

REPUBLIC OF AZERBAIJAN

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ABSTRACT

of the dissertation for the degree of Doctor of Philosophy

TIME AND SPACE IN AZERBAIJAN FAIRY TALES

Speciality: 5719.01 – Folklore study

Field of science: Philology

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Nakhchivan – 2023

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INTRODUCTION

Actuality and usage rate of the research. One of the most important ways to study religious ideas of ancient people, their views on life and the world around them is to study space and time concepts. In oral epic tradition, space and time isn't only passive background of the events, but also it's an important factor to play an active role in the plot organization. That is why the researchers speak on the category of space and time as an element forms a system. Since space and time forms poetic features of the genre, the study of these concepts helps not only to study archaic imaginations, but also to distinguish the tale groups from one another.

Space and time are universal concepts. Due to similarity of different peoples in the world, in other nations 's works studied in this field also plays irreplaceable role in the study of space and time features in Azerbaijani tales. In this regard, the researches in this field studied by M. M. Bakhtin, T.V. Sivyvan, S.Y.Neklyudov, M.Eliade, K.Levi-Strauss, V.N. Toporov, V.V.Ivanov, D.S.Likhachev, Y.M.Lotman, D.N.Medrish, F.M.Selivanov and the others form strong theoretical basis to study space and time concepts.

In Azerbaijan folklore, space and time concept in tales hasn't been the subject of independent research so far, this topic was discussed only in the works on the structure and poetic features of tales. The space features in tales are analyzed on the basis of native and alien, lower and upper space oppositions in F.Bayat's dissertation on the structural features of Azerbaijani tales. Time and space formulas in Azerbaijani tales are discussed in V.Isgandarova's doctoral dissertation "Traditional tale formulas" and O.Aliyev's monograph "Azerbaijani tales: problems of genre, plot and character". Epic elements of space were involved in A.Hajili¹, A.Tanriverdi,²

¹ Hajili, A. The world tree in the mythological system // A. Hajili. Philosophy of mythopoetic thinking , – Baku: Mütərcim, , – 2002 , – p. 3-30

² Tanriverdi, A. Mountain cult in " Book of Dada Gorgud" / A.Tanriverdi. Baku: Science and education, – 2013,– 120 p.

A.Khalilov³ and other researchers' works.

It's seen from brief research history review on the subject, though the researches touched upon space and time concepts in tales, this concept hasn't been systematically studied in Azerbaijani folklore yet. Space and time in Azerbaijani tales (especially in magic and religious tales) were analyzed in detail for the first time in this work and these concepts were tried to be studied in the framework of the ancient people's thinking. Although the term "time" was written first in the title of the dissertation, these concepts were given in the form of space and time throughout the research. The main reason is time is a concept subordinates space and takes its shape due to space.

Object and subject of the research. Object of the research is magic and religious tales written down from the oral tradition, where heroic and household tales were also used for comparison.

Subject of the research is space and time concepts in tales. The study of space and time features helps to study our ancestors's view about the world and its surroundings, it also clarifies the emergence of different tale groups.

Research aims and objectives. The main goal of the study is to study space and time organization principles in Azerbaijani tales and to determine the source of these ideas and the factors that shape them. To achieve this goal, the following objectives have been envisaged:

- to give semantic description of spatial elements in Azerbaijani tales;
- to determine the role of space and time in fairy tales' structure and to follow the changes that taken place as the result of epic tradition development;
- to reveal the role of oppositions in tale space arrangement;
- to study the oppositions between native and alien spaces, upper and lower spaces, sacred and secular spaces and their manifestations;
- to study the relationships between space and time in Azerbaijani tales;
- to study the features of time in magic and religious tales.

³ Кхалилов, А. Ritual-mythological semantics of the transition across the river in Slavic folklore // Baku "Civilization" journal, – 2015. №8, – pp. 32-39

Research methods. Lexic-semantic and structural-functional research methods were used in the research. Fairy tales are treated as an arranged linguistic phenomenon in lexic-semantic descriptive method, that often used in fairy tales study. This method opens up a wide range of the opportunities to restore the archetypal structure of the plots. According to the structural-functional method, the text is composed of structural elements, each of which has specific function. With the help of this method, the interrelations of these elements, their role in the arrangement of the text are studied. In addition, the works written by M. Eliade, A.Y.Gurevich, S.Y.Neklyudov were also applied to.

The main provisions for the defence:

The following propositions were put forward in the research:

1. Spatial elements are the structural elements perform certain functions within the tale.

2. As space is formed on the basis of native and alien opposition in fairy tales, the historical territory inhabited by the people is described as native and the space beyond its borders is depicted as alien space.

3. The chaos-space binary opposition, which plays an important role in the arrangement of mythological texts, manifests in fairy tales in the form of native and alien spaces, lower and upper spaces, sacred and secular spaces.

4. The organization of the tale structure on the basis of opposite poles gives special importance to the medial spaces, medial characters. Such spaces (characters) provide a transition between the poles by softening the oppositions between them.

5. In fairy tales, the concept of time is subordinate to space and it's formed on the basis of the space characteristics. In magic fairy tales it has fantastic character and in religious tales it's arranged on the basis of religious and moral values.

Scientific novelty of the research. Concepts of space and time in Azerbaijani tales were systematically studied for the first time. Semantic description of spatial elements is given and the role they play in tales' structure is discussed in detail in the dissertation. In addition, in Azerbaijani folklore, the characteristic features of space and time in

religious tales were investigated based on the oppositions of sacred and secular, honest and dishonest ways, muslim and infidel for the first time. The relationships between space and time in Azerbaijani tales, the characteristics of time and space, folklore samples of the same genre are issues that are being studied for the first time in our folklore study science.

Theoretical and practical significance of the research. Space and time are such concepts that reflect the world view and time of the person of the period to which it belongs. In this regard, the dissertation provides rich theoretical material to study the ancient people's outlook and to understand the essence of many concepts that we frequently encounter in our everyday life. As the practical importance of the dissertation, the results obtained can be used in the classification of tale groups and to determine composition plot of individual groups. This research work also forms theoretical basis to study similar concepts in other epic genres.

Approbation and application of research results. The topic of the dissertation was approved at the meeting of the Scientific Council of Nakhchivan State University on January 25, 2019 (protocol No. 06). The topic was registered at the meeting of the Scientific Council on Philological Problems of the Scientific Research Coordination Council of the Republic of Azerbaijan on April 18, 2019 and the name of the subject was changed at the meeting (protocol No. 4) and approved at the meeting of the Scientific Council of Nakhchivan State University on April 30, 2019 (protocol No. 09).

The main provisions of the work are reflected in 17 scientific articles, conference material and thesis published by the author in the journals and collections included in the list of the National Academy of Sciences. About the results of the research at the I International Scientific Conference on Humanities and Social Sciences, at the XIV International Scientific Conference, "A Person in the History" dedicated to the 140th anniversary of the birth of Mustafa Kemal Atatürk, as well as at the International Scientific Symposium "The triumphant leader of the victorious people: Ilham Aliyev dedicated to the 44-Day Patriotic War and the Victory in Karabakh" International symposium.

