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ABSTRACT

of the dissertation for the degree of Doctor of Philosophy

**THE MOTIVE OF TRANSFORMATION IN THE
FOLKLORE OF AZERBAIJAN**

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GENERAL CHARACTERISTICS OF THE DISSERTATION

The relevance and degree of study of the theme. The study of the transformation motive in Azerbaijani folklore as a question is among the outstanding tasks our national folklore studies. The relevance of the problem firstly arises from the fact that although folklore texts in Azerbaijan are rich with this motive, it has not been adequately studied in the folklore studies. Although the transformation motive, which is predominant in some genres of our folklore, such as folk beliefs, interpretations, essays, myths, legends, tales and epics is briefly discussed in various research works on the objects of transformation, it has not been studied as an independent object.

During their centuries-old history of development, the Azerbaijani people have shaped a rich, ancient and unique culture, in terms of the meaning substance, motive and subject, the core of which is the literary word art. Each of these rare examples and texts, generated verbally and reflecting all customs and traditions and cultural-moral qualities of our nation thereby keeping our history alive is regarded as folklore monuments. Surely, the existence of these signs comprehensively in folklore texts is the indication of its rich structure. One of the motives building the structure of these texts is the motive of transformation enriching our cultural heritage with its specific shades. The transformation which is the expression of dreams originating from the creative power of the human brain and the product of imagination is frequently found as a mythical creation formula in myths and legends of the Azerbaijani and world nations. i.e. it served to the realization of cosmogonic creation in many examples.

Being the expression of desires arising from the creative power of the human brain and the product of imagination, the transformation in fact is a symbol reflecting the elements about the ethnos to whom it belongs. Having a global nature, the transformation does not indicate the same meaning in the folklore of nations having various cultures, and bears a specific meaning appropriate to the worldview of each

nation and reflects directly the cultural elements of that ethnos in its essence. Therefore, studying the issue which customs and traditions, as well as beliefs of our nation are indicated with these symbols in our folklore examples is one of the most topical issues of today.

This problem is encountered in a number of research works in terms of some of the facts of transformation and shape-shifting that make up the subject. In particular, various transformations in Azerbaijani legends have attracted the attention of researchers, and they have addressed to this topic in their research works, as well as in their articles. The fragmentation of the facts is what unites most of these studies, i.e the types and images of the transformation motive are not systematically covered in these studies. Although some studies on the characteristics of myths, legends, and folk-tales provide an in-depth analysis of the facts of transformation, the “motive of transformation in Azerbaijani folklore” has not been the subject of any monographic research as a problem.

The transformation motive is studied in the thesis, mainly on the basis of epic materials. In this regard, the theoretical and methodological basis of the dissertation/thesis was developed by Azerbaijani scholars, in particular, Mammadhuseyn Tahmasib, Mirali Seyidov, Israfil Abbasli, Bahlul Abdulla, Agayar Shukurov, Azad Nəbiyev, Mukhtar Kazimoglu, Pasha Efendiyev, Kamran Aliyev, Maharram Jafarli, Seyfəddin Rzasoy, Afzaləddin Asgar, Fuzuli Bayat, Ramazan Gafarli, Jalal Beydili (Mammadov), Ramil Aliyev, Mahmud Allahmanli, Sahar Orujova, Yegana Ismayilova, Oruj Aliyev, Galib Sayilov, Rustam Kamal, Etibar Talibli, Kamala Islamzade, Mahammad Mammadov, Sarkhan Khavari, Ilkin Rustamzade¹ and

¹ Təhmasib, M. Seçilmiş əsərləri. 2 cildə. I cild / – Bakı: Mütərcim, – 2010. – 488 s.; Seyidov, M. Azərbaycan xalqının soykökünü düşünərkən / M.Seyidov. – Bakı: “Elm və təhsil – 1”, – 2018. – 444 s.; Abbaslı, İ. Əfsanələr (oçerk) / Azərbaycan ədəbiyyatı tarixi. 6 cildə. I cild. / İ.Abbaslı. – Bakı: Elm, – 2004. – s. 207-210.; Abdulla, B. Haqqın səsi / B.Abdullayev. – Bakı: Azərənşr, – 1989. – 144 s.; Şükürov A. Mifologiya. Qədim türk mifologiyası. VI kitab / A.Şükürov. –Bakı: Elm, – 1997. – 228 s. Nəbiyev, A. Azərbaycan xalq ədəbiyyatı. I-II hissə / A.Nəbiyev. – Bakı: Elm, –2006. – 648 s., 680 s.; Kazımoglu, M. Folklorda obrazın

many other scholars developed a theoretical and methodological practice and young researchers used in the study of epic folklore samples.

