А. Ранние формы религии. Москва: Издательство политической литературы, 1990, 622 с, С.404.

¹⁰ Элиаде М. Миф о вечном возвращении. Москва: Ладомир, 2000, 414 с., с.200

event necessarily follows another without the intervention of any spirit or helper.¹¹

As can be seen, Frazer here considers the participation of spirits, prayers, and acts of sacrifice in the performance of a magical act as religious components. According to the author, pure magic occurs without the participation of such religious components. In this respect, Frazer even compares magic with science.

Thus, it becomes clear that magic and science both work on the same principles: both use the law of similarity and contact. However, the main thing that distinguishes them is how the results obtained with these principles are interpreted. Science interprets them with scientific logic, while magic interprets them with magical logic. Accordingly, the results are also different.

It is clear from this that when Frazer talks about the relationship between magic and religion, he is looking for fundamental differences between them. One of these differences he sees is that magic and science operate on the same principles. He writes that magic, as it seems, is a close relative of science. In this case, it is necessary to examine the relationship of magic to religion. The answer to this question will undoubtedly reflect our views on the nature of religion.

The essence of the issue here is that it is impossible to interpret magic in general outside of religion. After all, magic is considered a primitive form of religion. However, it is not religion as a whole. Despite all their similarities and common roots, there are fundamental features that distinguish religion from magic. However, distinguishing these features is extremely difficult. Researchers have expressed so many different opinions, addressing the semantic field between the concepts of magic and religion, that it has become difficult to find common, common features between them. Therefore, Frazer poses the issue very carefully and tries to come to the right logical conclusions.

¹¹ Фрезер Дж.Дж. Золотая ветвь. Москва: Издательство политической литературы, 1984, 703 с., с.53

Thus, a look at folklore-magic relations in the context of magic-religion-folklore raises very important issues. As a verbal creative phenomenon, folklore reflects both magical and religious concepts. An objective understanding of folklore as a system of thought requires a distinction between magical and religious concepts. In this respect, the fact that magic reflects man's domination over nature, and religion his subordination to it, provides another crucial perspective for the study of the folklore-magic problem.

The second half of the first chapter, entitled "A Look at the Relationship between Folklore and Magic in the Context of Magic Cults," shows that folklore and magic are complex scientific problems. Magic is considered a stage in the development of social consciousness and one of the primitive forms of religion. Folklore is the oral artistic creation of the people. However, folklore is not a purely artistic phenomenon. It is also connected to magic by its roots. In this respect, the common point that unites them is the cults of magical words. Spells, talismans, and verbal magic formulas are traces of such cults of magical words.

A certain part of spells, magic and magical elements originated in connection with mythological ideas. Some of them were related to the mythical ideas of ancient Turkic tribes in the historical area of Azerbaijan, while others were influenced by Zoroastrian views. Traces of more ancient ideas are noticeable in spells and magics of individual cults, especially in connection with natural phenomena.

Magical ideas leave their traces in folklore in connection with various cults. S. Rzasoy writes that the study of both nature cults and the cult system as a whole is a very difficult scientific problem. A cult is a complex ritual-mythological system. It is an integral part of traditional thought and the culture that implements it from the time it was formed. It continues this function in our modern era as a relic. These ideas of the author equally apply to magical cults.

One of the magic cults existing in folklore tradition is related to the Yada stone. Various beliefs and rituals have been created regarding the Yada stone. There is also a tradition of

associating it with various ceremonies and games. Professor A. Nabiyev writes: “O.Y.Malov, L.N.Gumilyov, as well as many other travelers and chroniclers have provided information about the Yada stone and the more archaic model of the Yada songs spread among the people. Naturally, there is no deep information about this stone, its quality, and properties. As the texts related to the Yada songs are collected and published, new facts are revealed in these texts at the same time. Various sources assume that Yada is “a name related to faith and belief.” It is even assumed that “the Yadachi performs magic, casts spells with the help of this sacred name.” From these observations it follows that the Yadachi is a person who casts spells and casts talismans.”¹² .

The Yada stone has a complex structure as a mythologem, an element of mythical thought. It is a stone, but it is used for the purpose of making rain. In this respect, the Yada stone, as a stone, is primarily associated with the cult of the Earth/Mountain.

As can be seen, one of the main contexts of the relationship between folklore and magic is related to magical cults. This, in turn, requires us to constantly keep this context in mind in the future and to update it as appropriate.¹³

The second chapter of the dissertation, entitled “Semantic structure and typology of magical folklore genres”, consists of two subchapters and three paragraphs. In the first subchapter, entitled “Spells/spells as a magical folklore genre”, the mythical-artistic structural typology of spells/spells is first studied. One of the main examples of magical genres is spells/spells. Spells are necessarily related to ritual and are the main component of ritual. In fact, the utterance of spells (in a

¹² Nəbiyev A. Azərbaycan xalq ədəbiyyatı. I hissə, Bakı: Çıraq, 2009, 640 s., c.295

¹³ **About the scientific results obtained in the chapter:** İmanova, S. Folklor və magiya” probleminin nəzəri-tipoloji aspektləri // Sivilizasiya. Bakı Avrasiya Universiteti, cild 6, №1, 2017 (33), s.233-240; İmanova, S. The theoretical-typological aspects of the problem “folklore and magic” // Revista Universidad y Sociedad, 2022, 14(S1), s.184-191; İmanova, S. Magik kultlar və mifoloji sistemlər kontekstində folklor-magiya əlaqələri, Konstitusiyə və Suvverenlik İli”nə həsr olunmuş “Milli dövlətçilik və folklor” mövzusunda respublika elmi konfransı, AMEA Folklor İnstitutu, 26 may 2025

specific place and time, with the observance of special rules of utterance) is such rituals. Therefore, under the name of spells, sometimes not only a verbal text is understood, but also a corresponding ritual. The connection with ritual clarifies the expressive pragmatic character of the spell, its strictly observed structure, and the absence of any changes that could reduce the “power” of the text. At the heart of the enchantment are notions of the interrelationship between the real and imagined worlds, the mutual redemption and identity of man and nature, and the logic of macro and microcosm. They can be grouped as follows:

I. Spells created to tame the forces of nature;

II. Spells created to ensure human life and livelihood, and to protect plants and animals;

III. Spells created in connection with human daily life and health.¹⁴

R. Aliyev, who extensively discusses spells, writes: “A spell reflects the belief in the power of words. A spell is one of the beliefs expressed by saying similar sounds and words in a certain harmony. The main factor in saying a spell is to exert a psychic influence on a person or another living being (for example, a snake). A spell is also used to control natural phenomena and subdue it to one's desires. There is no spell outside the object. Therefore, when classifying spells, they take into account its relationship to the object and establish it. For example, spells created to subdue the forces of nature express a person's desire to dominate them at times when they are helpless before the forces of nature. Spells expressing a desire to make rain are more common. This also stems from the fact that water is an important attribute in agricultural culture.”¹⁵

Spells and enchantments, which are the product of the initial magical ideas of the Turkic tribes, at a certain stage occupied an important position in the daily life of early man, in the process of understanding, expressing life as he knew it, and achieving

¹⁴ Nəbiyev A. Azərbaycan xalq ədəbiyyatı. I hissə, Bakı: Çıraq, 2009, 640 s., c.287

¹⁵ Əliyev R. Azərbaycan şifahi xalq ədəbiyyatı (Müasir aktual problemlər). Bakı: 2012, s.284

complete dominance over it. Magical thought was an enthusiastic and inexhaustible source for subsequent high poetic creativity. Over time, as the secrets of nature were revealed to man, the ideas of enchantment, the elements of magic weakened, and became archaic as a genre. However, enchantment was not erased from memory, it lived as an independent genre, and remained in various styles and types of oral creativity as a motif, element, etc.

Thus, the study of spells/incantations, which are one of the magical folklore genres, from the point of view of the mythical-artistic structural typology, showed that magic is primarily a belief in a person's ability to influence other people, animals, plants, and even natural phenomena.

The second chapter also studies the poetic genre typology of spells/incantations. In general, folklore plays a major role in the detailed study of people's life and livelihood, their customs, beliefs, and worldview in general. Like a number of other areas of folk creativity that are components of spiritual culture, rituals, ceremonies, holidays, beliefs, trials, spells, fortune telling, etc. are also the worldview of the people. Since the times of primitive thinking, people have had difficulty finding answers to the true essence of most of the issues they have encountered. Therefore, they have sought the causes of contradictions and obstacles in life in nature, which seems miraculous to them, and have viewed the slightest, insignificant similarity and resemblance between individual events and objects as a sign of a certain internal connection and connection.

The primitive man's attempt to influence the complex natural world on which he considered himself dependent was related to the desire to achieve success, to be away from misfortunes, diseases, hunger, and misery. However, the inevitable social progress, civilized replacements and changes taking place in society have led to the fact that some folklore examples that once had a special meaning and were mythologically and semantically charged could not preserve their previous content over time. However, despite this, the shades of meaning in those examples, the initial mythological traces, and signs were preserved in the imagination. Since all this is related to

the primitive imagination and thinking of people, the mythological elements in the content of these examples act as a context. The reason for this is that mythology is the basis and beginning of every national culture.

Therefore, in order to achieve the desired result, in spells, two chains of events of different taxonomic levels (for example, parts of the human body with the cosmic element) are identified; one of them is presented in a complete paradigm, the other in a defective one. In accordance with the logic of joint participation, such a setting, as it were, completes the incomplete sequence, thereby achieving the desired goal.

In many traditions, black spells (witchcraft) related to black magic, which model the "anti-world", have remained. Thematically (and pragmatically), spells are divided into love, medical, professional, "legal" and other groups.¹⁶

Spells, the magical elements in them, attract more attention among folklore texts with their unique structure and characteristic signs. It goes without saying that choosing spells as a separate genre as a research subject is of great importance in terms of clarifying its mechanism of formation, functions and essence. Like other folklore genres, studying spells separately and systematically can also create a basis for clarifying many issues that have remained controversial for a long time. Spells are seriously different from many folklore genres in terms of their uniqueness.