Name of the organization where the dissertation work was accomplished: The dissertation was performed at “Azerbaijani language and literature” department of Nakhchivan State University.

The volume of the structural sections of the dissertation separately and the total volume with the sign:). The research consists of “Introduction”, 3 chapters, “Conclusion” and the list of references. "Introduction" part 8 pages - 14513 marks, Chapter I- 49 pages - 99952 marks; Chapter II - 37 pages - 76831 marks; Chapter III - 46 pages - 92,237; “Conclusion” - 3 pages - 7,393marks, the total volume of the work is 160 pages-298,045 marks.

MAIN CONTENT OF THE RESEARCH

In the “**Introduction**” part of the dissertation, the relevance of the topic, the degree of elaboration, the object and subject, the aims and objectives, the methods of the research, the provisions put forward for defense are defined, the scientific novelty, theoretical and practical importance of the research, the approval and application of the research work, the name of the organization where the dissertation work performed, the information about the volume of the structural sections and the total volume with marks are separately presented.

Chapter I of the dissertation, entitled “**The concept of space in Azerbaijani fairy tales**” consists of three subchapters. “**1.1. Semantic description of spatial elements in Azerbaijani fairy tales**” describes spatial elements and their role in the tale. It’s noted that space isn’t only the background of the events, but also each element has its own role and function in fairy tale structure.

The tale has been arranged the movements of the hero between native and alien spaces. Alien space is given horizontally or vertically. When given horizontally, it’s separated from the native space by mountains, forests, rivers, valleys and the other border lines. In fairy tales, the hero walks through those zones when he’s sent to save the abducted person or to bring the elements of that world. When those worldly beings chase the hero, they chase him to the border zones, and when the hero crosses the border, they stop chasing. To name spatial

elements like mountains, forests, rivers, and valleys as borders it's found only in one fairy tale, in the tale "Prince Mutalib", the monsters take Prince Mutalib by their necks and take him to the border of that world. They dropped him in the border and said: This is our border. From here you have to go by yourself.⁴ In most cases, it's clear from the function performed by these spatial elements in the tale that they play a border role. Places like mountains, forests, rivers, valleys not only separate this world from that world, but also they play the role of a border between cities and countries. Even the formula describing the hero's way, "they went a little, went a lot, crossed the valleys, crossed the mountains, reached the land of the Chinese emperor," shows that the hero crossed the valleys and the mountains when he went to an alien place. The role of such places in the organization of tales is of great importance. In the tales, many events that motivate the hero to action, lead to the beginning of the plot line, take place in these places, and the hero gets these powers in these places.

In fairy tales, a house, a palace, a mansion represent a native space, a castle, a fortress, and a tower represent an alien space. Home is considered the safest place in fairy tales. As long as the hero is at home, there is no danger for him. The main danger begins after the hero leaves home. Leaving home leads to certain tragedies. Bringing strange elements into the house - a stepmother, an alien, a stranger - causes the house to lose its security. Therefore, in tales, it's forbidden to take a stranger into the house, or the wife asks her husband to warn her in advance if he takes a stranger into the house. In the tale "Shukufa khanum", the girl marries with the king's son and asks him let her know when he takes a stranger home. The king's son doesn't follow the rule, and without informing Shukufa khanum, he takes a dervish into the castle. As a result, at night, while everyone slept, the dervish cut the child's head off and put a bloody knife into the girl's pocket. The girl was accused of killing the child and kicked out of the house.⁵ Taking not only a stranger, but also an alien object or thing home commits

⁴ Azerbaijani fairy tales: [in 5 vol.] / Compiled by Mammadhuseyn Tahmasib. Baku: East-West, - v 2, - 2005, - p.131.

⁵ Azerbaijani fairy tales: [in 5 vol.] / Compiled by Ahliman Akhundov, - Baku: East-West, - c. 3, - 2005, - p.219.

certain hardships for the hero. The wing found by the hero on the way causes him to be sent to the place that anyone can't come back, a child born from a dry skull found in the river causes bloodshed, and so on.

The ideas about the hometown are formed on the basis of the ideas about the house, and the ideas expressed about the house also refer to it.

The island, desert are equivalent spatial elements to the "alien world" in tales. When talking about the island mythologem in Scandinavian folklore, E. Safron characterizes it as a space of the residence of supernatural forces, a source of danger.⁶ In Azerbaijani tales, the island is described as a scary place where dragons, snakes and the other animals live. The deportation of the person to the island by the king that wanted to eliminate, and the presentation of some alien spaces as island states, also come from the perception of the island as an alien space. Its location outside the main land, in other words, its isolation, and surrounded by water on all sides, led to its identification with an alien space.

Speaking about the role of time and space in the organization of epic folklore, S.Y. Neklyudov writes that the narrative formulas history is characterized by continuous transition of content elements to form elements. The old image is functionalized in accordance with new aesthetic demand again, but still retains its original features.⁷ It's also clear from the description of spatial markers in Azerbaijani tales the elements that formed the mythological world model later turned into compositional elements and formed fairy tales.

"1.2. Road chronotope in Azerbaijani fairy tales" subchapter explores the road that plays an important role in the arrangement of the tales. It's noted that the road isn't only the distance travelled by the protagonist from one point to another, but also it's an element of composition. It's rich in the events of vital importance, meetings,

⁶ Safron E. Mythology of the island in Scandinavian folklore // Uchenye zapiski Petrozavodskogo Gos. university, –2018. No. 6 (175). – c. 43

⁷ Neklyudov, S.Yu. Static and dynamic principles in the space-time organization of narrative folklore // Typological research on folklore: a collection of articles in memory of Vladimir Yakovlevich Propp (1895-1970) , – Moscow: Science, –1975, –p.182

casual encounters, collisions, persecutions, obstacles. In magic tales, the protagonist encounters aids and magical objects on the road. Along the way, he makes new friends and helpers, who also play an important role in the further development of the events, help him to achieve his goal. The road manifests itself in the forms of a path, a winding road, a bumpy road, even a road in the sea, and etc. in tales. Despite the variety forms, they all have common features, which together form the image of the road.