The motive for the transformation has been widely studied, in particular, by world scientists. In each of the transformations that exist in both oral and written literature, it is essential to change from one

ikiləşməsi / M.Kazımoğlu. – Bakı: Elm, – 2011. – 228 s.; Əfəndiyev, P. Azərbaycan şifahi xalq ədəbiyyatı / P.Əfəndiyev. – Bakı: Maarif, – 1992. – 477 s.; Cəfərli, M. Dastan yaradıcılığı / M.Cəfərli. – Bakı: Elm, –2007. – 108 s.; Əliyev, K. Açıq kitab – “Dədə Qorqud” / K.Əliyev. – Bakı: Elm və təhsil, – 2015. – 116 s.; Rzasoy, S. Azərbaycan dastanlarında şaman-qəhrəman arxetipi / S.Rzasoy. – Bakı: Elm və təhsil, –2015. – 436 s.; Əsgər, Ə. Azərbaycan sehri nağıllarında qəhrəman/ Ə.Əsgər. – Bakı: Elm və təhsil, – 2017. – 116 s.; Bayat, F. Oğuz epik ənənəsi və “Oğuz kağan” dastanı / F.Bayat. – Bakı: Sabah, –1993. –194 s.; Qafarlı, R. Mif və nağıl. Epik ənənədə janrlararası əlaqə / R.Qafarlı. – Bakı: Yazıçı, – 1999.; Bəydili, (Məmmədov) C. Türk mifoloji obrazlar sistemi: struktur və funksiya / C.M.Bəydili. – Bakı: Mürtəcim, – 2007. – 272 s.; Əliyev, R. Türk mifoloji düşüncəsi və onun epik transformasiyaları / R.Əliyev. –Bakı: Elm, – 2014. – 332 s.; Allahmanlı, M. Dastanlarda qəhrəman tipologiyası, bahadır və sənətkar problemi // Azərbaycan şifahi xalq ədəbiyyatına dair tədqiqlər. – X kitab. – Bakı: Səda, – 2001. – s. 84-91; Orucova, S. Azərbaycan folklorunun toplanma, tərcümə və nəşr problemləri / S.Orucova. – Bakı: Elm və təhsil, –2012. – 536 s.; İsmayılova, Y. “Koroğlu” dastanında obrazlar sistemi / Y.İsmayılova. –Bakı: Nurlan, –2003. –174 s.; Əliyev, O. Azərbaycan nağıllarının poetikası/ O.Əliyev. – Bakı: Səda, – 2001. – 192 s.; Sayılov, Q. Mərasim folklorunun janr xüsusiyyətləri // Folklorşünaslıq məsələləri, – Bakı: 2012. №10, –s.13-17; Расулов, Р.К. Мифоритуальные превращения в поэтике «Книги моего Деда Коркуда»– <http://jurnal.org/articles/2009/fill55.html>; Talıblı, E. Nailə ananın söylədikləri (Qubadlı bölgəsi: etnoqrafiya, folklor, dil örnəkləri) / E.Talıblı. – Bakı: Elm və təhsil, –2020. –392 s.; İslamzadə, K. Mərasimlərin və epik janrların tərkibində yasaqlar // – Bakı: Filologiya məsələləri, – 2018. №19, –s. 3-14.; Məmmədov, M. Azərbaycan nağıllarında döngəlik (çevrilmə) // Azərbaycan filologiyasının aktual problemləri mövzusunda elmi-nəzəri konfransın materialları. –Bakı, –18-19 may, – 2011. – s. 31-43.; Xavəri, S. Əfsanələrin funksional semantikasında yaradılış arxetipi / S.Xavəri. – Bakı: “Dil və ədəbiyyat” beynəlxalq elmi-nəzəri jurnal, – 2018. № 2 (106). – s. 186-189; Rüstəmzadə, İ. Azərbaycan nağıllarının süjet göstəricisi / İ.Rüstəmzadə. – Bakı: Elm və təhsil, – 2013. – 368 s.

form to another, to change its form and appearance. The famous metamorphoses of the Roman poet Ovid (43-18 BC), which consists of 15 books, contains information about more than 250 myths in ancient Roman and Greek mythology. caught. It shows that the world was in chaos before it was created, and then that the earth, sky, seas, people and creatures came into being.

Also, in Greek mythology, a star, a mountain, a rock, a spring, a rose, a tree, a bird, etc. mythological creatures, very rich myths, stories about why they were transformed (Apollo's killing of Python, Daphne, whom he loved to turn into a laurel tree, Jupiter into a star, a bull, beautiful Narcissus turned into a rose in the water, Atlas turned into a mountain, Akte turned into a mountain, Akte then turning into a deer, turning the crow's feathers from white to black, turning into an owl, an eagle, a magpie, a nightingale, a swallow, a snake, water, a spring, a tree, etc.²). reflected. This motive had a great impact on the world, as well as on the verbal and written literature of Azerbaijan. In the written literature, he played a role in the creation of such works as Franz Kafka's "Transformation", as well as Azad Garadareli's "Ularti". The largest international classification of motives for transformation is the division developed by S. Thompson and published in Motif-Index of Folk Literature.³

The object and subject of the research. The object of the dissertation mainly includes examples of epics of the Azerbaijani folklore (myths, legends, folk-tales, epics) and texts on other types. along with the Azerbaijani folklore texts, the comparative analysis has been conducted in the thesis, referring to the transformations in the folklore texts of the Turkic nations, as well as other nations. The subject of the research includes the study of the formulas of mythical-

² Ovidius. Dönüşümler // Çeviren: İsmet Zeki Eyuboğlu / – İstanbul: Payel yayınevi, – 1994. – 421 s.– 1994, – 421 p.

³ Thompson, S. Motiv Index of Folk Literature// 6 c., Bloomington, 1955-1958, vol. I / – Copenhagen, 1955. https://ia800408.us.archive.org/30/items/Thompson2016MotifIndex/Thompson_2016_Motif-Index.pdf

cosmogonic transformations in Azerbaijani folklore, the study of mystical metamorphoses, as well as various images and forms of general transformations.