Spells – “is a folklore genre that is connected with a number of areas of worldview and reflects the life and livelihood of the people. The reason for the emergence of ovsunlar is, on the one hand, the not yet fully formed thinking of primitive man, as well as the incorrect perception of some life events, and on the other hand, and more fundamentally, the strong belief in the power of words. Ovsunlar have gone through a long process of formation and improvement, and on this path, they have been semantically related to seasonal-ceremonial rites and ceremonial songs close to this genre, sometimes even merged with them. That is why in a number of cases, ovsunlar have been identified with talismans,

¹⁶ Folklor terminləri / Tərtib edəni A.Xəlil. Bakı: Nurlan, 2010, s.107

fortune-telling, and magic. True, it is not difficult to determine the difference between the simple type of fortune telling and spells. While words are considered the basis for spells, there is no need for this in the simple type of fortune telling. In the complex type of fortune telling, there is also a similarity between spells and fortune telling, albeit a slight one. But this is an external similarity. That is, in both At least the word is leading¹⁷.

A typological view easily distinguishes them. Thus, while there is no absolute time or concept of time for the performance of spells, ear divination, which is associated with a special ceremony, is performed only on the last Wednesday, New Year's Eve, and is also performed in accordance with the desire in the pre-determined intention.

As can be seen, magic is primarily a belief in the ability of a person to influence other people, animals, plants, and even natural phenomena. A person who did not understand the true and mutual relationships of observed facts and who understood random coincidences in the opposite way believed that by special actions and words he could help or harm people, by foresight he could ensure their success or failure, by raising a storm or calming it. Elements of magic are reflected in the religious traditions of most peoples.

On the other hand, a spell cannot be equated with magic. The attitude of ancient people to natural phenomena, albeit in a passive form, and their attempt to intervene found their reflection in magic. For example, our ancient ancestors believed that the cause of the eclipse of the Sun and the Moon was jinn, devil, etc. evil forces. Therefore, they made sounds by hitting different objects (and later iron tools) together, believing that they would scare those forces away. Or, when a baby was being taken out of the house with evil, they would place cotton, sugar, and coal next to it and cast a spell. Here, cotton means: stay away from mistakes and troubles, may your life be happy, bright, and bright, sugar means: may your tongue be sweet, and coal means: may the eyes of those who look at you with evil eyes darken. Another example:

¹⁷ Azərbaycan etnoqrafiyası. Üç cildə. III cild. Bakı: Şərq-Qərb, 2007, s.319

a farmer who lives with the desire for his crop to come to harvest quickly would cook a stew at the edge of the field during planting, thereby casting a spell on his crop, saying, "May you be like this stew, and come to harvest quickly."¹⁸

In the second chapter, the magical structural typology of spells/incantations is studied as a separate paragraph. The fact that magic, magic, magical elements, spells, witchcraft not only affect psychology, but also their effect on objects, things, and natural phenomena has always been in the focus of attention of both Azerbaijani and European researchers. Some researchers claim that magic, magic, magical elements, spells, witchcraft have only a spiritual-psychological effect, while others claim that they have both a spiritual-psychological and an imaginary-abstract effect, while another group claims that magic, magic, witchcraft also affect objects, things, and natural phenomena.

In general, the study of spell texts shows that they are divided into three main groups in terms of their functional types:

- a) Spells created to tame the forces of nature.
- b) Spells created to protect plants and animals that provide human life and livelihood.
- c) Spells created in connection with human daily life and health.

The second half of the second chapter is called the semantic structure of witchcraft and the typology of the magical genre. Magic is primarily a belief in the ability of a person to influence other people, animals, plants, and even natural phenomena. A person who does not understand the true and mutual relationships of observed facts and who understands random coincidences in the opposite way believed that by special actions and words he could help or harm people, ensure their success or failure by foresight, cause a storm or calm it. Elements of magic are reflected in the religious traditions of most peoples.

In his article on the origin and essence of magic, S.A. Tokarev shows that the concept of magic or witchcraft refers to

¹⁸ Azərbaycan etnoqrafiyası. Üç cildə. III cild. Bakı: Şərq-Qərb, 2007, 568 s., c.252

various human activities aimed at influencing these and other material objects or events in a supernatural way.

The author, who refers to magic as one of the earliest forms of religion, writes that magical rituals and representations have played and continue to play a highly significant role in the history of religion. Magic is one of the most important and organic parts of any religion, from its earliest forms to its later stages.¹⁹

In general, magic is a form of primal encounters in which people believe in finding a way to influence the world (natural phenomena, spirits, people's moods, health) through the power of supernatural forces.

Magic is essentially the belief in a person's ability to influence other people, animals, plants, and even natural phenomena. A person who did not understand the true and mutual relationships of observed facts and who understood random coincidences in the opposite way believed that by special actions and words he could help or harm people, by foresight he could ensure their success or failure, by causing a storm or calming it. Elements of magic are reflected in the religious traditions of most peoples.

The word "magic" is associated with the name of the magi, who were among the ancient Azerbaijani tribes. Since in ancient times, it was the magi who practiced magic and enchantment, the ancient Greeks called such practices "magious," meaning "the practice of the magi." Over time, the word also passed into the Latin language and is still used in the language of many peoples of the world in the form of magic, keeping the name of the magi alive.

Thus, "magic", which in our native language means more like "magic", is the use of supernatural powers to interfere with natural processes and perform some secret and mysterious operations to achieve results that contradict the laws of nature.

Magic is divided into two types according to its purpose:

1. **White magic:** It is harmless magic that does not have deadly consequences.

¹⁹ Токарев С.А. Ранние формы религии. Москва: Издательство политической литературы, 1990, 622 с., с.404

2. **Black magic:** It is magic that has harmful, deadly consequences.

Black magic is the use of various symbols, formulas, and various objects to harm others. White magic is used to neutralize and reverse the effects of black magic.²⁰

How does black magic affect people?

It should be noted that every material being is a carrier of a certain energy. These can be either energy that is suitable for a person's health or alien energy. Elements and objects used in black magic can become tools for creating strong negative energy. Using various symbols and writings, witches direct their spells against someone. When these objects are used against someone, their health can be in danger. Thus, the brain of the bewitched person can become foggy, and their mind and thoughts can become confused²¹.

The third chapter of the dissertation is called “Magical structure and typology of ceremonial folklore”. The first half-chapter of this chapter, called “Magical-artistic structural typology of ceremonial songs”, shows that ceremonial songs constitute one of the ancient and interesting areas of Azerbaijani oral folk literature. Seasonal-ceremonial songs played a great role in the development of word art. True art, which developed in direct connection with the economic life of people, appeared when the emotion created by the work turned into aesthetic feelings.

As society developed and work processes became more complex, its influence on people's worldview increased, the content of seasonal and ceremonial songs became richer, and seasonal and ceremonial songs with diverse and colorful texts emerged.

Ceremonial songs allow us to study the development of the economic life of the population in ancient historical periods and

²⁰ <https://az.wikipedia.org/wiki/Magiya>

²¹ **About the scientific results obtained in the chapter:** İmanova, S. Ovsun/əfsun problemi və onların magik tipologiyası // Naxçıvan Universitetinin Elmi Əsərləri. №1 (4), 2017, s.158-165; İmanova, S. Magiyanın mahiyyəti və formaları: cadu magik folklor janrı kimi // Elmi əsərlər. Bakı Qızlar Universiteti. №3, 2017, s.97-102.

the process of improving labor tools. These songs introduce us to the main occupation of the working person, various customs and traditions and belief systems. It should also be noted that seasonal and ceremonial songs had a significant impact on the development of national poetry, music and theatrical art. It is also possible to study the formation of people's mythological thinking on ceremonial songs and conduct a comparative analysis with pan-Turkic mythology. Studying the artistic features of ceremonial songs means studying the poetic structure of ancient Azerbaijani poetry. In terms of reflecting early aesthetic thought and everyday moral details, seasonal ceremonial songs are of theoretical interest in two ways:

a) Songs related to individual natural phenomena and beliefs;

b) Songs summarizing the collective labor of the people at certain seasons of the year²².

Among the songs related to various natural phenomena and beliefs, songs about rain, sunrise, wind, thunder, and beliefs in fire, water, wind, and thunder occupy a special place. In these songs, the great ancestor generalizes the sun as a daughter and son, and expresses the possibility of eliminating a disaster that may occur by calling on it in difficult times.

The second half-chapter, entitled "*Magic Semantics of Ceremonial Folklore*," shows that the genres of magic, which are a stage in the development of social consciousness, do not die over time, but are transformed and become folklore examples. In this respect, magic constantly preserves itself as a layer of meaning in the semantic structure of seasonal and everyday ritual songs. In this respect, the artistic texts of ceremonial folklore are one of the richest sources in terms of studying the semantic structure and typology of folklore and magic relations. The study of these texts shows that the magic in them serves creation. Creation is always connected with the primary elements. Our folklore is rich in examples of this creation.

²² Nəbiyev A. Azərbaycan xalq ədəbiyyatı. I hissə, Bakı: Çıraq, 2009, s.218

Creation is always connected to the primordial elements, and magic is involved here, either directly or in transformative forms.

One of the four elements is Wind/Air. Our ancestors considered Wind to be a powerful anthropomorphic being and created its mythical and semi-mythical images. Man was able not only to prevent it in aesthetic thought, but also to subjugate it, benefiting from its power to facilitate his labor and everyday life.

Man has seen the Wind in various guises, as a horseman, an old man, a grandfather, and has loved and cherished it.

In a song about the wind, the main motif is the call to the wind. A man left stranded in a field calls on the wind for help:

A Yel baba, Yel baba,
Qurban sənə, gəl baba,
Taxılıımız yerdə qaldı,
Yaxamız əldə qaldı.
A yel baba, yel baba,
Qurban sənə, gəl baba

A person who considers the wind "father" as a "god" does not lose hope that he will come to his aid, and his wish will come true. Among the seasonal songs, songs sung to prevent rain and to clear the fog are also related to a number of old mythical beliefs. In this regard, the song "Duman, koq, koq" is particularly interesting.

It should be noted that the development in society, as in other areas, had its impact on magic. In the passive form, magic began to gain a new form by entering the circle of active relations, that is, by combining with words. In the initial stage, a farmer, faced with the danger of his crop being destroyed by a severe drought, expressed his desire for rain by placing a dry stone next to wet stones, or, conversely, worried about the danger of his crop being destroyed by excessive rain, turned open-mouthed pots and pans on the stove upside down to stop and subside the rain, boiled a pot of rain until it evaporated, and thought that by biting his arm, it would stop or stop raining. In the later stage, a new formula - a word was added to this act - magic. "By striking two flints together, he creates an artificial likeness of lightning, which is the

harbinger of rain, in other words, he performs magic, and at the same time:

Çax daşı,
Çaxmaq daşı.
Allah versin,
Yağışı –

"he created and sang a special spell song" .²³

When we analyze this spell song in terms of its poetic structure, we see the following aspects:

1. Purpose:

This song is part of a magical ritual and is performed with the aim of making rain fall.