In folklore, the road isn't an ordinary road, it's a road that connects this world with that world or a native space with an alien space. As the road is a place that world beings can penetrate and it's full of dangers. The protagonist encounters a great many obstacles on the way to an alien place. These barriers aren't natural barriers, but artificial barriers created later. In general, in tales, it's difficult to return easily, if it was easy to go to another place. K.Z Ostrovskaya expresses it by this way: "If there" the road" (alien space - T.Kh.) is described in detail and covers the whole content of the tale, then the way back is already a sign, it can be shortened to the closing episode before the final." There're also exceptions. Thus, the hero's encounter with new obstacles on the way back makes the way "back" more interesting and unknown than going "there".⁸

If the protagonist doesn't encounter any obstacles on the way to an alien place, it's difficult for him to return back. In the tale "Ibrahim", the protagonist, who went abroad after his navel, marries and returns to his homeland. It's difficult to turn because it's easy to go there. On the way, the buckle, which his uncle gave him, is stolen by a witch with seven wings. The hero leaves the girl who was engaged to him since her birth and goes after the buckle, only seven years later he gets the stolen buckle and returns back.⁹ In the tale "Malikmammad", the hero kills the monster and saves the girls, when he returns back, his brother betrays him. His brothers cut the rope and

⁸ Ostrovskaya, K.Z. The concept of a path-road as an equivalent of the concept test in the concept sphere of a folk fairy tale // Philological sciences: problems of theory and practice , –Tambov: Diploma, 2, – 2018. No. 12 (90), part 3, –p 582

⁹ Azerbaijani fairy tales: [in 5 vol.] / Compiled by Mammadhuseyn Tahmasib, – Baku: East-West, –c. 2. , – 2005, – p.217

leaves him in the well.¹⁰ Such obstacles make the hero's returning difficult and create additional obstacles for him. He has to overcome those obstacles to get out of this situation.

If it's difficult to go to a strange place, then it's easier to return. On the way to fetch the stone of white spring, Bahram kills the dragon, competes with the pigeons of the monsters and kills the monster attacks them at the spring. It's easy to turn because it overcomes various obstacles while going there.¹¹

The road is connected with this world as a cultural event. If the road to an alien place is crooked, bumpy, and consists of a narrow path it is actually another form of having no roads there. In the tale "Prince Mutalib", the hero left by the merchant to death at the top of the mountain doesn't find a way to descend from the mountain, and Alexander, who goes to the world of darkness to search eternal life water, escapes thanks to the mare that is left outside, shows that there is no way to that world. It becomes much clearer when paying attention to the working point of spatial elements such as a trail, a winding road, or a bumpy road. The absence and the crookedness of the road, the roughness of the road, the road to the place being only a path are characteristics of marginal places such as mountains, forests, the world of darkness, that world. In the tale "The Snake and a Girl", the snake takes the girl he married to the cave where he lives with winding roads;¹² In the tale "Ungrateful Girl", the old man's house, the girl meets in the forest, is at the top of a high mountain. Only a rough path goes up to the mountain.¹³ To make a way to a place without roads, to open the way is the same as to nail a bathroom, to cook halva in a cemetery. If a road is built, the place loses its chaotic character, ceases it being scary and dangerous. Invisible, impenetrable sea is subdued

¹⁰ Azerbaijani fairy tales: [in 5 vol.] // Compiled by Ahliman Akhundov. Baku: East-West, - c. 4. - 2005. - p.169

¹¹ Azerbaijani fairy tales: [in 5 vol.] // Compiled by Ahliman Akhundov. Baku: East-West, -v. 3, - 2005, - p.172

¹² Again there, - p.172

¹³ Again there, , - p.264.

after the way is opened from it, becomes easier to be crossed.¹⁴

The road has different meanings depending on poetic character of the tales. In magic tales, it is a place of testing. The hero is tested by the creatures of that world, gets their magic items and helpers and he tries his companion on the way. In religious tales, the road is the world that anyone can take a lesson. The events that took place on the road remind us the world of the Hereafter, and call people to avoid from the evil deeds and to live in accordance with religious values.

The road starts and ends at home. No matter how far the hero goes, no matter how much he finds his happiness in a strange place, in the end he returns to his homeland, to his home. It's not only characteristic for the hero, but also for supporting characters. Supporting characters join the hero while he's on the road, accompany him throughout the journey, they help him to reach the goal. Once the hero has reached the goal, they still do not leave the protagonist, even if they finish their fairy-tale life. When returning, they accompany him along the way and only they leave the hero in the place where they meet. To conclude everything where it begins and ends is due to the role of the native space in mythological thinking. According to myth, before the creation of the world, there was chaos, and the earth was completely covered with water. God first created the space from water. Since it was created by God, was first mastered by a man, and was the first place where a man lived, ancient people sanctified the native place (space) and set it against the alien space (chaos). His native place (it can be an ordinary house, a city or a country) has always been considered dear for him. Because, to his opinion, native place is the center of the world, and the other places are formed around it. As a result of this attitude to native place, in the world of tales, all separations and displacements from the house are completed by returning to native spaces - home, city, country.

“1.3. Role of toponyms in the organization of Azerbaijani fairy tale space” depicts the toponyms on the basis of a five-volumed collection of “Azerbaijani fairy tales”. In the subchapter, tale

¹⁴ Azerbaijani fairy tales: [in 5 vol] // Compiled by: Hanafi Zeynallı , – Baku: East-West, – v.1, , – 2005, – p.216

toponyms are divided into two groups: real toponyms and imaginary toponyms. Real toponyms-real geographical names are divided into four subgroups depending on the purpose of the objects to which they belong: 1. Names of continents, states; 2. Names of countries, provinces, cities; 3. Oronyms; 4. Hydronyms.

Azerbaijani tale toponymy is reminiscent of medieval toponyms. Many medieval countries, such as Egypt, Yemen, India, China, Firang appear as urban states. These places have nothing in common but the similarity with real places. There's no geographical correspondence between the space travelled by the hero to these countries. Standing on the opposite pole, these places are distinguished by their hostile attitudes to the hero's country. Everything else is the same. There isn't even a language barrier. The inhabitants of that country speak in the same language as the hero does, the caravansary, the bathroom, the teahouse, the market and the other alien space elements are the same with native place. However, alien space differs from native space due to its characteristic fruit, the presence or absence of any animals, or unusual customs.

When we pay attention to the structure of tales, we see that not any place, but places like Isfahan, Kandahar, Heydarabad are presented like native places, and places like India, China, Firang are presented like places that oppose and are hostile to the native places. The main threat to the homeland comes from these places. The king of Firang threatens the homeland with war, the king of India says that if the riddle sent by him is not answered, he will attack the homeland. As a rule, the ethno perceives the historical territory as a native place, and characterizes the territories outside this geography as an alien place. In this regard, the place where the hero lives is expressed with the words of possession such as his, native, homeland, while the strange place is given with the attributes distant, alien, dangerous, magical.

In magic tales, imaginary places take an active part in the organization of fairy-tale space. Imaginary spaces in fairy tales, as a rule, represent an alien space: *"Fantastic toponyms are either the nominations of the "alien kingdom", or express the boundary zones*

between it and the real world."¹⁵ According to the following characteristics. imaginary spaces:

1. According to the inhabitants living there: the city of monsters, the land of fairies, the land of demons.

2. According to the number of spatial elements: Seven mountains, Seven hills.

3. According to the physical characteristics of the place: Black mountain, Black river, Yellow Mountain, White spring.

4. Due to the nature of the space: the land of talismans.

The fact that only 56 toponyms were recorded in 164 tales involved in the analysis shows that there are not so many names of places in Azerbaijani tales. The main reason for this is that in fairy tales, names of place are often given not by concrete toponyms, but by uncertain formulas such as "in a city", "in a village", "in a district". Existing geographical names carry relative character, except the similarity of the names to real geographical names there isn't any common features. Even the situation in the country, the direction in which it is located, the way the hero went on the way there - all have a relative character. However, geographical names themselves are carriers of certain information. Toponyms are the memory of our ancestors about the past, their view of the world around them. Geographical names give us information about the geography of our ancestors, introduce us to strange and hostile places, give us an idea of our historical geography.