Aims and objectives of the study. Foreign experts have been conducting research on the forms of transformation motive for many years. In recent years, a number of studies have been conducted in Azerbaijan to study folklore plots, motives, and folklore poetics in general. Research on folklore genres has also addressed the motive of transformation in one way or another. However, the transformation in Azerbaijani folklore as a motive has not been studied separately, its nature has not been studied comprehensively.

The main aim of the thesis is to study the basics of the problem "Motive of transformation in Azerbaijani folklore." This aim requires clarification, explanation of their characteristics, role in the realization of the act of creation and definition of the criteria that led to the transformation in the texts, in all texts including transformations, starting from the examples in the initial considerations in Azerbaijani folklore.

This goal includes conducting an in-depth study in three main areas and systematizing the outcomes:

1. Study of transformation as a mythical creation formula:

It includes such issues as the essence, function and types of the transformation in the folklore; being of the transformation formula a mean of mythical creation; transformative transitions in transformations; the types and shapes of the creation of celestial bodies through transformation; zoomorphic transformations, the creation of the flora through transformation, the study of the transformation in the creation of the world of subjects and nature objects.

2. Study of mystical transformation motives in the folklore:

It includes such issues as transformation to mythical creatures, turning (animistic transformation), transformation into supermen, shaman/dervish transformations, magic (mystical transformation), the forms and methods of the formulas of shaman/darvish transformations.

3. Study of the motives of transformation through the change of appearance, shape (shape-shifting) and gender in the folklore:

It includes such issues as the forms, methods and epic function of the appearance and form shifting, being of the form changing a formula related to transit rituals, and studying the forms and methods of travestic transformations (changing of gender).

Research methods. The theme of the thesis is not only the theoretical explanation of the motive of transformation in folklore studies, but also the form, method of its development in the texts, the identification of means of transformation. Transformations collected from examples of verbal folk art have been included in a catalogue and systemized. The process of study of transformation samples through systematization thereof is important in terms of identifying problems, forming hypotheses, and evaluating the collected facts.

Generalizations and clarifications were used without citation, so the method of comparative analysis, as well as cognitive (research) method was addressed in the thesis. Furthermore, the thesis applies historical-comparative and comparative-typological research methods in the development of the transformation motive in the world folklore and the study of its development history during the researches. The solution of the problem requires the in-depth study the transformation motive in terms of a historical-epoch-making context, a comparative approach and typification.

Key provisions brought to thesis defense. The following provisions are brought to the defense in the Thesis:

1. Transformation is firstly a motive specific for folklore texts.

2. Transformation happens in the form of change of shapes of the personages in folklore texts, that is, changing their visual appearance, transformation of them from one being into another being, from one cover into another cover, which is also called metamorphosis in the science.

3. Transformation is an act of mediation, that is, changing of the shape to transit from one space (the world) to another one in the practice of shamans (gam-shaman, darvish).

4. Transformation is one of the behavioral forms specific for trixter characters in mythical-folklore texts.

5. Transformation also appears as turning, that is, the return of a character to his/her original shape temporarily.

6. Transformation is also a cosmogonic genesis act.

7. One of the key forms of the transformation is changing the costume.

8. Transformation shows itself as masking for hunting (ritual).

9. Transformation is reflected in examples as a totemist, animist concept (the zooantropomorphic nature of mythical personages).

10. Transformation has shown itself in the form of dying-reviving, changing of the status as a mechanism related to transit rituals.

11. Transformation – stories as “a miraculous husband and wife”, “a fake fiance” in Azerbaijani folklore examples also play an important role in the generation of transformations.

12. Travestic transformations (changing of the sex) available in Azerbaijani folklore texts.

Scientific novelty of research. A range of scientific novelties have been achieved in the research. They may be grouped in the following order:

- As a result of the analyses conducted on the basis of folklore texts, the connectivity of the semantical nucleus of the transformation motive with the mythical cosmogony and the semantical bases of the genesis formula of the modification have been determined;

- Based on the analyses conducted on scientific-theoretical literature and Azerbaijani folklore texts, the epical-functional essence of the transformation motive in the folklore has been determined, and its types and forms have been systematized;

- The function of the mythical transformation formula in the genesis of humans in the Azerbaijani folklore has been determined, and the semantics of transformative transitions occurring that time has been studied;

- The types of the genesis of celestial bodies through transformation in the Azerbaijani folklore and their shapes have been determined and learned as a system;

- The types, forms and semantics of zoomorphic transformations in the folklore of Azerbaijan have been studied and systematized;
- Typical characteristics of the creation of the flora through transformation in the folklore of Azerbaijan have been brought to surface;
- The world of items and the transformations in the creation of nature bodies in the folklore of Azerbaijan have been systematized and their semantical characteristics have been determined;
- The transformation of mythical creatures in the Azerbaijani folklore has been systematized, and semantical specific features have been determined;
- The types and forms of turning transformations in the folklore of Azerbaijan have been systematized;
- Transformation into super creatures in the folklore of Azerbaijan has been analyzed and the facts have been summarized and systematized;
- The relation of darvish transformations in the Azerbaijani folklore, in particular magical tales with Shamanism has been revealed and these transformations have been firstly defined and analyzed under the title of Shaman/Darvish Transformations;
- The shapes and methods of the shaman/darvish transformation formulas in the folklore of Azerbaijan have been systematized;
- The relation of the witching in the folklore texts of Azerbaijan to shaman gaming has been revealed and the witchery has been studied as a mystical transformation formula;
- The forms, methods and epic function of the changing of costume in the folklore of Azerbaijan have been determined;
- The changing of cover in the folklore of Azerbaijan has been firstly studied as a formula related to transit rituals;
- The forms and methods of travestic transformations (changing of the sex) in the folklore of Azerbaijan have been firstly studied and their semantics has been revealed and etc.