2. Means:

The ritual is performed using a flint.

3. Method:

The ritual is performed using a prayer-poem.

4. Functional elements of the magical ritual:

Man and God. Man is the one who appeals, God is the one who is addressed. Man addresses God by saying "Flint, // Flint. // May God grant // Rain."

However, this magical ritual is not based on the belief system associated with the Islamic religion. Islam rejects such beliefs and rituals as superstitious acts. So, the being invoked in the poem-prayer to bring rain is actually a mythological rain god.

Such deities are called "ayya" (owner, possessor) in the Azerbaijani-Turkish belief system. According to ancient mythological beliefs, every thing, place, or object in the world of existence has its own ayya/owner. According to a belief widespread in the Nakhchivan region, "There is not a single inch of land on Earth without a yya. Everything has its yya. Water, a house, a garden, a mountain and a valley, everything we see with our eyes has a yya. These yyas are invisible to humans. It is better to greet these yyas."

²³ Təhmasib M.H. Mərasim nəğmələri, namizədlük dissertasiyası BDU-nun kitabxanası. Bakı: 1945, s.14

The belief in Ayah allows us to understand the mythological essence of the spell-prayer we mentioned above. Of course, in that spell, a person turns to God for rain. But this is a subsequent transformation. That is, beliefs have the ability to survive. Even though people accept Islam, old mythological beliefs continue to live in life, everyday life, and social psychology. Ayah, as a belief system, confirms that rain also had its own Ayah.

We mentioned above that a person performs a magical ritual with flint to make it rain. But how is this ritual performed, and what is its essence?

The answer to this question can be found in the beliefs about ayas. Aya is a widespread belief system. Fuzuli Bayat writes that in some hunting myths, the water protector is imagined as a beautiful and naked woman. This belief is also said about the mountain spirit, Sari qız. This raises questions about the functions of some aya categories that have become intertwined over time and, in general, the fact that ayas, protectors of mountains, forests, trees, water, and animals, are more common in Turkic societies whose economy is based on hunting.²⁴

As can be seen, magic, in its poetic essence, is closely connected with various genres of ceremonial folklore. The prayers-formulas performed during the performance of individual magical rites are often in the form of poems. It is interesting that some of these poems also use words and expressions that are not understood in our modern language. All this shows that the magic-folklore connections are connected with the very deep layers of our national memory.

The study showed that spells, one of the popular genres of magical ritual folklore, are closely related to the belief in the gods. The belief in the gods allows us to understand the mythological essence of spells. In spells, God is often addressed. However, this is a later transformation. That is, beliefs have the ability to survive. Even though people have converted to Islam, old mythological beliefs continue to live in life, everyday life, and social psychology.

²⁴ Bayat F. Türk Mitolojik Sistemi. Cilt 2. İstanbul: Ötüken, 2007, 368 s., s.255

The third subchapter, entitled “*Elements of Magic in Seasonal Ritual Folklore*,” shows that seasonal ritual folklore texts provide rich material for studying the semantic structure and typology of folklore and magic relationships.

In general, it is a law that certain changes of each era, each event did not remain unaffected by magical genres. However, the conservatism of folk memory did not allow magic to undergo serious changes. Therefore, magical texts have preserved their almost stable texts for centuries, and in many cases, people's faith in them and interest in them.

The Azerbaijani people have a large number of rites, rituals and spells related to seasonal ceremonies. In seasonal ceremonies, special attention is paid to individual natural phenomena, fire, water, wind, etc. Calling the sun, making rain and a number of interesting rituals are performed by both women and men. There is an interesting ritual performed by Azerbaijani women, especially girls, to call the sun.

- They would name forty bald people and tie a knot in a red thread for each of them. The red thread tied with forty knots would be burned in the hearth.

- People fed up with the rainy weather would name forty bald people in the village and tie a knot in the name of each bald person. When the number of knots reached forty, they would give it to the first child in the house. The child would say:

I am my grandmother's firstborn,

I am a black fox -

and throw the knotted thread into the fire and burn it. After that, the weather would start to clear.

Here, the number forty is related to its sacredness. While examining the poetics of “*Kitabi-Dede Gorgud*”, B.Abdulla noted that the numbers in the epic, including the number 40, functioned as “sacred numbers” in Oghuz thought.²⁵

Ramazan Gafarli, interpreting the quantitative universes in Azerbaijani folklore, including the universe of "40", in the context of "myth and sacred numbers", noted that they have a semantic-

²⁵ Abdullayev B. “*Kitabi-Dədə Qorqud*”un poetikası. Bakı: Elm, 1999, 224 s. , s.207

stylistic essence in the poetic structure of artistic texts, and showed that the scope and function of individual numbers are quite diverse²⁶.

Our ancestors, who longed for the warmth of the sun, would sacrifice to the Sun early in the morning on Fire Wednesday. In earlier times, such a sacrifice would usually be a red horse. One person would lift the horse he was riding onto a high hill. Another person with an axe in his hand would watch them from behind. When the sun rose, the horse would be on the hill, and they would sacrifice it in honor of the rising of the sun. The people believed that sacrificing a red horse to the Sun would bring people happiness and bliss. This ceremony is one of the oldest beliefs of our people and is also reflected in a number of rock paintings²⁷.

Thus, it became clear that the Azerbaijani people have a large number of rites, rituals and spells related to seasonal ceremonies. As can be seen, these are rich in magical elements. Special attention is paid to individual natural phenomena, fire, water, wind, etc. in seasonal ceremonies. Calling the sun, making rain, and a number of interesting rituals are performed by both women and men. Fire and the Sun symbolize each other. The bonfire lit during the Novruz holiday is a symbol and a sign of the Sun. Magic is an important element here. Calling the Sun is connected to the magical-animistic belief system. Here the sun is anthropomorphized, that is, it is imagined in human form. Similarly, the fire in the bonfires of the last Wednesday of the month is anthropomorphized, being associated with the spirits of ancestors.

The fourth subchapter of the third chapter is called “Elements of Magic in Household Ceremonial Folklore”. In terms of studying the semantic structure and typology of folklore and magic relations, it is also important to study the texts of household ceremonial folklore. Since these texts are rich in magical motifs.

Magical elements and spells are found in many ceremonies in Azerbaijan, including birth ceremonies. Folklorist A.

²⁶ Qafarlı R. Mif və nağıl (Epik ənənədə janrlararası əlaqə). Bakı: ADPU nəşri, 1999, 448 s., 384-410

²⁷ Nəbiyev A. İllaxır çərşənbələr. Bakı: Azərənəşr, 1992, 62 s., s.26

Khurramgizi writes: "Hazrat Ali is one of the main holy figures of Islam. Based on the idea that M.H. Tahmasib said about Azerbaijani epics, "...as Shiism spread, the cult of Ali also strengthened and displaced Khizr from epic creation," it can be assumed that Khizr's name was mentioned in this mythical belief until the 15th century instead of Hazrat Ali. In fact, during a difficult birth:

Xıdır Nəbi, Xıdır İlyas,
Bəndəni bəndədən xilas et

– During the recitation of the spell, as well as the pouring of the forty waters of the child, which is a very important ceremony:

Ağırılığın, uğurluğun,
Dağlara, daşlara.

.....

Xızır sənə su versin
Üzün həmişə gülsün –

The reading of the example of the spells confirms that this mythological image had a certain position in the birth ceremony²⁸.

The fifth subchapter of the third chapter is called “Magical Motifs in Folk Games.” This subchapter shows that the connection between games and magic has made researchers think, and serious research has been conducted on this. These studies allow us to see and generalize the theoretical picture of the problem of games and magic. In his study “From Shaman to Samazena: Game and Player”, Fuzuli Bayat focuses on the connection of children's games and toys with magic and writes: “Children's toys were ritual in ancient times. Thus, most of the dolls and toys that children played with were once cult in nature and functioned as the main tools of rituals. Dolls depicting animals, birds or fantastic creatures were used as elements of magic and enchantment in ancient times. For example, dolls called emegets in shamanism were images of the shaman's assistant spirits and later became models for making children's dolls. Similarly, in ancient times, the images of the assistant spirits that a girl who left her father's house brought with her also formed the main basis of children's dolls. As A. Reinson-Pravdin wrote, as a

²⁸ Xürrəmçızı A. Azərbaycan mərasim folkloru. Bakı: Səda, 2002, 210 s.

result of the emergence and rapid spread of new religions, The figures lose their significance and become entertainment²⁹.

As can be seen, the author considers children's toys to be of ritual origin in general. This idea reflects the laws of ancient cultural history. Today, children play with toys. But even today, subjects who cast spells, tie knots, or tell fortunes use these "toys." In other words, the object ("toy") in the hands of the sorcerer is a metaphor, a figurative entity of the bewitched, and the "conjunction" performed on this metaphorical toy is a purely magical process.

The use of masks in the rituals performed by primitive hunters allows us to understand where the acts of disguise in children's games come from. A mask is a means of disguise, of transforming into another image. In this respect, it is a magical object. The use of masks in children's games is a remnant of magic in those games.

In Azerbaijani folklore studies, games are attributed to children's folklore according to genre typology. Ramazan Gafarli, , specifically emphasizes that these genres, including games, are connected with ancient mythical beliefs and beliefs, and magical concepts.³⁰ From this it becomes clear that games, despite all their realistic content, are connected with old magical-mythical ideas. Today, games generally have a realistic content. However, each act that makes up the game, each object used, in fact also carries traces of old mythical-magical ideas.

When we talk about the transformation of ancient rituals into children's and teenagers' games over time, we rightly ask: By what means and methods does this happen?

According to R. Gafarli, two main aspects are evident here: imitation and mimicry. The author writes that a child's mimicry is an activity that precedes imitation:

– in imitation, in most cases, the sounds of animals and birds, and the words spoken by adults, are passed on to children;

²⁹ Bayat F. Şamandan səməzənə: oyun və oyunçu. Bakı: Elm və təhsil, 2017, s.80-81

³⁰ Qafarlı R. Uşaq folklorunun janr sistemi və poetikası. Bakı: Elm və təhsil, 2013, s.16-17

– in imitation, children repeat the movements, facial expressions, and gestures of adults in the same way.