The second chapter of the dissertation is called "**Organization of the fairy-tale space on the basis of oppositions**" and consists of three subchapters. "**2.1. The Confrontation of Native and Alien Space**" states that in fairy tales, space is organized on the opposite poles. On one side of it's the native place where the hero was born and grew up and the other side is the alien place where demonic forces are. The main feature of the alien space is that it's located far from the native place. The hero wearing an iron shoe on his feet and holding an iron stick on his hand and searches his wife until the shoe is torn and

¹⁵ Zvorygina, O.I. The Functioning of Toponyms in the Russian Literary Fairy Tale // News of the Volgograd State Pedagogical University. Series: Philological Sciences, – Volgograd, – 2009. No. 2 (36), –p. 117

the iron stick is eared, the words to denote long distance”he went a little and stopped much and went much, stopped a little, crossed the valley as flood and as wind through the hills” formula shows how far that distance is. It’s impossible for the hero to overcome such a distance alone. Wind horse, sea horse, the bird Simurg, magic carpet, and the creatures of that world help him in this work.

There is such a motif in “The Tale of the Netter” published in the collection of fairy tales “Shah Abbas’s wife”. The tale says on the eve of Novruz, who wants to fulfil his wish, enters the circle by drawing a circle in front of the pilgrim. At this time, all the insects and animals of the world come upon him. If a person entering the circle is frightened and puts his foot away from the circle, it won’t be good for him: he will either die or go mad. If he stays in the circle without being afraid of them, those insects and animals come and stand at the circle, and they cannot do anything because they don’t have the right to enter the circle. In “The Tale of the Netter”, the hero enters the circle when the year ends and he asks the pilgrim to give him the authority of two angels.¹⁶ This motif is a good detail to explain the relationships between native and alien space. Inside the circle is called native space, the territory belonging to the shepherd, he owns, and outside the circle is the alien place where animals and insects dominate. As long as the shepherd doesn’t put his foot outside the circle (native space) there’s no danger for him, the inhabitants of an alien space (insects, animals) do not have the right to enter his space. This motif, which introduces us to express the relationships between native and alien space in the example of an ordinary circle also highlights the role of bordering areas (in this motif, it’s expressed with lines in the organization of the fairy-tale space. The border is a spatial element that separates the two worlds, and in tales it’s depicted with chaotic signs. Such spaces are expressed by the attributes (Black mountain, Black sea), where the grass does not grow (if you spit on the ground the teeth come out), it’s described as impenetrable place where no man was seen there before. As the events took place in the marginal zones like forests, mountains, rivers and rivers, it caused to activate the professions associated with

¹⁶ A Wife of Shah Abbas / Compiled by F.Bayat, – Baku: Yazıçı, –1996, – p.108

these places - hunters, fishermen, woodcutters.

In tales, any movement within space takes place in the form of native - alien spaces. Despite the fact that at the other pole of this opposition there're different spaces - imaginary, such as Gulustani-Iram, the world of darkness, real spaces such as Egypt, India, China, the replacements to those spaces are organized due to the same principles. Therefore, there's no differences between the hero's migration from his homeland to the world of Darkness and his migration from his homeland to India. Just as a hero who goes to that world enters the skin of the beings of that world (he pretends himself as bald man, he enters that world in the guise of a bird, etc.), so a hero who comes to a strange city changes his body into the skin of a bald man or an animal. Or, we remember very well from the tales, a hero on his way to the world meets an old woman or a devotee pilgrim, they invite him to eat meal, and then explain to him how to act in that world. We see the same element in the movements from the native space to real spaces such as India, Yemen, Egypt, China. Going to these countries, the hero visits an old man living on the outskirts of the city. The old woman invites him to dine and then helps him to achieve his goal. In the imagination of ancient people, there's no difference between a trip to that world and a trip to China, India and Egypt. Both are alien to him, so the transitions to those spaces are given on the same principles.

The transition to an alien space is accompanied by certain rituals. In mythological thinking, death is understood as transition. Therefore, during the transition to that world, the hero becomes temporarily dead (the hero falls into the well stays unconscious for a while, or utters magical words, closes his eyes when he goes to that world), or he accepts the sign of worldly beings (he pretends him as a lame, bald man, or wear animal skin, even if they call him by name, he does not look back, even if they make him speak, he doesn't speak). The success of the hero in that world depends on it. The more he can hide his belonging to another world, the more he can move freely in an alien space.

Food has a special significance in spatial movements. As we know, in tales, a hero coming to a strange space meets with a ready-

made meal, or supporting characters he meets invite him to eat meal. To connect the food with marginal spaces is due to its transition role. Food belongs to nature in terms of its composition and origin, but the food prepared from this food is already an act of culture, and it is the result of the transition from nature to culture¹⁷. Because of this feature, researchers consider food as a means of weakening and neutralizing the opposite polarity. In Greece, oil and honey were rubbed into the mouth of the dead person, ensuring this one-time and irreversible transition in mythological thinking. In Azerbaijan, there are certain ideas about the transitional function of food in the tradition. In Zangilan district, in the house where the deceased died, halva was cooked in a small bowl, so that the smell of that halva would reach the nose of the deceased..¹⁸

According to M. Eliade, traditional societies are characterized by a conflict between native, assimilated territory and unknown, uncertain territory. On the first side is the world, space and on the second side is the chaotic space, inhabited by aliens and demons. By occupying that space and mastering it, a person also symbolically recreates an alien space, turning into a cosmos through ritual imitation of the cosmogony.¹⁹ Similarly in tales, native space is reminiscent of cosmos, while the alien space represents chaos. The alien space is distinguished by its aggressive and destructive attitude towards native space. The dragon doesn't allow the townspeople to use water, the giant steals apples from the king's garden, kidnaps the girl walking in the garden, the seven-winged witch steals the buckle given to the hero by his uncle, etc. This destructive activity of the beings of that world against native space is aimed at destroying this place and turning it into chaos. Just as in myths, divine beings and cultural heroes fight against them to save the world, in tales, the hero fights against them to

¹⁷ Myths of the peoples of the world: [in 2 volumes] / Chapter. ed. SA Tokarev. Moscow: Soviet Encyclopedia, –1980, –vol. 1: Food, – p. 353.