Theoretical and practical importance of the research. The research has both theoretical and practical importance. The theoretical

importance of the Thesis is conditioned by the opportunities of the use of its scientific findings in future researches of folklore motives. And the practical importance of the research work is determined by the opportunities of the use of it as a practical scientific aid in the process of teaching of folklore in the undergraduate and graduate programs of Philology Departments of Azerbaijani higher education institutions.

The name of the organization where dissertation work is completed. The dissertation has been completed in the Department of Mythology of the Folklore Institute of the Azerbaijan National Academy of Sciences (ANAS).

The topic of the dissertation was approved by the decisions of the protocols of the Academic Council of the Institute of Folklore of ANAS dated February 25, 2014 (protocol No. 2) and by the Republican Council on Coordination Scientific Research dated May 18, 2017 (protocol No. 5).

Structure and volume of research: The research consists of an Introduction, three chapters, the results and the list of references. The total volume of the Thesis is 290347 characters (Introduction:12890; Chapter 1: 132116; Chapter 2: 78641; Chapter 3: 58012; Conclusion:8688).

THE MAIN CONTENT OF THE STUDY

In the **Introduction** section of the Thesis, the topicality of the subject is justified, its object and subject, the degree of researching of it, its goal and objectives, its methods, and the key provisions brought to the defense are indicated, its scientific novelties are listed, and information on the theoretical and practical importance, approbation and application, and the total volume of the Thesis is given.

Chapter 1 of the Thesis, **Transformation as a mythical genesis formula** consists of two sections: “Transformation Motive in Folklore: Its Essence, Function and Types” and “Transformation

Formula As A Mythical Genesis”. And Chapter 2 consists of five sections.

Transformation is a typical motive for epic folklore texts. It appears as metamorphosis (change of the shape). As a folklore motive, the transformation has many types and shapes in the Azerbaijani folklore. The study of this motive firstly requires to approach to it in the context of mythological semantics, as the transformation motive is based on the transformation formula specific for the mythical thought. From this point of view, it is impossible to study the semantics of the transformation motive properly without bringing it to the mythological context.

One of the key structural formulas in the Azerbaijani epic folklore is transformation. We should note that there are differences between the terms “transformation” and “change”, which are used for the transformation in the folklore. In many legends, those not keeping their words or doing wrongs fall into transformation. For example, a shepherd promising to sacrifice a sheep for god, but sacrificing a pediculus, flea, tick, dog and etc. instead of it transforms into a stone as a result of him cheating. We meet with such transformations as a punishment due to the unfairness or sins committed. In some examples, people even turn into a frog, bear, hedgehog or other animals as a penal. And in some legends, the heros desire to become a stone or bird when having hard times, and their wishes come true. We should note that these transformations are ones indicating an irrevocable transformation. And the definition of “change”, in contradistinction to the change, is used as a characteristic belonging to the shape in most cases. In this case, it shows itself in the change in the place and time, provided that the content or it should remain in the same way. For example, masking of heros temporarily as various persons or items ⁴. L.Vinogradova writes about this motive: *“Transformation is a folklore motive in which the people’s beliefs on*

⁴ Əliyeva, Ə. Azərbaycan folklorunda çevrilmə motivi (Problemin qoyuluşu) // “Dədə Qorqud”. Elmi-ədəbi toplu, – Bakı: “Elm və təhsil” nəşriyyatı, – 2016/2, – s. 166-175.

the ability of a live being or item to change his/her/its cover, visual appearance or iposta, i.e. transformation into another being, plant, item or a stone and etc. are reflected”⁵.

Here, three aspects of the definition of “transformation” are reflected:

- a) Transformation is a folklore motive;
- b) In this motive, the nation’s mythical beliefs are reflected;
- c) The essence of the transformation is turning into another being through the changing of the visual appearance.

V.Propp explained the transformation during mediation as the transformation of soul, while S.Nekludov explained any transformation as the reflection of the soul in various beings.

Turning or change of costume may be expressed with merely the word of “became” (for example, “...became a bird...”) in the cases where there is no need to go into details in the language of epic texts.

So, the motive of turning as a component of the traditional folklore literary thinking is related to a range of ancient views and conceptions arising from the mythological thinking in terms of its origin.⁶

Here, the “transformation” is distinctly characterized as a definition having a mythical origin.

S.Sakaoglu answered to the question “What is change of shape?” in this way that it is the change of the shape of live and lifeless factors available in one legend to a more different shape than the shapes they had that time to be penalized or to be saved from disaster by a superior power. The key reason for the change is the penal. Escaping from the disaster or any danger that may ultimately cause to disaster is the issue of secondary importance.⁷

⁵ Виноградова Л.Н. Превращение. Из словаря “Славянские древности» // Славяноведение. № 6, 2004, с. 67-70.

⁶ Пропп В. Я. Исторические корни волшебной сказки. Ленинград: Издание Ленинградского Университета, 1986, с. 111.

⁷ Sakaoglu S. Anadolu-Türk Efsanelerinde Taş Kesilme Motifi ve Bu Efsanelerin Tip Kataloğu. Ankara: Ankara Üniversitesi Basımevi, 1980, s. 29.