Elchin Abbasov, in his study of the magical and didactic aspects of game elements in fairy tales collected from Karabakh, writes about the issue of “imitation”: “The fact that the game is an imitation, the “false” essence stemming from magical ideas, is sometimes used as a literary device in fairy tales. This can be traced, for example, in the version of the fairy tale “Melik Mammad” recorded from the Barda region. This is how Melik Mammad receives information about the fathers of his sons³¹.

One of the popular types of games is ashug atma. This game is also associated with magical ideas. E. Abbasov writes that ashug has been widely used in Azerbaijan as a fortune-telling tool for many centuries. It is reflected in written sources that our ancestors used animal bones, including ashug bones, in fortune-telling, especially for military purposes.

Thus, the analysis of games in terms of magical motifs shows that a significant part of children's games is connected with primitive magical rituals. As the primitive period gave way to new epochs, these magical rituals performed by adults lost their relevance over time and turned into children's games. In this process, magical rituals were deprived of many of their attributes. However, when games are approached in a ritual-mythological context, it becomes possible to restore the magical motifs in them.³²

³¹ Abbasov E. Qarabağdan toplanmış nağıllarda oyun elementləri: magik və didaktik aspektlər / Qarabağ xalq oyunları və meydan tamaşaları. Bakı: Elm və təhsil, 2015, s. 185

³² **About the scientific results obtained in the chapter:** Иманова, С. Элементы магии в лирических фольклорных жанрах азербайджанцев // Вестник Казахского Национального Педагогического Университета им.Абая. серия филологическая, Алматы, №1 (59), 2017, с.158-164; İmanova, S. Folklor və magiya: mövsüm və mərasim nəğmələrinin magik tipologiyası // Humanitar elmlərin öyrənilməsinin aktual problemləri, Bakı Slavyan Universiteti, №3, 2017, s.71-75; Иманова, С. Магические мотивы в народных играх // UrDU ulug‘ shoir Komil Xorazmiy tavalludining 200 yilligi va Muhammad Rahimxon Feruz tavalludining 180 yilligi munosabati bilan o‘tkaziladigan “Filologiya va san’atshunoslikning dolzarb masalalari”

The fourth chapter of the dissertation is called “**The Magical Structure and Typology of Epic Images**”. The first half-chapter, called “*Gam-gan and Dede Gorgud as Archetypes Related to Magical Views*”, shows that magic is closely related to folklore as one of the first forms of the mythical-religious worldview. Mythology is an initial, primitive system of consciousness. Everything within this system, including magic, is based on the closed, repetitive rhythm of existence of mythical thought. All of this together forms a mythical world model. All the images within this world model are united by the same mythical qualities and properties. Ideas related to magical thought continue to preserve themselves in folklore in the form of various images. In this regard, such famous images as Dede Gorgud, Salur Kazan, Koroghlu, etc. are images related to ancient magical-mythological ideas.

In Azerbaijani folklore, images related to magical encounters differ from each other in terms of their typological characteristics. They can be mainly classified into two groups:

1. Images that directly embody magical encounters;
2. Heroic images related to magical features.

The typological feature that unites the images belonging to the first group is that magic plays a major role in the poetics of those images. That is, these images are not just characters that are related to magic. Magic directly determines the essence and function of those images by organizing the poetics of these images from beginning to end. For example, in our folklore, there are images such as Salur Kazan, Alp Aruz, Koroglu, etc. The main typological feature of these images is heroism. They are born as heroes and carry out the heroic mission throughout their lives. Magic constitutes only one level or one feature of the poetic structure of such images. But there are also images that, despite having complex functions, magic plays a major role in the poetic structure of those images. For example, the image of Dede Gorgud or Gam-Ghan is one of such characters. These are, in fact, images with a complex poetic structure. For example, the image

of Dede Gorud has such complex semantics that researchers continue to write about it even today, revealing the poetic secrets of the image of Gorgud Ata. However, no matter how complex the structure and numerous functions of Dede Gorgud may be, those functions are necessarily connected with magic, magical visions, at “one end”. As we delve into the semantic depths of such images, we can see that they are, in fact, images that directly embody magic.

The main typological sign, or typological sign, indicator that unites the images that directly embody magical visions in Azerbaijani folklore is the connection of those images with the name "gam".

The word “Qam” is in the ancient Oghuz language and is the Oghuz equivalent of the word “shaman”. The word “shaman”, as we know, was borrowed from the Tungus language and has been accepted as a general name in the scientific world that unites all such characters. However, shamans in various Turkic peoples have their own names such as qam, baksy/bakhshi, bahichi, oyun, etc. The name of shamans among the Oghuz is qam. We find this name in the name Qam Ghan in the great monument of the Oghuz “Kitabi-Dade Gorgud”. Qam Ghan is the father of Bayindir Khan, the khan of khans, in that epic. However, it should be noted that Qam Ghan himself does not directly participate in the epic as a character. He is only mentioned by name as the father of Bayindir Khan. For example, the first stanza of the epic begins with this paragraph: "One day, Khan Bayindir, son of Kamgan, stood up. He had erected the Shami calendar on the ground. The ala-shaped canopy had been raised to the sky. A silk carpet had been spread on the ground."

The image of Gam Ghan has attracted the attention of researchers, and various opinions have been expressed about him. A. Tanrıverdi writes about the explanation of this word that Gam Ghan is explained in Gorgud studies as a meaningful anthroponym for a great shaman, priest, grandfather, holy father, etc. In the “Book of Grandfather Gorgud”, the name Gam Ghan is used only three times, and only in relation to Bayındır Khan.³³

³³ Tanrıverdi Ə. Dədə sözü işığında. Bakı: Elm və təhsil, 2014, s.86

It should be noted that it is clearly known that the name Gam Ghan is a compound name formed from two words:

1. Gam is a word meaning shaman, priest;
2. Ghan is one of the pronunciation forms of the word "khan" in the old Oghuz language.

As can be seen, the name Gam Ghan combines two meanings in itself, the meanings of priesthood and khanate. If khanate denotes political power, priesthood/shamanism is directly related to magic. That is, Bayindir Khan's father Gam Ghan is not an ordinary ruler, an ordinary khan: he is a shaman ruler, a priest ruler. The fact that Gam Ghan is a title related to power is confirmed by the fact that his son Bayindir was a khan.

Liminality, as we have already mentioned, is a concept related to mediation. Victor Turner writes about this term, which was introduced by the ritual scientist A. Gennep in connection with the rituals of transition to knowledge (adolescence), that "limen" is Latin for "threshold". Liminal beings are neither here nor there, neither this nor that; they are in the middle between situations written and determined by law, custom, circumstances and ceremony. Therefore, their ambiguous and uncertain properties are expressed in a great variety of symbols in many societies that ritualize social and cultural transitions. Thus, liminality is often likened to death, intrauterine life, invisibility, darkness, androgyny, emptiness, solar or lunar eclipses.³⁴

As can be seen, liminal beings are images capable of mediation. A mediator is a being who creates a connection between different worlds (earth and heaven, man and god, etc.). In this respect, the tsar-priests and their example, Gam Ghan, mentioned in the "Kirtabi-Dade Gorgud", are liminal beings, mediators who create a connection between earth and heaven.

The most striking example of such magical-meditative images in Azerbaijani folklore is Dede Gorgud, or, as we call it, Gorgud Ata.

This image has a very complex poetic meaning structure. Jalal Beydili (Mammadov) summarized the numerous ideas about him in scientific literature as follows: "Dede Gorgud

³⁴ Тернер В. СИМВОЛ И РИТУАЛ (сб. трудов). Москва: Наука, 1983, s.69

- is connected with ancient mythological views;
- it is not clear whether he is a historical or mythical figure, since there are no reliable historical sources about him;
- he is a folk sage who has gradually become a generalized symbol;
- the talk about him being a legendary figure is groundless, Gorgut Ata is a historical figure;
- there is no need to look for a real historical prototype;
- he is probably rooted in the image of a ceremonial patron, etc.³⁵

As you can see, the picture here is quite complex. Of course, Gorgud, as a mythological figure, is undoubtedly also associated with magical visions. This meaning is also revealed in the etymology of the name Gorgud.

Mirali Seyidov, in his large-scale article “Etymological analysis of the word “Gorgut” and the root of the image”, took the name Gorgut as a word formed from the combination of the words “gor” and “gut”.³⁶ This explanation sheds light on the connection of the image of Gorgud with magical views. As can be seen, the image is connected with the meanings of “gor” and “gut”. In our opinion, both concepts embody magical power. The word “gor” denotes precisely magical powers such as happiness, luck, abundance, fate, spirit, life force, soul. The word “gut” also reflects magical powers such as happy, happiness, luck, soul, spirit, benevolent spirit, the basis, root of something, life force, life giver.

Korkut, as a shaman or patron of singers, and the inventor of the qopuz, is associated with magic. Thus, the first musical instrument is a special magical element, a magical attribute in magic.

Dede Gorgud's connection with magic, his direct embodiment of magical visions, is clearly expressed in the first sentence of the epic "Kitabi-Dede Gorgud": "Near the time of the

³⁵ Bəydili (Məmmədov) C. Qorqut Ata / Dədə Qorqud kitabı. Ensiklopedik lüğət. Bakı: Öndər Nəşriyyat, 2004, s. 225

³⁶ Seyidov M. “Qorqut” sözünün etimoloji təhlili və obrazının kökü haqqında // “Azərbaycan” jur., 1979, № 1, s. 181-184

Messenger of Allah, peace be upon him, a man named Gorgud Ata from the Bayat clan arose. He was a complete knower of the Oghuz people - whatever he said, it would happen. He would tell various news from the unseen. The Almighty would inspire the heart of the present..."

Magism here embodies itself in the quality of "knower". Knowing here is not knowing ordinary, practical knowledge, but knowing secret sciences, knowledge related to the unseen world. God inspired Dede Gorgud's heart, and he received various information from the unseen world and conveyed it to people. In this respect, Dede Gorgud was located between two worlds:

1. The world of people;
2. The unseen world.

S.Rzasoy writes that all of Gorgud's functional paradigms are reduced to the semantic of "knower". The functional structure of the status of "knower" implies the following:

a) Intertemporal mediation (foretelling the future): "whatever he says, it will happen".