¹⁸ Zolotareva, E.H. Functions of food in ritual transition to traditional Greek culture. URL:<https://cyberleninka.ru/article/n/funktsii-pischi-v-ritualah-perehoda-v-traditsionnoy-grecheskoy-kulture/viewer>.

¹⁹ Eliade, M. Sacred and secular / M. Eliade, per. с фр., предисл. and comment. NK Garbovsky. Moscow: Moscow State University, –1994, – p.28

protect his world and eliminate the threat from an alien place. Therefore visit to an alien place is completed by reorganizing that place. The hero's activity in an alien space breaking its spell is symbolically understood as mastering that space. After the action of the hero, the alien space loses its chaotic character and no longer poses a threat to native space.

“2.2. Upper and Lower Opposition” studies the polarization of Gulustani-Iram and the world of Darkness. The tale “Tapdig” is one of the tales reflects this polarization.²⁰ The world is depicted in two poles in the tale: one of these poles is Gulustani-Iram, ruled by Gun khanum, and the other pole is the world of Darkness ruled by the monster Tufan. The world of Darkness is described as a chaotic space where darkness, demonic beings such as dragons, giants and witches dominated. Unlike it, Gulustani-Iram is connected with the sky and is described as a space, fairies and angels live, light always dominates. As these worlds are opposed to each other, Shams is against her mother's marriage to the monster Tufan and tries to prevent marriage. For this purpose, she divides Mount Gaf into forty parts, and arrests the monster in the fortieth mountain. If this opposition is not eliminated, their reunion doesn't seem possible. It's possible to eliminate this opposition only at the expense of the middle world.

In the tale “Tapdig”, the Earth is described as a medial world between Gulustani-Iram and the world of Darkness. In mythological imagination, the center plays a harmonious, neutral role between the opposite poles in the universe. It is also found the character representing the Earth plays a regulatory role between the opposite poles. Like other medial characters, he has a demonic origin: He is the son of Gun khanum and the monster Tufan. As Shams is against their marriage, Gun khanum abandens Tapdig on the way of the merchant Suleiman. The merchant Suleiman, longed for a son adopted him and raised him as his own child. Tapdig goes to rescue his sister kidnapped by a giant Tufan and enchanted to dead spell. Being of demonic origin, it isn't a problem for him to act in an alien space. When he enters

²⁰Azerbaijanifairy tales. [in 5 vol], Vol. IV. / Compiled by Ahliman Akhundov. Baku: East-West, -2005, - p. 38.

Gulustani-Irem, the land doesn't throw it back, it accepts him as its own resident. Due to his extraordinary power, he fights with the monster, the ruler of the world of Darkness. Tapdig's visit to the strange place ends with its reorganization. At the end of the tale, he becomes the king of Gulustani-Iram and the world of Darkness, and marries with the merchant's daughter. As a result, the three worlds - Gulustani-Iram – the Earth - Darkness unite in his image. When Tapdig ascended the throne, the world of trinity is already acting as a whole, since the conflict between the pole disappear, there's no obstacle for their marriage.²¹

“2.3. The binary opposition of the Holy and the Secular Spaces” studies the characteristics of space in religious tales. Since it serves to propagate religious and moral views among the people, the space in religious tales is based on Muslim-infidel, holy-secular, the things gained in honest and dishonest ways with binary oppositions. The space is considered from the points of view of religious and moral values, honest and dishonest viewpoint. Therefore the space where these values are protected is given as pure, clean, sacred space and the space where these things are violated are given as the space with dishonest and evil deeds. In magic tales, the alien space was composed of different layers, while native space was given as a unique space. In religious tales, this attitude has already changed, and the space which human lives, is organized on the basis of opposite poles. On one side of this opposition, there is a space where dishonest actions dominate, religious and moral values are violated, and on the other side, there are holy spaces such as Mecca and Karbala.

Holy spaces are considered to be the closest place to God, and people's wishes are heard much more quickly here. Therefore, religious people have found their salvation by moving away from the worldly, sinful space into the real space - the holy space. Speaking about the medieval man's view of space, A.Y. Gurevich writes: *“Pilgrimage, which occupies an important place in religious tales, is understood not as an ordinary visit to holy spaces, but as a spiritual*

²¹ Azerbaijani fairy tales : [in 5 vol.] / Compiled by Ahliman Akhundov, – Baku: East-West, - c. 4. – 2005. – p. 336.

way to God. Traveling to the holy spaces is an attempt moving away from the sinful space to the holy spaces."²² In tales, it is reflected as a person who has been slandered in a secular space by going to a holy space and being saved there. In the tale "Jewish girl", the king chases his wife out of the palace, accusing her to behead his son, persecuting his daughter, the father wants to marry her, and cuts her arms off as he is rejected by his daughter. The woman who has suffered so much in a secular world visits the tomb of Hz Abbas and finds her salvation there. Although the king wants to return his wife to the palace after he finds her innocent, but she doesn't go with him, preferring to stay in the sanctuary and working as a sweeper than living in the palace in glory.²³

In religious tales, visiting holy spaces is also considered as a religious and moral rising. If in tales the pilgrimages to Mecca, Karbala and Mashhad is the reason to leave home in the exposition part of the tale and prepares the ground for the damage that will happen, in religious tales the pilgrimage to such spaces is the result of moral rising. The most obvious example is that people who do good deeds, even if they don't leave for Hajj, they are given as if they had visited Hajj by correspondence, in Hajj, they should stand in front of everyone and sit next to the high religious person in Muslim. Thanks to their deeds, these people rise to that peak.

Due to the ideas of medieval people, sin belongs only to a man. Therefore, in religious tales, the sky, where God and the angels live is given as a space where there is eternal, ideal life, the earth is given as a place of temporary life, a place full of sin. In this regard, the rise of morality is given as an upward movement and the decline, the decay as a downward movement in religious tales. The most obvious example is reflected in the tale "The dream of the King's daughter." In the tale, when the boy blocks the bride's caravan and asks the bride's dream, the bride's answer is to have a long ladder, a steel hammer and a nail in hundred and fifty size. The bride is the king's

²² Gurevich, A.Ya. Categories of medieval culture. / А.Я.Гуревич , – Moscow: Art, – 1984, – p. 74

²³ Samples of Saatli folklore / Compiled by the author of the foreword: I.Rustamzade, – Baku: Science and education, –2014 , – p. 142

daughter, and marries to the king's son. So, what she wants surprised the boy. The bride knows very well that every good day has a bad day, every rise has collapse. Therefore, she wishes to nail herself with a ladder, when a bad day comes, she would go up the ladder and nail herself to the sky, when God sent her down from there (from the wealth, the position she reached), she would descend down gradually, not suddenly.²⁴The organization of the world in the form of opposite poles is not final result and the goal is to solve this opposition. In myths, this opposition is solved through medial spaces, replacing one opposition by another one.²⁵ In religious tales, this opposition is solved either by fleeing from a secular, sinful space and finding shelter in a sacred space, or by reorganizing the space. That is why every visit to the world of infidels ends with its reorganization.