In this opinion of the Author, the definition of “transformation” is characterized as both visual change of the shape and the “result” factor of the “reason-result” formula in the epic story context.

The transformation is also reflected with the term of metamorphosis. According to V.V.Ivanov, “*metomorphosises is the transformation of some beings or items into others in the myythology.*”⁸

And P.N.Boratav mentions that metamorphosis is the loss of their features by humans, animals, plants or lifeless bodies and transit from one into another one; revival of a lifeless body and transformation or turning of a live being into a lifeless substance.”⁹

It is clear from these opinions that the term “metamorphosis” means change of the form/shape in the literal sense, it is a definition related to mythology and is the same with the term “transformation” for its essence.

As a result of our preliminary observations about folklore texts and scientific literature related to the motive of transformation, we have concluded the followings.

Transformation is firstly a motive specific for folklore texts:

A motive, as known, is an element that is typical for both written literature and folklore texts. The motive is one of the factors forming the story. Alike a sentence forming from parts of sentence (syntagms), the story is formed from motives. A.Zakharkin writes about the motive in the literature that the motive is a term expressing the smallest meaningful component of a narrative, the simplest component of a literary story.¹⁰ Transsformation is also a motive of an epic folklore text as a stable and durable structural formula.

⁸ Иванов, В.В. Очерк «Метаморфозы» / Мифы народов мира. В 2-х томах. Том 2. – Москва: Советская энциклопедия, – 1982. – с. 147-149.

⁹ Boratav, P.N. 100 Soruda Türk Folkloru (İnanışlar, Töre ve Törenler, Oyunlar) / – İstanbul: Gerçek yayınevi, –1973. –s.62

¹⁰ Захаркин, А. Очерк «Мотив» / Словарь литературоведческих терминов. – Москва: Просвещение, – 1974. – с. 226

The motive is also typical for folklore stories. In fact, the substance of folklore stories is determined with just motives forming them. It becomes clear from researches that the functions of the motive in folklore stories are also wide. Therefore, B.N.Putilov mentions that the term “motive” is used in several senses in the folklore studies: One of them is “the seed of the story”, “the formula forming the story” (as in the types “a husband in the wedding of his wife”, “battle of a father with his son”, and “battle with a snake”). In this sense, the motive concurs with the definition of “subject of story” and is justly replaced with this definition in modern researches. Secondly, the other meaning belongs to various levels of the term “motive”, which is an absolute element of any folklore story and a typical unit of a folklore narrative. At the invariant level, the motive is a schematic summarization of stereotypes, conditions, collisions, events, acts and characteristics (for example, “a miraculous born”, “obtaining of a weapon”, “search for a betrothed”, “dream-foresight”, “getting of magic items”, “sister-brother incest” and etc.). The motive is the realization of a stereotype or scheme at the level of various texts. In order to differ these two levels of the term “motive” in the modern science, the term “motiphema” is suggested for the first level and the term “allomotive” is suggested for the second level.¹¹

As it seems, we face three meanings of the term “motive” in this note of the Author:

Firstly, the motive is the subject of the story;

Secondly, the motive is a scheme-summarization and this meaning level of the “motive” is called motiphema;

Thirdly, the motive is the appearance of the scheme-summarization in a concrete text and this meaning level of the “motive” is called allomotive.

We can conclude from here that the transformation motive is a motiphema as a scheme covering and summarizing all the texts and

¹¹ Путилов, Б.Н. Очерк «Мотив» / Свод этнографических понятий и терминов. Народные знания, фольклор, народное искусство, вып. 4. – Москва: Наука, – 1988. – с. 83-84.

versions. This motif appears in various shapes in concrete texts. Each concrete shape of appearance of the transformation motive is an allomotive.

The transformation is an act mediation, that is, the changing of the shape to transit from one space (world) to another one in the practice of shaman (gam-shaman, darvish):

As we know, shamans are beings who are capable to connect with other worlds. This connection of them is called mediation. They can go to the sky (the world of gods), or underground (the world of dead persons) through mediation. Shamans going to the sky are called white shamans, while the shamans going to the underground are called black shamans. Therefore, shamans are regarded as mediums, mediators.

In order not to be known, a shaman going to the world of dead persons (the world of chaos) must change his/her appearance, cover or shape, as the shaman was going to the world of dead persons to find the soul of a diseased person and return it back to the diseased person. If the habitants or defenders of the world of dead persons knew that s/he was not a dead, but was alive, they might catch and keep him there. Therefore, a shaman has to change his/her cover, appearance or shape and pretend himself/herself as the habitants of the world of chaos.

S.Rzasoy writes: *“chaos is the world of dead persons. It is impossible to come here not dying. The shamans/heros stepping to the chaos in the status of a live person step to this world through a ritual death, changing of cover/transformation.”*¹²

M.Kazimoglu writes that *“the most archaic meaning of camouflaging himself/herself and masking with another appearance is related to the belief that a hero changes and gets an appearance fitting to the appearance of the habitants of the other world. The hero reaching the border of the other world accepts the appearance of the ugly habitants of the other world to protect himself/herself from a*

¹² Rzasoy, S. Azərbaycan dastanlarında şaman-qəhrəman arxetipi / S.Rzasoy. – Bakı: Elm və təhsil, –2015. – 436 s., s.360

threat. The belief to the magic power of the outer view, including the dress even remains today."¹³

It is clear from the approaches of the both authors (S.Rzasoi and M.Kazimoglu) that the transformation is related to archaic mythical-magic, ritual-mythological views.