This should not be perceived as programming the time - the future. Because he does not program events himself, he receives them ready-made.

b) Interspatial mediation: "He would tell various news from the unseen".

Gorgud mediates information between the world of the Unseen and the world of the Oghuz. "Ghayb" means the place of the unseen, the secret place. This is the "world of the unseen" in the religious-mystical sense, the sacred world in the mythological sense – the first space-time world of the first man. The first space and the first time are the structural levels of the sacral "Oghuz kagan" model. This means that Gorgud mediates between the profane Oghuz (people and people) and the sacred Oghuz (kagan) in the ritual-mythological context.

c) Theocosmic mediation: "Haqq-ta'la would inspire the heart of the moment".³⁷

³⁷ Rzasoy S. Oğuz mifologiyası (metod, struktur, rekonstuksiya). Bakı: Nurlan, 2009, s.303

All this shows that Gorgud is a liminal being, a mediator. As a liminal being, he can exist between two worlds - this world and the other world, and move between two worlds. Gorgud, in other words, is a mediator. The noun "mediator", which is derived from the word "mediation", is also a being who moves between different worlds, creating a connection between them. Thus, Dede Gorgud, a connoisseur of the Oghuz people, is directly connected to magical visions as a mediator, a liminal image. Because magic, magism, a magical subject is a mediator, a liminal being that creates a connection between different worlds in extraordinary ways.

The second half-chapter, entitled "*The Structure and Typology of the Image of Salur Kazan in Relation to Magical Visions,*" shows that in Azerbaijani folklore, images related to magical visions are divided into two groups according to their typological characteristics: images directly embodying magical visions and images indirectly related to magic. In this regard, although images such as Salur Kazan, Alp Aruz, Koroglu, etc. in Azerbaijani epics are related to magic, unlike the images of Gangan and Dede Gorgud, magic constitutes only one level or one feature of the poetic structure of these images.

Salur Kazan is one of the main characters of the epic "Kitabi-Dede Gorgud". In terms of his political rank, social position, and military rank in Oghuz society, he is the second person after Bayindir Khan, the head of the Oghuz region. Salur Kazan is also one of the most important people in the Oghuz region due to his family ties. However, one of the main qualities that distinguishes Salur Kazan from other heroes is his connection with magical forces and mythical roots. The connection of the image of Salur Kazan as a hero with magical visions found its artistic expression in the second stanza of the epic ("Salur Kazan's house declares the stanza in which it was plundered") in his communications with the land, water, wolf, and dog.

In this part of the epic, it is shown that Salur Kazan goes hunting with his men to Ala Mountain. He leaves his son Uruz on his house with three hundred warriors. Having learned about this through his spy, Sheklü Melik comes with his army and plunders

Kazan's house, homeland, household, and farm. It is interesting that Salur Kazan, who is not at home, learns about this event through a mystical-magical method, that is, through a dream. The disaster that occurred in his house reaches Salur Kazan through dream symbols. If we remember what kind of hero Kazan is in the epic, his dream is not accidental. After all, he is connected to the tiger, lion, wolf, and sungur bird due to his magical-mythical roots. These are the mythical powers that protect Kazan.

The connection and connection of Kazan with these forces allowed Seyfaddin Rzaso to characterize him as a gam-shaman. He writes: "Dream is a "little death" in the Oghuz mind, being in a dream means being in the world of death. So, Kazan's dream is an act of mediation, and the fact that this act encompasses the entire structure of the mediation formula (a dark, anxious dream, the message that comes with it, the chaotic symbolism of dream images and precedents, etc.) allows us to perceive Kazan's dream act as the first functional paradigm of the shaman/hero archetype "visible" from the plot. Just as the spirits subordinate to the shaman inform him of events, the Shaman/Hero gives Kazan... news of danger from metaphysical beings related to them."³⁸

Indeed, these four animals (tiger, lion, wolf, and sungur bird) that Salur Kazan shows as his roots are his metaphysical patrons and protectors. In order to connect with metaphysical beings, one must be connected to magical visions and have magical-mediational abilities. The subsequent episodes of the story "The Looting of Salur Kazan's House" confirm that Kazan possesses precisely these magical-mediational powers and abilities.

Kazan, who returns home alone without disturbing the gentlemen around him, finds his house ruthlessly looted. However, he does not know who did it, where his house, his daughter-in-law have been taken. He does not find a single person in Yuerd who can tell him the truth about what happened.

Interestingly, Kazan learns about the fate of his home not primarily from people, but from inanimate objects and animals.

³⁸ Rzaso S. Azərbaycan dastanlarında şaman-qəhrəman arxetipi. Bakı: Elm və təhsil, 2015, s.338-339

While following his home, he communicates with the land, water, a wolf, a dog, and finally a shepherd. The fact that a person communicates with inanimate objects and animals undoubtedly indicates that Kazan has extraordinary abilities, namely the ability to establish magical-mediational connections with these inhuman beings.

Kazan first receives news of his home from the homeland. S. Rzasoy, who called these communications of Salur Kazan an “act of shamanic gamlama,” correctly characterized this communication with the homeland, in our opinion, as a “model of mediative-mystical communication.” We agree with the author’s consideration of Kazan’s communication with the homeland as an act of mediative-mystical communication. Indeed, Kazan’s homeland is nothing more than an inanimate space. In this case, Kazan’s appeal to an inanimate object for the purpose of receiving news seems abnormal and illogical from the point of view of modern thought. However, when the issue is approached from the perspective of epic-mythological logic, the picture changes. In mythology, all beings are considered alive. Here, S. Rzasoy’s idea that Kazan, by appealing to the homeland, actually appeals to the subject of the homeland, seems logical, based on epic-mythological views. It is enough to refer to Azerbaijani belief texts to reveal the entire mythological-magical logic of the issue.

A very interesting point emerges here. Objects are metaphysical beings, while humans are physical beings. It is clear from the texts of faith that a relationship between humans and metaphysical beings is possible. However, this relationship, as we have seen from the above texts, implies a certain behavioral model. This model consists of two formulas, verbal and behavioral:

1. Formula of action: humans should treat objects with respect;

2. Formula of words: humans should greet objects.

The behavioral model consisting of these formulas of words and actions with objects is, in fact, one of the simple methods of magical behavior. The basis of magic is the subordination of the forces of nature to the will of man. Here, too, we see that the

forces representing nature and its individual objects are subdued and subordinated to the will of man through magical methods.

Salur Kazan also addresses his plundered homeland in the epic. Of course, his appeal is not to air or emptiness. This seems illogical to us now. Because since the homeland is not presented as a personified image in the epic, it does not respond to it. But if they were not going to respond, then why does Kazan address inanimate, speechless, mouthless objects like homeland and water?

The point is that “Kitabi-Dade Gorgud” is not an archaic-mythological epic, but a classical epic. That is, this epic has moved far away from archaic-mythological views in terms of time. Many mythological images have acquired realistic features. Let us recall the epic “Oguzname”. Here there are mythological images representing nature (Bozgurd, Oguz himself, his first wife representing the Sun, his second wife representing water, earth, tree, etc.). “Kitabi-Dade Gorgud” is also an Oguzname. However, this epic has naturally lost many of its archaic-mythological features in the processes of development and transformation. From this point of view, Salur Kazan’s appeals to the homeland, water, wolf, and dog are not without reason or logic. Kazan addresses the homeland as if it were the owner of this place, object. This is not accidental. The word “aye” literally means owner. So, Kazan’s communication with the homeland is based on that belief in the aya. Communication, at least, takes place between two parties. One of the parties is Kazan, the other is the homeland. If Kazan did not consider the homeland to be an independent object, a living being, he would not have addressed it. From this point of view, we agree with S. Rzasoy that "Kazan cannot speak to the homeland as a person. If he addresses the homeland, then he addresses the spirit of the homeland (the aya of the homeland). So, his speaking with the spirit of the homeland is a mediative-mystical act of communication as a cosmological event."³⁹

³⁹ Rzasoy S. Azərbaycan dastanlarında şaman-qəhrəman arxetipi. Bakı: Elm və təhsil, 2015, s.342

This magical-mediative act of communication helps Kazan to find his way home. Because he does not know where his house has been taken. The goal is to find out. After communicating with the homeland, the fact that he confidently gallops his horse and continues on his way shows that he has found his way home from the homeland, in other words, he has followed his home's footsteps.

Salur Kazan's magical-mediational connection with metaphysical beings as a shaman is also confirmed by his communication with water.

In our opinion, Kazan's communication with water sheds more light on his connection with magical visions. Because water is a very widespread belief in Turkic mythology and the mythical image of water has many mythological images. This allows us to shed light on the magical-mystical connection between man and the force of nature in the example of Salur Kazan's communication with water.

S. Rzasoy, as we have seen, explained the connection of the Kazan with water as its mediative-mystical connection (communication) with the water god. However, other studies allow us to look for traces of the Water God and the water cult in general here.

Regarding the water goddess, it should be noted that this is an extremely widespread belief. V.N. Basilov writes about the water goddess that she is a water spirit in the mythology of the Kazan, Western Siberian Tatars, Tatar-Mishars, Kumyks, and Karachays.⁴⁰ The water goddess is a type of water spirit spirits imagined in human form by the Tatars. The water goddess has a husband and children called the water god. These children are also sometimes called water goddesses. The water goddess goes out to the bridge over the water at midnight and washes her children. People see the water goddess when she sits on the bank of the river and combs her hair with a comb like a swan. It was believed that the water goddess can send drought, illness, and drown a person in the water. Therefore, when the newlyweds go to the

⁴⁰ Басилов В.Н. Су анасы / Мифы народов мира. В 2-х томах. Том 2. Москва: Изд. «Советская энциклопедия», 1982, с. 471

water for the first time in their husband's house, they throw a penny as a gift to the water goddess. The water goddess is considered the leader of the evil spirits - mermaids - who grab a person by the foot and drag him into the water. The Tobol Tatars imagined her as an old woman with long, white, disheveled hair. The usual attributes of this old woman are a golden bucket or a golden scythe.