The third chapter is called **“The concept of time in Azerbaijani fairy tales”** and consists of three subchapters. **”3.1. Features of epic time in magic tales”** studies that in tales, time and space are united, as time is formed according to space and it has a different character in each tale group. Time in magic tales is fantastic time. To be able to move in the world of magic tales, you need magical powers. It also subdues the time and space that possesses them, overcomes insurmountable distances in a short time and is instantly aware of everything from miles away. In short, magical power gives the hero endless power. Thanks to his magical powers, he's able to stop time, speed it up, and bring the past back. By eating an apple of youth, the gardener turns into a boy at the age of fifteen, the king rejuvenates himself by bathing in the milk of sea stallion, and the young man approaches his death by taking a bite of the magical apple. After having magical powers, there's no impenetrable barrier, an insurmountable obstacle in front of the hero. Thanks to such powers, endless seas don't pose any obstacles for him and even in the absence of a ship, he can move in the sea. In short, magical power means having unlimited power over time.

²⁴ Samples of Saatli folklore // Compiled by the author of the foreword: I.Rustamzade, –Baku: Science and education, –2014, – p. 241

²⁵ Levi-Strauss, K. Structural anthropology // K. Levi-Strauss, – Moscow: Main edition of oriental literature, , – 1985, – p.201

This subchapter also discusses the characteristics of time in magic tales based on the concept of biographical time. It is noted that in magic tales, time is perceived together with action and there's no time outside of action. Therefore, in a tale, everything is given in action, not moving isn't spoken of it. In "Lazy Ahmad", the biographic time of the hero, begins after his getting married to the princess. Till then, it is known the hero's being just lazy and even not standing up, but having married to the princess, he gradually becomes accustomed to work, gains a lot of wealth.²⁶

The time of the tale is the time of the hero. The events follow the hero. It covers the period from his birth to his passing through certain trials and the difficulties and mastering the values of tales. Secondary characters are talked about only when they are associated with the hero. While the tale provides information about the hero's birth, childhood, and schooling, the secondary characters don't have such information. As the researcher S.Y. Nekludov states, "secondary characters either completely lose their age feature or are depicted at a static age."²⁷ These characters don't change due to their ages, they are depicted at the same ages. Although biological time moves further for the hero, time has stopped for them. In the tale "Gazelle", the son of the king of Rome, Ahmad draws his troops on the Indian king to get married to Zargova khanum, but he can't reach his goal, the son of Indian king caught and put him in the box and buried. A few years later, he escaped and wants to marry Zargova by the help of the hero, Gazelle, born after eating gazelle meat, but his love for the daughter of the Indian king spoils his plans.²⁸ Despite many years have passed, not a word is spoken about the daughter of the Indian king's become old. It is as if time has flown for the hero: he was born, raised and matured, but nothing has changed for Zargova khanum. Time has stopped for her.

²⁶ Azerbaijani fairy tales: [in 5 vol.]/ Compiled by Hanafi Zeynalli. – Bakı: East-West, – vol. 1. – 2005. – p.360.

²⁷ Nekludov, S.Yu. Poetics of epic narration: space and time // S.Yu. Neklyudov, – Moscow: Forum, –2015, – p.75

²⁸ Azerbaijani fairy tales: [in 5 volumes] / Compiled by Mammadhuseyn Tahmasib, –Baku: East-West, – vol. 2 , – 2005, – p.192

The biological time in those worldly beings is longer. In demonic beings, biological time is measured by the presence of the soul, not the body. A demonic creature can be killed, but it isn't considered completely killed unless its soul is destroyed. That soul lives on its life in certain things, and after a while it is reborn in a different form or in a different way. Therefore, to destroy it completely, it's necessary to destroy its soul.

When describing battle scenes in tales, it's often said that the hero picked up the enemy and hit him so hard on the ground that one couldn't get a piece of him. Although at first glance it may seem ordinary, in fact it isn't an ordinary detail. In `tales, we often observe the hero cutting the enemy to pieces after killing him. In this regard S.Y. Nekludov writes: *"In the fantastic plots of archaic and traditional folklore, as a rule, death is not absolute, in certain situations it is a reversible process. Complete destruction is possible only by dividing the body into many small and unrelated parts."*²⁹ That is why in tales, after killing the enemy, the hero divides him into pieces, and after killing the hercules, Ali burns the body of the hercules Sagara and winnows his ashes into the sky.³⁰ The ugly girl is tied to the tail of a mad mule to break her body into pieces and left it on the rocks.³¹ If a piece of her body isn't seized it means it's completely destroyed. Since magic tales are formed as a result of the transformation of content elements into form elements, the ideas about the destruction of the soul were later used as descriptive elements.

"3.2. Features of epic time in religious tales" notes that in religious tales, biological time is different from magic fairy tales. In magic fairy tales, the man who has magical powers, also dominates over the biological time. A person who has magical tools can move the time forward or backward. However, in religious tales, since the man does not rule over time, biological time is not at his disposal, on

²⁹ Nekludov, S.Yu. The soul is murderous and timid // Labor on sign systems, issue. 7, - Tartu, - 1975. - p. 68.

³⁰ Samples of Saatli folklore // Compiled by the author of the foreword: I.Rustamzade, - - Baku: Science and education, , -2014, - p.19

³¹ Azerbaijani fairy tales: [in 5 volumes] / Compiled by Mammadhuseyn Tahmasib, -Baku: East-West, - vol. 2, -2005, - p.119

the contrary, time dominates the man. The most obvious example is given in the tale “It will not remain so” (TR 996 ***).³² In the tale, the hero becomes a servant to an owner. The owner ploughs him with the bull. Seeing it the merchant passing by is sorry for his position, the servant says: “It will not be so.” After a while, the owner dies, and his wealth is left for the servant. Then the vizier dies, the servant is brought to the ministry, the king dies, he is elected as a king, but every time he meets the merchant and tells him “it will not remain so”. Later, when the merchant comes to visit him again, it is known that the king is dead. In the end, the flood washed away the cemetery, leaving no trace of his grave. As it is seen, there is no fantastic time concept in magic tales. The hero has no right to stop or delay time, time is going with its own current. A servant who once joined the bull, later he becomes a vizier and then a king, but it doesn’t last long, he dies. Biological time does not end with the death of the hero. After the flood has washed the grave away, there’s no trace left and then the biological time is over.

In religious tales, biographical time is presented to us as a fortune, a destiny. A man cannot change this fortune. Tales about those who want to break this fortune and escape from God’s death sentence are widespread in religious tales and this subject is found to be used in different plots. However, the result is the same in all tales. No one can escape the fortune, no one can break it. A man is helpless before the God’s fortune and destiny. Therefore, in religious tales, a man does not resist the destiny of God, on the contrary, he accepts it as it is and adopts it. He knows that to change it, to break the fortune written by God isn’t at his disposal. To oppose what God has written is considered to oppose to God, and its punishment is severe.