We should mention that mediative transformations specific for the shaman practice, that is, the acts of changing of the shape to transit from one space (world) into another one are widely found in Kitabi-Dada Gorgud. It is due to the richness of this epos with mythical events. Mahmud Allahmanli writes that "*The text of Kitabi-Dada Gorgud is a detailed epos with the description of events... This aspect is consecutively continued from the first to the last section of the epos.*"¹⁴

According to R.Kamal (Rasulov), the transformation is related with ancient myths and rituals in the example of the epos "Kitabi-Dada Gorgud". He writes: The folklore-ritual transformations in the Kitabi-Dada Gorgud epos, which is an Oghuz epic monument, may act as a specific time and genre indicator of the transformation. In the poetics of the epos, all stages and levels of the transformation may be detected. The transformation (metamorphosis) is an universal category of the folklore thought. Transformations related to the personages indicate the archaic nature of the epos. This feature of the poetics of Dada Gorgud is justly explained with the myth-ritual sources of the epos.¹⁵

And the relation of the transformation with the practice of shaman indicates its ritual-mythological roots.

¹³ Kazımoğlu, M. Folklorlarda obrazın ikiləşməsi / M.Kazımoğlu. – Bakı: Elm, – 2011. – 228 s., –s.11.

¹⁴ Allahmanlı, M. Dastanlarda qəhrəman tipologiyası, bəhadır və sənətkar problemi // Azərbaycan şifahi xalq ədəbiyyatına dair tədqiqlər. –X kitab. – Bakı: Səda, – 2001. – s. 84-91

¹⁵ Расулов, Р.К. Мифоритуальные превращения в поэтике «Книги моего Деда Коркуда» – <http://jurnal.org/articles/2009/fil155.html>

Transformation is one of the behavioral forms specific for trixter characters in myth-folklore texts:

Trixter is becoming a current issue of a sole character as two independent characters that are contrary to each other within a concrete folklore example or the presentation of also negative characteristics of a positive actor by underlining them.

Firstly, the trixter is a frisky alternative, the reverse side of the key character. That is, in addition to the key character in a text, there is also a character who is contrary to his/her nature;

Secondly, the trixter is one of the members of a sole character, which are contrary to each other. That is, a folklore hero may have two contrary faces for his/her nature.

We can view it in our eposes more clearly. For example, Koroglu, who is presented as a combatant, unbeatable hero in most cases in the epos "Koroglu" is presented as a tricky character in some versions of this epos, which is contrary to his positive features, such as nobleness, decency and braveness. Or Molla Nasraddin is also tricky and roguish, in addition to being wise and noble.

So, a trixter character has two sides: the first is that the trixter is an independent character who is fully in contradiction to the key character and who is his/her opposite; and in the second case, the trixter is the negative side of the positive nature of a sole character.

Transformation is also a cosmogonic genesis act:

We should mention that the definition of genesis was formed from the expressions "cosmos" and "gony" and is expressed with the term "cosmogony" which means "the generation of the cosmos (the world)". V.N.Toporov mentions that "*cosmogonic myths and cosmological visions have a special place among other forms of the mythopoetic worldview, as they describe the space-time dimensions, in other words, the condition in which the existence of the human being happens, and everything that may be an object of the creation of mythes are placed within it.*"¹⁶.

¹⁶ Топоров, В.Н. Очерк «Космогонические мифы» / Мифы народов мира. В 2-х томах. Том 2. – Москва: Советская энциклопедия, – 1982. – с. 6-9.

As known, in Azerbaijani myths, legends and tales, the motive of transformation of human beings, in particular girls and women into birds, stones or animals, and the motive of transformation in the generation of other beings are widely used. Let's see the text of a legend:

“While a daughter-in-law washes her hairs, her father-in-law comes in and the daughter-in-law feels ashamed. The girl transforms into a bird with the comb on her hairs. But she fails to fly far away.”¹⁷

This transformation is a cosmogonic genesis case. That is, here, a bird (hoopoe) generates from the human being (daughter-in-law). As the father-in-law sees his daughter-in-law when washing her hairs, when being with an open head or naked, the daughter-in-law does not want to show her face again due to her shyness and turns her face to the sky and begs for becoming “a bird”, “a stone”. The desire of the daughter-in-law comes true. She transforms into “The Rocks of Bride”, a stone, a hoopoe with a comb on her head, a partridge with hennaed hands. So, the cosmogonic genesis occurs.

One of the key forms of transformation is changing of costume:

The changing of a costume, cover or dress, which is mostly found in tales is also called changing of appearance. The changes of costume in the Azerbaijani folklore occurs through various forms and methods to escape from a hard situation, search for the beloved and coming together with him/her, fulfill duties, determine people with devil intents and punish those oppressing their nation, detection of the situation by the rulers in their countries, and obtain information about their families or countries from which some people get separated compulsorily.

Transformation as masking for hunting (ritual):

In our folklore, the transformation occurring in the light of the spitting of a snake into the mouth of a hunter, giving of its tongue or a stone under its tongue to a hunter, growing together with animals, transformation of ordinary people into a superman or doctor speaking

¹⁷ Azərbaycan mifoloji mətnləri / tərt. ed. A.Acalov – Bakı: Elm, –1988. –s.36.

the language of animals, birds, plants and lifeless bodies by getting the prickle under the tongue of a king of fishes or eating snake meat, a magic herb or foods given by a snake, covers that human beings transform into during hunting, and etc. should be directly assessed as the form of masking for hunting of the transformation.