Thus, Kazan's communication with the wolf is also a magical-mediative communication, revealing his connection with magical visions as a hero. These "communications" of Kazan with inanimate forces of nature and animals show that he has magical powers and abilities. He is one of the central figures of the epic "Dede Gorgud". Along with his human roots (his parents, grandparents), he also has animal roots (wolf, tiger, lion, sungur bird). These are his animal ancestors. Animal ancestors are patron images. In this respect, Kazan received his magical-mediative abilities from his animal patron ancestors. Kazan praises his descent from these animals in the epic as his advantage. This advantage is expressed in the hero's possession of magical-mystical powers and abilities.

The third half-chapter of the fourth chapter is called "*Semantic structure and typology of motifs and images related to magic in the epic "Kitabi-Dade Gorgud"*". In the epic "Kitabi-Dade Gorgud", magical ideas, undoubtedly, being an integral part of the artistic text, primarily serve the embodiment of the artistic idea. Because "Kitabi-Dade Gorgud" is a heroic epic and each poetic element here embodies the idea of heroism. In this sense, the ideas, images, and motifs related to magical ideas are also covered with a thick artistic veil. However, despite this, it is possible to lift that veil and easily restore magical ideas. Because this monument, whose creation we conditionally determine as 1300 years, as Y. Garayev figuratively said, at least "retains the artistic and genetic archetype of the thirteen hundred years preceding it in every line and word." The basis for spells, witchcraft, and talismans, "the power of the word" "faith". That is, a person influences other people and the forces of nature precisely through the magical power of words. In this respect, the motifs

reflected in the epic "Kitabi-Dade Gorgud" are characteristic. In the epic, a person appeals to the elements of nature with the power of magical words and tries to influence them. For example, in the second stanza of the epic, Salur Kazan, whose house was looted, receives news from the land, water, wolf, and dog. Similarly, in other stanzas of the epic, we witness appeals to mountains and trees in poems and songs. In this respect, in the epic "Kitabi-Dade Gorgud" the appeal of man to the forces of nature in poems and songs has a systematic character. The most interesting thing is that in the epic, a person who appeals to natural objects either praises them or curses them. In other words, we see two forms of man's relationship with the forces of nature based on a magical behavioral model in the epic:

1. Man praises and glorifies natural objects with prayers and applause;

2. Man curses and frightens natural objects.

That is, it turns out that applause and cursing are prayers related to magical ideas. S. Rzasoy writes that "God's applause and God's curse" as a concept is both a functional structural principle of Oghuz mythological thought and "the most important and regularly active meaning unit that ensures the multidimensionality of the plot" in the Oghuz epic. In other words, the concept of "God's applause and God's curse" is a subtextual thought logic, a plot-creating and plot-building meaning formula. Applause and curse also constitute the functional material and logic of the main character's actions in the epic "Asli-Karem". "The important role of applause and cursing as a mythical thought and epic text (plot) formula is constitutionalized in the epic "Dede Gorgud" as a narrative formula in the ceremony of the Oghuz beys begging God for Baybora to have a son and Baybija to have a daughter: "In those days, the applause of the beys was applause, and the curse was curse. Their prayers were answered". The narrator's manifestation of this ethnocosmic behavioral formula belonging to "the time" aims to declare the connection of the formula "The applause of the beys in the time was applause, their curse was curse" to the sphere of sacred values of Oghuz thought. This "manifestation" also

implies that the energetic connection of “applause and curse” in all areas of the world (ethnocosmic and ethnochaotic) functionality denoted by the name “Oghuz” is not severed from the layer of sacred values. From this point of view, the complex manifestation of applause-curse in the epic behavior of the main character Kerem in the epic “Asli-Kerem” shows that the “blessing-curse” thought formula is relevant for all carriers of the Azerbaijani-Oghuz thought model, including the carriers of the epic (narrators and listeners)”.⁴¹

Applause and curses in all cases serve the "restoration of the cosmos", that is, the reconstruction and creation of the broken structure of the world. This also sheds light on the place and role of applause and curses in epics as magic formulas. In the epic "Kitabi-Dede Gorgud", applause and curses spoken by various characters serve two meanings in all cases:

1. All applause and curses in the epic express faith in the magical power of the word. The word is perceived as a magical force with a decisive impact in the epic.

2. Applause and curses in the epic serve the restoration of the broken structure of the world in all cases. The hero eliminates injustice, disorder, and epic problems through applause and curses.

All of this is reflected in interesting artistic images in the epic "Kitabi-Dede Gorgud". For example, in the first stanza of the epic, the mother curses Mount Gazlig. This curse, on the one hand, is an important part of the plot, and on the other hand, it allows us to determine the typological aspects of the magical ideas of the Oghuz.

In terms of the connection of the epic “Kitabi-Dede Gorgud” with magical ideas, **the image of a brave man with four faces and a veil** also attracts attention. In the line “Kanturali, the bloody old man” of the epic, it is said: “Kanturali was a beautiful and intelligent brave man. He walked among the Oghuz with four brave men in their veils.

⁴¹ Rzasoy S. Azərbaycan dastanlarında şaman-qəhrəman arxetipi. Bakı: Elm və təhsil, 2015, s.63

One was Ganturali, one was Karachekir and his son Kirkhgmig, and the other was Beyrak, the gray stallion.”

Researchers have assessed this “niqab” issue as one of the important points of the epic. Interestingly, all researchers have confirmed that the niqab is a magical element. V.M. Zhirmunsky writes that the meaning of this custom is not entirely clear. Thus, it is possible to assume that the wearing of a niqab, which hides the beauty of a warrior, was intended for a spell or talisman.⁴²

As can be seen, the author here associates the niqab with a spell and talisman. And talisman and talisman are directly related to magic.

Ahmad Jafaroglu also writes that it was deemed necessary to clarify that only four of the Oghuz heroes whose names and nicknames are given in the “Book of Dedad Gorgud” and who are introduced by other things were “niqabli”. In my opinion, it would be very wrong to accept this as a characteristic, romantic element of description for epic works. Because in the Oghuz movement of the Central Asian period, the “niqab” had a special value, even a magical effect.⁴³

As can be seen, the author here evaluated the niqab as a means of direct magical influence. It should be noted that S. Rzasoy determined that the niqab on Beyrek's face is a mask that is a magical ritual object. He writes that the covering of Beyrek's face with a niqab corresponds to the way saints hide their faces, in other words, the world of meanings manifested by God, in the Islamic context. However, this is the latest transformation of the niqab in the epic. There is no Islam in the subplot, there is the sacred knowledge of the Oghuz, and in this context the niqab does not mean the concealment of the face. This concealment has a ritual context, and this niqab also belongs to that ritual context. In other words, under the plot it is not a niqab, but a mask that is the object of a ritual change of status.

⁴² Жирмунский В.М. Тюркский героический эпос. Ленинград: Наука, 1974, с.71

⁴³ Caferoğlu A. Dedem Korkut Hikayelerinin Antroponim Yapısı // Türk Dili Araştırmaları Yıllığı, Belleten, Ankara, 1959, s. 59-80

Thus, the research in this subchapter shows that “Kitabi-Dede Gorgud” is rich in images, ideas, and motifs related to magical visions. The magical visions in the epic serve to embody the epic idea. That is, the magical elements here are covered with an artistic veil. However, careful analysis allows us to restore magical ideas. Applause and curses, as a form of magical behavior in the epic, have retained their magical coloring. In addition, in the epic, acts of magical-meditative communication with the forces of nature form a whole system.

The fourth half-chapter of the fourth chapter is called "Magic motifs and elements in the epic of Koroglu".

Each epic hero is connected to myth in certain ways in all cases. This is an epic regularity. The reason for this is that epic heroes are, in fact, heroes of myth in terms of their roots and past. It is impossible to find a national epic hero who does not have mythical features. In this respect, we can confirm that the yeast of each epic is taken from myth. The mythical layer, like the initial foundation, constitutes the first base on which each epic is formed. In this respect, the image of Koroglu is no exception. It was not by chance that researchers discovered the connections of this image with various layers of Turkic mythology, demonstrating Koroglu's attachment to mythical archetypes.

The image of Koroglu has its own place in the Azerbaijani-Turkish mythological thought system. This place is closely connected with the image of the first ancestor, the first hero Oguz Kagan. More precisely, the image of Koroglu has an inseparable position with the image of the mythical ancestor Oguz Kagan. According to researchers, Koroglu is a continuation of the image of Oguz Kagan as an epic hero. That is, after the tradition of “Oguzname” epic writing completed and completed its historical role, the epic “Koroglu” was formed on its basis. In this regard, researchers have said that many mythical features of the image of Oguz Kagan were transformed into the image of Koroglu.

Thus, the connection of the epic "Koroglu" with magical visions is based on myth-epic relations. Magical visions are typologically composed of mythical beliefs. The Turkish epic

tradition, including the epic "Koroglu", is based on mythical-magical visions in its initial form.

In general, the epic "Koroglu" is rich in magical-mythical motifs, and of course, it is impossible to summarize and review them all here. In this regard, "The Arm of Hamza's Carrying the Qirat" attracts more attention in terms of the richness of magical imagery, images, and ideas.

Here, first of all, what attracts attention is the role of the horse in the hero's life. Since this role has both epic and magical-mythical foundations. Research shows that the hero's horse is an integral part of his heroic complex. That is, the hero becomes a hero after he has his own horse and weapon. In this sense, it is his horse and weapon that make the hero a hero.

B.N. Putilov determined that the heroic power of the main character is formed from three indicators: the abilities of the hero himself, the special qualities of his horse and the miraculous properties of his weapon.⁴⁴

Even in the "Book of Dede Gorgud" monument, the horse is sometimes considered a being superior to the hero. S.S. Surazakov, one of the researchers of Altai heroic epics, writes that the hero can become a warrior only after acquiring his own war horse. In a number of texts, the horse acts as a sacred patron (erjine) of the tribe sent to earth from the Heavenly side: it has miraculous power, actively intervenes in the life and affairs of the tribe.⁴⁵

The whole essence of the matter is revealed here. It turns out that the hero's horse is not just any force: it is a magical being, a magical protector. It is connected with the heavens, it has magical-miraculous power. Let's remember the horses in Azerbaijani fairy tales. The heroes' horses are magical-magical beings. They teach the hero how to cope with a difficult task. Koroglu's horse, Kirat, is also, in fact, a being with such magical-

⁴⁴ Путилов Б.Н. Героический эпос и действительность. Ленинград: Наука, 1988, 225 с.68

⁴⁵ Суразаков С.С. Алтайский героический эпос. Москва, «Наука», 1985, с.27

mythical power. If young Rovshan (Korolu) had done everything correctly, Kirat would have wings and he would have flown.