In religious tales, a person’s life is not calculated by the number of years he has lived, but by the deeds he has done and the rewards he has earned for his deeds. Since human life is considered as a means to gain that world, long life has no significance in these tales. The longer a human lives, the more likely he gains sin. Therefore, in religious

³² The plot number of the tale is given on the basis of I.Rustamzade's book “Plot index of Azerbaijani fairy tales”(2013).

tales, we witness the death of a person at an early age. Such people, through their righteous lives and innocence, gain that world at a young age. So, in religious tales, biological time is presented to us as a means to earn rewards, good deeds. As a result, Hatem, who asks God to gain this world, that's why he builds a mansion at forty crossroads and invites visitors to eat meals. Thanks to this hospitality, he also gains that world.³³

Fairy tale groups are the products of different epochs, and each of them reflects the views and imaginations of the people of their time. Magic tales are the oldest ones among the other groups of tales, based on ancient mythological ideas.³⁴ It isn't accident that V.Y. Propp investigates roots of magic fairy tales in ancient initiation ceremonies.³⁵ Time isn't independent in the imagination of the people of that time. A person who possesses magic tools also dominates time. A human being can subdue him by his magical powers, regain the life back by means of youth apple, life water and bring life to the dead. With the help of a sea horse and a wind horse, he can shorten long distances and cover a distance measured in months in a few hours. In the imagination of the people of this period, time is beyond human will. Since religious tales reflect the views of human being at that time, time is presented here as a divine time. Divine time is time when people have no right to change it. It is appointed by God and is subdue to his will.

In mythological imagination, time is a being born, growing and aging. The melon that the girls sent to their fathers to let them know that they are old enough to marry also reflects the same idea. Time is presented in the background of the development of the melon. The ripe form of the melon- the actual eating period, shows the time of a person's marriage and the time when a partially eaten or spoiled melon

³³ Karabakh: folklore is also a history: [in 10 volumes] / Collectors: A.Afzaladdin, I.Rustamzade and others. - Baku: Science and education, - c. 2: Samples of folklore collected from Barda and Agjabadi districts. - 2012. - p.300

³⁴ About the origin of magic tales from myth: Мелетинский Е. М. Myth and fairy tale // Folklore and ethnography. L. : "Science", 1970, - p.139-148

³⁵ Propp, V.Ya. Historical roots of fairy tales / V.Ya. Propp, -Moscow: Labyrinth, - 2009, -274 p.

points that a person's marriage age time has already passed. The biological thinking of time, that is, its characterization as the characterization of the melon's unripe, ripe and overripe form arises from the archaic ideas of the periodicity of the time. In the ancient East, time was imagined periodically. After every night tomorrow comes, after every winter is spring. Time is reborn by breaking the day and coming the spring. In the Middle Ages, this attitude to time had already changed, it was imagined in a straightforward way, not as periodically as in mythological texts. Since religious tales also reflect the views of that period, the time is given in a straightforward way as well. We see the most obvious example in metaphors of the time. In religious tales, time represents the straightness and irreversibility of time, is likened to running water, burning candle, not to biological beings that represent the cycle of time. As time is depicted in a straightforward, irreversible way, the past is idealized in religious tales, and is opposed to present

“3.3.Formulas of time in tales” notes that each genre in folklore has its own expressive and descriptive means. Nevertheless, the plots are characterized by international feature, on the contrary, descriptive means and formulas are national and are the national heritage of the people. Fairy tale formulas are not only expressive means, but also one of the components arranged of the poetic system of the tale. Because they are formed on the basis of the poetic requirements of the genre, they have a different character in each group of tales.

The events happened in the distant past is expressed in time formulas. When the events take place, the narrator expresses them in the form of “in the ancient period”, “in the former period”, “in ancient times”, “in the past days”, in the past ages”, thus indicating that the events took place in the distant past in the magic tales. When we pay attention to the formulas that express time, we see that there's no significant meaning difference between them, they're all synonymous. The first part of the formula consists of synonymous words such as past, ancient, former, and the second part consists of expressions with similar meanings, such as times, ages, periods. In the example of time formulas, we see that formulas aren't petrified expressions, but they

can change in terms of forms by preserving their function and content.

In magic tales, the events are connected to an imaginary time and space. There're variants of these formulas in Azerbaijani tales, such as "the sky is on the back of imam, on the back of Mammadnasir", "on the back of a rooster", "when the camel's tail touches the ground" that brings doubt to the reality of the narrative.³⁶ Few number of ironic formulas in Azerbaijani tales is due to the lack of funny tales. These formulas are usually found in the content of the funny tales. Funny tales are typical for the repertoire of professional storytellers, and today the number of examples of funny tales in Azerbaijani tales is very few, as they weren't collected in time by the storytellers.

The time of the tale is indefinite. Not only the events are connected to an indefinite time, but also the connection between the episodes within the tale is created through the words denoting indefinite time, such as "one day", "once", "for a while". The words that express concrete time, such as Wednesday, Friday, Saturday, and Sunday are rarely used in tales. In tales, all words and expressions denoting time are indefinite concepts. One day he was sitting in his shop again, a hookah in front of him, and a woman came into the shop,³⁷ One day, on the way, he met a clumsy person - a scientist.³⁸ The word "one", which means uncertainty, is used to form the expressions of time. This word is used not only for the day, but also for tomorrow, evening and the other words denoting time, and for indefinite space it is used before the words country, city and village to express space.

The findings of the study in "**Conclusion**" part are summarized as follows:

1. The names of places in Azerbaijani tales were analyzed for

³⁶ Isgandarova, V.Z. Traditional fairy tale formulas (based on the examples of Azerbaijan and Turkey) // V.Iskanderova , – Baku: Science and education, – 2014, – p.24

³⁷ Azerbaijani fairy tales: [in 5 vol.] / Compiled by Mammadhuseyn Tahmasib, – Baku: East-West, , –vol. 2, – 2005, –p.180

³⁸ Samples of Saatli folklore / Compiled by the author of the foreword: I.Rustamzade, – Baku: Science and education, –2014, – p.123

the first time on the basis of native and foreign conflict, and it was determined that Azerbaijani fairy tales reflect the historical geography of the people and that the people adopted the historical geography where they lived as their native place, and considered the countries located outside its borders as alien places.

2. The development of human thinking, the change in the world outlook and the surrounding world has led to the emergence of different concepts of space and time in tales. Since space and time are form-creating elements, the change in their characteristics has led to the creation of different tale groups.

3. The opposition between native and alien space, plays an important role in the organization of the fairy tale space, is a manifestation of the chaos-cosmos conflict in mythological texts. The chaos-cosmos struggle, which is characteristic of mythological texts, later moved to tales and took the form of native and alien, this world and that world, light and dark world, sacred and secular space.