Transformation as a totemist, animist concept (zooantropomorphic nature of mythical personages):

Among Turkic nations, a queen deer, gray wolf, lonely tree, white snake and some birds and other elements were regarded totems. Due to totemist and animist views, people historically believed in them and idolized them, and regarded those totems sacred.

Depending on the totemic views to which their tribes belonged, people desired to become an animal or bird. And the transformations of human beings into animals in the folklore texts are directly related to these totems.

Transformation as a mechanism related to transit rituals (dying and reviving, changing of the status):

Transformation is widely used in rituals which are called transit rituals in the science. The process of changing of the cover (dress) in the folklore of Azerbaijan is getting of a hero a better or weaker appearance than the previous one under the influence of mystical powers, changing of his/her outer view and shape. One of the brightest examples in the folklore, stating that the changing of cover is a formula related to transit rituals is the tale of Pretty Fatima. Here, Pretty Fatima becomes more beautiful for her pleasant intent and doing goodness to an old woman and Bald Fatima becomes uglier for her devil intent and her mistreatment to the old woman under the mystical-magic influence of the magic spring. And Pretty Fatima's brother transforms into a black cow after drinking from the water of the spring in a forest. But Pretty Fatima collects and buries the bones of that black cow cut due to the desire of her mother-in-law, and achieves the revival of her brother again in the form of a cock.

Transformation as a fake engagement:

In Azerbaijani folklore examples, such stories as “a magic husband and wife”, “a fake fiance” also play an important role in the

occurrence of transformations. Transformations in such examples show themselves in the transformations of lovers into various shapes, live and lifeless beings for the compulsion to escape from enemies, encountered hardships and in some cases in the cheat of a third character presenting himself/herself as a fake fiance/fiancee by coming to the place of the hero through changing his/her dress.

Such tales are quite enough in our folklore.

Travestic transformations (changing of the sex) in the folklore:

The travestic transformation takes its etymology from the word “travestism”, which means “changing of dress” in French and is accompanied by the process of changing of dress or appearance by a folklore actor, but getting its logical end with the change of the sex of that actor finally.

The travestic transformations in the folklore examples of Azerbaijan mainly show themselves in the form of transformation of representatives of the elegant sex to an enemy under the influence of mystical power, witching or curse, and male personages symbolizing power in the cases of need for struggle against bad forces.

And in some examples, contrarily, males dress a female cloth to avoid from being known and present themselves as a female.

In the second section titled **Transformation as a mean of mythical menesis** of Chapter 1, the formula of transformation playing an important role in all examples available in relation to the genesis in the mythical thinking is widely studied. We should note that firstly in the general cosmogonic scheme of the genesis, the transformation of chaos into the cosmos is reflected. The genesis in the mythological thinking covers various levels of the world and people apply this method in the generation of all beings that they encounter in the environment. In the Azerbaijani folklore, we find it rational to study the motive of transformation as an act of cosmogonic genesis in the following directions:

- Genesis of people through the transformation formula;
- Genesis of celestial bodies through the transformation formula;
- Genesis of the fauna through the transformation formula;
- Genesis of the flora through the transformation formula;

– Genesis of the world of subjects and nature objects through the transformation formula.¹⁸

The second section of Chapter 1 consists of five subsections: Transformation Formula in Genesis of Human Beings: Transformative Transitions; Genesis of Celestial Bodies through Transformation: Their Types and Shapes; Genesis of Fauna: Zoomorphic Transformations, Genesis of Flora through Transformation; and Transformations in Genesis of World of Subjects and Nature Objects.

The subsection “**Transformation formula in genesis of human beings: transformative transitions**” indicates on the basis of the detailed observations we conducted on folklore examples that human beings generated as a result of three transformative transitions: a) Transformation of land (mud) into a human; b) Transformation of an animal into a human; c) Transformation of Human-like Beings into Modern Human Beings.¹⁹

Myths and legends about celestial bodies are the oldest form of conceiving the world. People fabulized various stories about the genesis of them and the motive of transformation plays an important role in most of them. Therefore, the subsection **Genesis of celestial bodies through transformation: their types and shapes** are studied on the basis of folklore texts and in the Thesis, three types of the genesis of celestial bodies through transformation are comprehensively explained with examples: Celestial bodies generated from human beings; Celestial bodies generated from celestial bodies; Celestial bodies generated from animals.

Transformation into an animal is one of the most common types in folklore texts. The subsection **Genesis of fauna: zoomorphic transformations** is systematized and studied in the following way in the Thesis: transformation of a human into an animal; transformation

¹⁸ Əliyeva, Ə. Miflərdə çevrilmə epik formul kimi // Azərbaycan şifahi xalq ədəbiyyatına dair tədqiqlər. Elmi-ədəbi toplusu, – Bakı: – 2016/1 (48), – s. 155-161.