In the epic, Ali the man says to his son Rovshan: "Now listen carefully! My eyes have been drawn out on these horses, and my revenge must be taken on these horses. I entrust these horses to you. These are not just any horses. They were created from sea horses. Now you must build a large stable. No light must fall into this stable from anywhere. For forty days the horses will remain in this stable, never seeing the outside world. Not a single human eye must look at these horses during these forty days.

But Rovshan (the future Koroglu) cannot fulfill his promise to his father until the end. Rovshan's impatience spoils things. This detail allows us to draw the following logical conclusions:

1. The fact that the Kirat initially had wings on its shoulders, as well as the fact that their place and traces remained on the horse's shoulders after these wings disappeared, allows us to attribute the Kirat to the category of flying horses in terms of epic typology.

2. The fact that the Kirat has wings shows that it can fly, as well as its connection with the heavenly world.

3. In the mythic-epic tradition, flying horses are not considered beings that create a connection with the heavenly world, establishing a connection between the earth and the sky. This shows that these horses are mediator beings in terms of mythic typology, that is, images that create a connection between the earth and the sky. The fact that horses teach secret knowledge to heroes in Azerbaijani fairy tales reveals their connection with the heavenly world as mediators.

4. Mediator beings are in all cases images that embody magical-mythical visions. Mediator horses eliminate the dangers coming from extraordinary forces to the hero through their magical abilities.

5. The wings of the Qirat, as a mythical archetype, allow him to be associated with the world of heaven, the ability to mediate, and magical visions.

All of these things are encountered in the epic. Qirat, like a real hero, fights enemies, sometimes using tricks to bring himself

to illness and madness. We find an artistically perfect example of this in the chapter "Hamza's Taking Qirat Away". Two important details in this chapter attract attention:

First, Koroghlu's appearance at Hasan Pasha's court in ashug clothes and presenting himself as an ashug;

Second, Kirat's "crazy" illness.

Both details are directly related to magical ideas. The focus here is, first of all, on Koroglu's disguise as an ashug in order to avoid being recognized. This occurs primarily through a change of clothes. Koroglu hides his sword and enters Hasan Pasha's court with a saz in his hand. We know that Koroglu plays and sings, that is, he is an ashug who skillfully plays the saz, improvises beautiful poems, and sings his compositions with a beautiful voice. In many cases in the epic, he presents himself as an ashug, a pioneer, a butcher, etc., in order to avoid being recognized by his enemies.

In science, this phenomenon is called skin-changing.

Mukhtar Kazımoğlu points out in this regard that changing clothes in folklore, as we know, means hiding oneself and appearing in the body of another person, becoming known under a different name. Another idea of the author sheds light on the connection between changing clothes and magical visions⁴⁶. He writes: "The most archaic meaning of hiding oneself and changing clothes is related to the belief that the hero changes and takes on an appearance that matches the appearance of the inhabitants of that world. The hero, who reaches the border of that world, assumes the appearance of the ugly inhabitants of that world in order to be protected from danger.

From this it becomes clear that changing clothes is an act of mediation. That is, the hero enters from one world to another. He changes clothes so that the inhabitants of the world he enters do not recognize him. M. Kazımoğlu shows that this is an act that takes place on the border between the world of the living and the world of the dead. This can be attributed to the epic "Koroğlu" in the same way.

In the plot we are considering, in fact, a whole magical act is described. That is, the main issue here is not whether Kirat is

⁴⁶ Kazımoğlu M. Folklorlarda obrazın ikiləşməsi. Bakı: Elm, 2011, s.5

really sick or not. The main issue is the description of the “false” magical act reflected in the plot. This “false” magical act is in place with all its elements and sequence:

1. The horse periodically becomes insane.
2. The cause of the disease of madness is that a demon has entered the horse's body. This is called "demon possession" among the people.
3. In order to cure the horse, musical instruments are played and words are recited for three days and three nights. That is, the horse is treated with music.

All this raises questions about the shamanic healing act. Shamans treated their patients by singing magical songs over them, playing various rhythms with their drums, etc.

As can be seen, Koroghlu's presentation of himself as a lover when entering the assembly, the madness of the horse, the presence of a demon in his body, the expulsion of this demon from the horse's body by playing and singing - all these elements are directly related to magic, to magical healing methods. This also confirms that Koroghlu, as a hero, is connected with magical-mythical visions and that these visions are preserved in various plots of the epic.

The fifth half-chapter of the fourth chapter is called “Semantic structure and typology of images related to magical visions in the epic “Asli-Karem”. The epic “Asli-Karem” is rich in ideas, images and motifs embodying magical visions, as well as magical elements such as tulsim, witchcraft, and magic. It is true that the general poetic structure of the epic “Asli-Karem” is the same as other love epics. This, of course, should be so. Because all love epics have a stable poetic structural model. But along with all this, the elements that make up this poetic structure have serious differences from other epics by their nature. That is, here the main character and his main opponent, the Black Priest, are images that directly embody magical visions. One of them (Karem) is a magician who serves good, and the other (Black Priest) serves evil.

S. Rzasoy, who studied these differences, the reasons that created them, and the semantics of the differences, writes that

although the plot of the epic "Asli-Karem" does not differ from the plot structure of other love epics in terms of its general structure, in our opinion, it demonstrates a plot detail that is different from other epics. This "detail" is so systematic that it forms a separate level of the plot model characteristic of love epics. In this case, M. Jafarli's thesis "The epic has a very rigid, indestructible structure" allows us to evaluate this different plot level of the epic "Asli-Karem" not as an anti-plot or a breakdown of the traditional plot, or a deviation from it, but as the internal colorfulness of the traditional plot model. The structure of the plot of "Asli-Karem" enters the same plot niche as the structure of the line "The Looting of Salur Qazan's House" in "Kitabi-Dede Gorgud", reflecting the structure of the journey of the black shaman to the underworld, in other words, the structure of the robbery. When approaching the issue in a broader context, the plot structure of the Azerbaijani epic in general reflects a single scheme-model. The differences here are the levels, or modulations, of the single plot. This can also be imagined as the variant beats of the invariant, their repetition with different algorithms. The main thing is that these levels do not deviate from the general plot model of both the Azerbaijani epic in general and the general plot model of love epics: the structural scheme underlying the models remains unchanged.⁴⁷

As can be seen, the author directly connects the plot of the epic "Asli-Karem" with the journey of the black shaman to the underworld and the structure of the shamanic ritual. We, in turn, state that this idea of S. Rzasoy directly sheds light on the connection of the images of Karam and the Black Priest with magic.

In the epic, Karam, as a magical being, speaks to the elements of nature, inanimate objects, and animals (mountains, water, storms, snow, gazelles, birds, bridges, skulls, etc.), bringing them to mercy with his music and words, or cursing them and frightening these forces. What is being said is a model of the relationship between man and nature based on magic. The main

⁴⁷ Rzasoy S. Azərbaycan dastanlarında şaman-qəhrəman arxetipi. Bakı: Elm və təhsil, 2015, s.47

characteristic of magic is that man tames the forces of nature and forces them to work for his own benefit.

In the epic "Asli-Karem", we see that Kerem communicates with the elements of nature not through a religious, but through a magical behavioral model. That is, in the epic, Kerem's communication with the elements of nature continues throughout the entire plot. He communicates with inanimate, mute forces everywhere with his music and words. However, this communication is based on a magical behavioral model in all cases. Kerem does not sit like a religious person and beg these forces with prayers. Sometimes he softens those forces with his music and words and subordinates them to his interests, and sometimes he fights them with curses and prayers, subordinating these forces to himself.

From this it can be seen that by addressing water, Karamin addresses the life-giving element ("abi-hayat"), with this address he actually enters into a dialogue with the force located in the divine-sacred space. The power and strength of an ordinary person are not enough for all this. For this, it is necessary to have magical powers and abilities. Karamin is also a character with such magical abilities.

In the epic, the magical-meditative abilities of Kerem are also confirmed by his dialogue with the gazelle.

Other images in the epic are also related to magical encounters. For example, the Black Priest is directly presented in the epic as a negative image related to talismans, witchcraft, and magic. There are many facts in the epic about his magic. For example, the Black Priest bewitches Asli's dress on the wedding night of Kerem and Asli.

Of course, the magical motifs and images in the epic "Asli-Karem" are not limited to the examples given here. The epic is connected with magical ideas from beginning to end. Both of the two opposing characters here represent magic. Kerem is a positive hero, and Kara Keshis is a negative hero. The weapon of both heroes is magic. Kerem fights with the help of applause and

curses. Kara Keshis uses tools such as charms, magic, and witchcraft.⁴⁸

The fifth chapter of the dissertation is called “The Magical Structure and Typology of Fairy Tale Images.” The first half of this chapter, called “The Genre Memory and Magic of the Fairy Tale,” shows that Hanafi Zeynalli, one of the prominent researchers of Azerbaijani fairy tales, showed that fairy tales contain rich narrative, some of them are in a fantastic and satirical (garavellisayag) style, and that fairy tales are a genre that arises from historical events experienced by every generation and, finally, from the present day of life.

When we analyze this opinion of Hanafi Zeynalli, the following meanings emerge:

a) Tales have a rich narrative:

If we approach this from the perspective of the semantic structure and typology of folklore and magic connections, the presence of rich narration in fairy tales reveals the connection of magic with the narrative element, which is the most important poetic feature of the fairy tale genre.