4. The organization of space on the basis of opposite poles not only reflects the struggle of these poles, but also requires the resolution of this opposition. In magic tales, this opposition is resolved by reorganizing the alien space and mastering it. The hero's activity in an alien space, breaking its spell, is symbolically understood as mastering that space, re-creating it. Then the action of the hero, the alien space loses its chaotic character becoming a part of the native space and no longer poses a threat to him. In religious tales, the opposite polarity is eliminated by converting the infidel world to Islam.

5. The organization of tale space based on opposite poles increased the role of medial spaces in the tale structure. Such spaces play softening role, connect opposite poles and provide transition between them. Increase in the role of neutral spaces in fairy tale structure is related to the arts related to this space - hunting, woodworking, fishing, etc. caused activation.

6. Concepts of space and time were investigated against the background of the poetic system of tales, it was determined that in magic tales it has a fantastic character and in religious tales it is formed on the basis of religious and moral values.

7. Time in tales is fantastic time. To be able to move in the world

of magic tales it needs magical powers and magical tools. A person who possesses magical power and an object gains unlimited power over space and time, subjugates time and space to himself. In religious tales, the hero doesn't have such power, so time doesn't obey him, on the contrary, he obeys time. He has no power to turn the time back, stop it, or speed it up. There is a judge of time here, and that is God.

8. In magic tales, time is cyclical time, it is depicted as a being born, growing and aging, so in magic tales, time is compared to biological beings (human, melon, etc.). In religious tales, time is described as a linear, irreversible process, and the elements of burning candles and flowing water act as metaphors of time, express that irreversibility.

9. The analysis of the tale "Tapdig" shows that the Earth located between the Sky and the World of Darkness, i.e. our world, due to the imagination of ancient people performs the function of middle space and plays softening and regulating role between the poles.

10. In tales, time is a concept subordinate to space, depending on the organization of the tale space on the basis of fantastic or religious-moral values, the characteristics of time also change. In magic tales, he takes a fantastic character possessing magical tools and magical powers, and he dominates time. In religious tales, they are organized on the basis of religious and moral values and are described beyond human will.

The main content of the dissertation is reflected in the following published scientific works:

1. Time and space in the development of Nakhchivan fairy tales // Republic Scientific Conference dedicated to 95th anniversary of the Nakhchivan Autonomous Republic, Nakhchivan State University, – Nakhchivan: Qeyrat, – February 28, 2019, – p. 252-253

2. Issues of time and space in the fairy tales of Azerbaijan and Turkey // "Nakhchivan - Turkey diplomatic relations at a new level", Republican Scientific Conference, – April 29, 2019, – Nakhchivan: Qeyrat, Nakhchivan State University, – pp. 161-163.

3. Semantic description of spatial elements in Azerbaijani fairy tales // – Nakhchivan: Scientific works of Nakhchivan State

University, series Humanities, – 2020. No. 1 (102), – pp. 38-49.

4. Semantic and pragmatic functions of time and space formulas in fairy tales // I International Scientific Conference on Humanities and Social Sciences, – Baku: Zangezurda, – July 24, 2020. – pp. 144-148. DOI: 10.36719/2663-4619/24.07.20/01/3-7

5. Formulas of time and space in Nakhchivan tales // Nakhchivan: “The place where cultures meet”, – The Materials of International Scientific Conference, – Nakhchivan: Ajami Nashriyyat Poligrafiya Union, “Nakhchivan” University, – October 22-23, 2020, – pp. 150-153

6. Use of fairy tales in teaching English in primary schools// – Materials of the online Republican Scientific Conference of doctoral students and young researchers on “Information, science, technology and university perspectives”, – Lankaran: Printing house of Lankaran State University, – pp. 202-203

7. Road chronotope in Azerbaijani tales // – Baku: Dede Gorgud, Scientific and literary collection of the Institute of Folklore of the Azerbaijan National Academy of Sciences, – 2020. No. 4 (71), – pp. 100-110.

8. The role of opposition of own and alien space in the organization of fairy tales //– Scientific Works of Nakhchivan Department of Azerbaijan National Academy of Sciences (social and humanitarian sciences series), – Nakhchivan: Tusi, – 2021, No. 3, – volume 17, – pp. 204-212.

9. The role of toponyms in the organization of the Azerbaijani fairy-tale space //– Nakhchivan: Nuh, – Scientific works of Nakhchivan University, – 2021. No. 3(22), – p. 105-116.

10. Features of epic time in religious tales // – Baku: Azerbaijan literary studies, The scientific journal of the Institute of Literature named after Nizami Ganjavi of the Azerbaijan National Academy of Sciences – Azerbaijan, – 2021. No. 1, – pp. 181-188.

11. Organization of space in Azerbaijani fairy tales based on up-down opposition // XIV International scientific conference “A Person in the History” dedicated to the 140-th anniversary of the birth of Mustafa Kemal Atatürk, – Turkey: Ankara, – May 26, 2021, – p.86 - 90.

12. Brief overview of semantic description of spatial elements in Azerbaijan fairy tales // – Russia: Bulletin of science and practice, Impact factor journal vol. 6, No. 12 2020, – pp. 509-519.

13. Toponyms in the Organization of the Azerbaijani Folktale Space // – Turkey: – Academic Journal of History and Idea, – 2022, No. 1, – vol. 9, – pp. 168-187.

14. The opposition of sacred space and secular space in Azerbaijani fairy tales// – Nakhchivan: Tusi, – Scientific Works of Nakhchivan Department of ANAS (social and humanitarian sciences series). 2023, No. 1, – Volume 19, – ISSN 2218-4783. –pp.181-188

15. Epic Time in Azerbaijan Folk Tales (Based on Folk Tales Gathered in Nakhchivan)// – Turkey: Academic Journal of History and Idea, –vol.10 (2), – p. 163-177.

16. On Characteristics of Epic Time in Magical and Religious Tales // Reviews of Modern Science Proceedings of the 4th International Scientific Conference “Reviews of Modern Science” (No. 4 (2023), October 19-20, 2023, – Zürich, Switzerland, – 2023-10-22, – pp. 178-187. – DOI: 10.5281/zenodo.10032051

17. Organization of Space on the Basis of the Upper and Down Opposition in Azerbaijani Fairy Tales // International Scientific Symposium “The triumphant leader of the victorious people: Ilham Aliyev” dedicated to the 44-Day Patriotic War and the Victory in Karabakh. – November 25, 2023, – Stockholm Sweden, – pp. 92-99.

The defence will be held on January 26, 2024 at 11⁰⁰ at the meeting of the BFD 2.39 Dissertation Council operating under Nakhchivan State University.

Address: Republic of Azerbaijan, Nakhchivan Autonomous Republic, Nakhchivan city, University campus, AZ 7012, main building of Nakhchivan State University, 1st floor.

The dissertation is accessible in the scientific library of Nakhchivan State University.

Electronic versions of the dissertation and its abstract are available on the official website of Nakhchivan State University.

The abstract was sent to required addresses December 22, 2023

Signed for print: 19.12.2023
Paper format: 60x90 1/16
Volume: 50974 characters
Number of hard copies: 20