“Narrative” literally means “story”, “storytelling”, “narration”. Each folklore genre has its own narrative form, pattern. This form-pattern contains ancient, mythical views, including magical views. If we try to express our idea a little more clearly, we should say that form is connected to content in all cases. Form and content are inextricably linked to each other: each

⁴⁸ **About the scientific results obtained in the chapter:** Иманова, С. Типология образа Салур Казана, связанная с магическими представлениями, в эпосе «Книга моего Деда Коркута» // Київський національний університет імені Тараса Шевченка Видавничий дім Дмитра Бураго, Наукове видання, «Мова і Культура», 2018, Випуск 21 Том I (190), s.228-23; İmanova, S. Kitabi-Dədə Qorqud” dastanında Salur Qazan obrazının magik görüşlərlə bağlı tipologiyası // Dil və ədəbiyyat. Beynəlxalq elmi-nəzəri jurnal. Bakı Dövlət Universiteti. Bakı: 2017, № 1 (101), s.234-238; İmanova, S. “Koroğlu” dastanında magik motiv və elementlər // Humanitar elmlərin öyrənilməsinin aktual problemləri, Bakı Slavyan Universiteti, №1, 2017, s.149-155; İmanova, S. Typology of Characters Related to Magic Outlook in the Epos of “Asli-Karam” // The Journal of Eurasian Turkic Studies, Institute for Eurasian Turkic Studies, Dongduk Women's University, June, 2024, vol. 11, s.104-121.

content has its own specific form of expression, and accordingly, each form is connected to a certain content in all cases. They are inseparable from each other. Narrative is also a form. In this case, it is also connected to a certain content. Undoubtedly, just as the narrative form of fairy tales is ancient, the content to which this form is connected is also ancient, primitive and initial. Magic is also among these primitive views.

b) Fairy tales are also in the fantastic style:

In fairy tales, the concept of fantasy is directly related to magic, or rather, it is conditioned by it.

Fantasy is the unusual. Fairy tales, especially magical fairy tales, are rich in the unusual. One of the main means of solving ordinary life problems in unusual ways is magic.

c) Fairy tales are a genre that arises from the historical events experienced by every nation and, finally, from this day in life:

This idea also sheds light on the semantic structure and typology of the connections between folklore and magic. No matter how ancient the fairy tale is in its content, it is always modern as a folklore genre. Each new generation adapts it to its own life and keeps it alive. This also shows that the magical visions in fairy tales are also modernized and closely connected to every day of life.

The prominent folklorist, including the author of valuable works on the collection and study of fairy tales, M.H. Tahmasib, approaches the poetics of the fairy tale genre in comparison with the epic, and writes that the epic is spoken of as an event that happened, as a historical truth, while the fairy tale is spoken of as a "fiction", "lie", and "construction" that has no origin⁴⁹.

Here, the expressions "fiction", "lie" and "fabrication" especially attract attention. It is these expressions that distinguish a fairy tale from an epic. These expressions are related to magic. **Because the extreme "fantasy" in fairy tales sharply distinguishes it from an epic. This "fantasy" is directly related to magic, sorcery.** Sorcery constitutes the essence of magic.

⁴⁹ Təhmasib M.H. Azərbaycan xalq dastanları (orta əsrlər). Bakı: Elm, 1972, s.60

It should be noted that the connection of the fairy tale genre with magic was analyzed on the basis of extensive examples in the research conducted by the prominent mythologist-folklorist Ramazan Gafarli under the title “Inter-genre Connection in the Epic Tradition”.⁵⁰ The author has extensively touched upon the issue of magic in numerous and fundamental researches on mythology. According to the position put forward and substantiated by R. Gafarli, magic, in all its diverse forms and essence, is one of the structural levels of mythological thought in all cases.

The second half-chapter is called “Images related to magical visions in fairy tales”. Fairy tales provide the richest material for the study of the semantic structure and typology of folklore and magic relations, both in terms of number and content. Thus, in the examples of this genre, the most forgotten forms of magic have survived, albeit in terms of traces, lines, and elements. This is undoubtedly related to the genre typology of fairy tales. As can be seen from the ideas analyzed in the previous half-chapter, fairy tales are an irreplaceable and valuable treasure of the people's memory in terms of the ethno-cultural significance of the information they carry. Fairy tales preserve such valuable information about the most ancient periods of history, about which no documents have been preserved. In this regard, Azerbaijani fairy tales are rich in images and motifs reflecting magical visions.

As we know, great work has been done in the field of collecting and publishing fairy tales, many fairy tale editions have been carried out, including five-volume and ten-volume editions of fairy tales. In most of these fairy tales, we find magical motifs.

⁵⁰ Qafarlı R. Mif və nağıl (Epik ənənədə janrlararası əlaqə). Bakı: ADPU nəşri, 1999, 448 s.; Qafarlı R. Mif, əfsanə, nağıl və epos (şifahi epik ənənədə janrlararası əlaqə). Bakı: ADPU nəşri, 2002, 758 s.; Qafarlı R. Azərbaycan türklərinin mifologiyası (bərpa, genesis). Bakı: Ağrıdağ, 2004, 232 s.; Qafarlı R. Azərbaycan türklərinin mifologiyası (mifik dünya modeli, təsnifat). Bakı: Ağrıdağ, 2004, 236 s.; Qafarov R. Azərbaycan türklərinin mifologiyası. (qaynaqları, təsnifatı, obrazları, genezisi, evolyusiyası və poetikası) Filologiya elmləri doktoru alimlik dərəcəsi almaq üçün təqdim edilmiş dissertasiyanın avtoreferatı. Bakı: 2010, 60 s.

Magic manifests itself especially in magical fairy tales. This is natural, because magic and sorcery constitute the main poetic indicators of this group of fairy tales.

When we look at our fairy tales, we come across the most diverse forms of magic. For example, in the “Oxhayin Tale”, we witness various magical transformations. In the tale of “Ceyran”, we also encounter magical transformations. In the tale of “The Magic Necklace”, the plot is built on the necklace, which is a magical element. In the tale of “The Magic Ring”, the ring is also a magical object and has unusual functions. In the tale of “The Daughter of the Magic King”, the father of the girl who can change her skin through magical methods is directly connected with magic and talismans. In the tale of “The Magic Helpers”, the king’s son carries out difficult tasks using a magical object – a magic ring.⁵¹

Sometimes fruits can also be magical objects in fairy tales. For example, in the fairy tale “The Fruit of the Aphrodisiac”, the fruit seed given to the gardener by a pigeon and the fruit that grows from it have magical healing properties: The gardener “looks again, a pigeon flew to the plane tree. It dropped a white object from its mouth onto the ground. It looked again and saw that it was paper. He tore the paper open, and saw that there was a seed. It was not a fruit seed. It was written that you plant this fruit seed. When it is planted, if the blind eats it, his eyes will be opened, if the lame eats it, his legs will be straightened, if the sick eats it, he will recover.”

In his study on the plot indicators of Azerbaijani fairy tales, Ilkin Rustamzadeh mentions unusual objects in fairy tales, such as a magic ring, a magic hat, a magic fire, a magic candlestick, a magic soil, a magic scarf, a magic bag, a magic pipe, a magic crown, a magic carpet, a magic mace, etc.

All of these items have magical functionality. For example, a hero who puts on a magic hat becomes invisible, or a ring makes the hero invisible, a person's wishes come true through a ring, a carpet flies, a magic bag can be used to obtain countless meals,

⁵¹ Rüstəmzadə İ. Azərbaycan nağıllarının süjet göstəricisi. Bakı: Elm və təhsil, 2013, s.163-166

two assistants are ready when a magic scarf is opened, people and other creatures are turned to stone with a magic wand, etc.

In fairy tales, having a talisman, having a talisman is characterized as having magical knowledge and magical abilities. There is even an expression in fairy tales that means “to be enchanted.” This expression directly embodies magical knowledge. For example, in the fairy tale “The Magic Mirror” it is said: “The bride was enchanted, she knew everything.” As can be seen, the bride’s enchantment is associated with her knowledge. This knowledge is knowledge related to magic.

One of the main characters in fairy tales who uses magical tools such as magic, witchcraft, enchantments, and talismans is the dervish.

The **Results** of the dissertation show that our research on the problem of the semantic structure and typology of the relations between folklore and magic based on Azerbaijani folklore texts first of all showed that the problem covers complex and topical issues of folklore studies. The question posed in the research “What are folklore and magic in relation to each other?” makes the issue extremely difficult, bringing the extremely complex semantic structure of the development of the history of human thought to the level of analysis.

It was clarified that although magic is considered both a source and one of the initial stages of religious thought in the historical-diachronic aspect, it is also folklore, as a phenomenon of oral thought. However, magic is not folklore as a whole: magical vision and practice are an independent form of thought, included in the world of folklore. Folklore is the material from which it is realized. With its development, it both leads towards religious thought and, like verbal genres, enters the structure of the folklore cultural layer.

As a result of the study of folklore-magic relations in the context of magic cults, it became clear that although folklore is the oral artistic creation of the people, it is not a purely artistic phenomenon and is also connected to magic in its roots. In this respect, the common point that unites them is the cults of magic words. Spells, talismans, verbal magic formulas are traces of such

cults of magic words. A certain part of spells, magic and magical elements arose in connection with mythological ideas.

The research revealed that the most obvious area where the semantic structure and typology of folklore and magic connections are expressed is in what we call magical folklore genres. These genres are directly related to magic: magic dominates at all levels of poetic structure in this genre.

According to the conclusions we have drawn from approaching the problem of the dissertation in the context of the typology of the magical-artistic structure of ceremonial songs, magical texts are of a mythical nature and folklore-magical relations in them are based on a recurring structure. Ceremonial songs are a rich treasure trove of memory. This treasure is also notable for its magical memory structures. Seasonal songs are the philosophical worldview of primitive man, the chronicle of the life of each people.

The main provisions of the dissertation are reflected in the author's following books, articles, and conference proceedings:

1. Folklor və magiya. Bakı: Elm və təhsil, 2017, 216 s.
2. “Kitabi-Dədə Qorqud” dastanında magiya ilə bağlı obraz və motivlərin tipologiyası // Azərbaycan şifahi xalq ədəbiyyatına dair tədqiqlər. Bakı: 2016, №1 (48), s.69-81
3. “Əsli-Kərəm” dastanında magik görüşlərlə bağlı obrazların tipologiyası // Filologiya məsələləri jurnalı, AMEA-nın M.Füzuli adına Əlyazmalar İnstitutu, №1, Bakı, 2017, s.318-332
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11.Magiyanın mahiyyəti və formaları: cadu magik folklor janrı kimi // Elmi əsərlər. Bakı Qızlar Universiteti. №3, 2017, s.97-102

12.Folklor və magiya: mövsüm və mərasim nəğmələrinin magik tipologiyası // Humanitar elmlərin öyrənilməsinin aktual problemləri, Bakı Slavyan Universiteti, №3, 2017, s.71-75

13.Azərbaycan folklorunda magik kultların izləri // Sivilizasiya. Bakı Avrasiya Universiteti, cild 6, №3, 2017 (35), s.128-132, s.128-132

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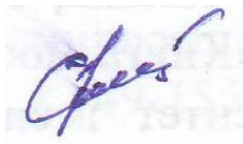
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