¹⁹ Əliyeva, Ə. İnsanların yaradılışında çevrilmə formulu: transformativ keçidlər // – Bakı: Əlyazmalar yanmır, – 2019. № 2 (9), – s.184-191.

of an animal into a human; transformation of an animal into another animal; transformation of an animal into a lifeless thing; and transformation of a lifeless thing into an animal. Although transformation related to animals are reflected in legends more, there is connection with animals, nature almost in all genres of the Azerbaijani folklore. In the Thesis, as a result of the systematized finding of the comprehensive researches that we conducted on the basis of examples within the framework of the research work, the reasons for the occurrence of transformations into animals in the examples were also systematized. The motive of transformation into a bird, which is frequently found in folklore texts, happen due to the following reasons:

1. Transformation into a bird to escape from a problem;
2. Transformation into a bird due to love;
3. Transformation into a bird due to shame;
4. Transformation into a bird as a result of penalization;
5. Transformation into a bird as a result of magic; and
6. Transformation of non-human beings into a bird.²⁰

During the researches conducted in relation to the fourth subsection titled **Genesis of flora through transformation**, it was observed that the Azerbaijani folklore is quite rich with examples on transformations to plants, and they were conditionally divided into two groups and were studied: 1) Transformations into a tree; and 2) Transformations into flowers, herbals, bushes and etc.

In mythological views, the genesis of most of plants is based on humans and s/he mainly transforms into a flower and other plants. Surely, the transformation does not happen spontaneously, it appears as a method of elimination of the chaos arising due to the breach of the cosmic array. The key reason for this may be explained with

²⁰ Əliyeva, Ə. Azərbaycan folklorunda zooantropomorfik çevrilmə formulları // Azərbaycan şifahi xalq ədəbiyyatına dair tədqiqlər. Elmi-ədəbi toplu, – 2016/2 (49), – Bakı: “Elm və təhsil”, – 2016. – s. 110-117.

moral-ethical relations. Here, two cases are observed: 1) To escape from a difficulty; 2) To be penalized.²¹

Transformations in genesis of world of subjects and nature objects. The Azerbaijani folklore is rich enough with examples discussing the issue that live beings were generated from the transformation of live beings into lifeless ones and lifeless beings into another lifeless beings, nature objects were generated as a result of transformations occurred under these conditions. The transformations related to the genesis of the world of subjects more clearly show them in the examples such as the transformation of a shepherd and his herd into stones, transformation of a bird into a rock, transformation of a husband or fiancé into gold, transformation of a shanty into a house with silver columns or palace, transformation of forty girls into Forty Springs and cows, carpets, sticks and etc., generation of the Lake of Girls from the tears of girls, the injury of a stone by an arrow and being of the stone shed from its heart – calling of that stone as the Bloody Stone.

The abovementioned, also transformations into geographical objects and events: a mountain, hill, land, sea, lake, spring, river, snow, rain, hurricane, wind, lightning and rainbow is generally assessed as a part of the mythical genesis concept.

We can give the facts of transformation into gold, a house with silver columns, palace, needle, carpet, stick and etc. or viceversa as examples to the genesis of the world of subjects (items). And the transformation into geographical objects covers examples of transformation into a stone, mountain, hill, land, sea, lake, spring, river, fire and etc.

²¹ Əliyeva, Ə. Azərbaycan folklorunda bitkilər aləminin çevrilmə yolu ilə yarıdılışı motivi // Gənc tədqiqatçıların I Respublika elmi-praktik konfransının materialları. / Ümummilli lider Heydər Əliyevin anadan olmasının 95-ci ildönümünə həsr olunur. – Bakı, Azərbaycan Universiteti, – 20 aprel, – 2018, – s. 131-133.

Also, in the Thesis, transformations into subjects are grouped and the factors leading to the transformation are widely analyzed with examples.²²

Chapter 2 titled **Mystical transformations in folklore** consists of four sections, and the fourth section consists of two subsections.

The section **Mystical transformations in folklore**, the mystical transformations in the folklore are related to archaic mythical-magic, ritual-mythological views. Here, magic powers participate more. These transformations include such transformation types as the transformation of mythical beings, animistic transformations (turning), transformation into supermen, and shaman/darvish transformations. Although such transformations are widely used in tales more, they may also be found myths and legends. We can give the examples of the transformation of a girl into a nymph, fairy, the transformation of a dove into a fairy girl, and the transformation of the baby of a mother eating the apple given by a darvish into a dragon, and etc. for this. The occurrence of the transformations that we discussed is related to escaping from a punishment or difficult situation encountered.

In the Thesis, the mythical characters are divided into two groups for their typology and are analyzed:

- a) those born as mythical beings; and
- b) those transformed into mythical beings afterwards.²³

In the section titled **Transformations of turnings** of Chapter 2, **the transformation-turning**, which is related to primary mythological views and conceptions for its origin and is widely reflected in our national folklore is a process covering the lost of

²² . Aliyeva, A. Azərbaycan folklor metnlerinde taşa dönme // Bengi, Dünya Yörük-Türkmen Araştırmaları Dergisi. – 2021. №1, – s. 42-53 // <https://dergipark.org.tr/pub/bengi/issue/65794>

²³ Əliyeva, Ə. Azərbaycan mifik-bədii mətnlərində çevrilmə motivi // Azərbaycanşünaslığın aktual problemləri. Ümumimilli Lider Heydər Əliyevin anadan olmasının 94-cü ildönümünə həsr olunmuş VIII beynəlxalq elmi konfransın materialları, 4-5 may 2017. Bakı Slavyan Universiteti. – Bakı: Mürtəcim, –2017, – s.171-173.

his/her appearance, iposta by a character under the influence of a super power within some time interval and returning to its previous form, and restoring his/her previous appearance that was available before the last change at the next stage through reverse transformation again in the mythology.

J.Baydili (Mammadov) writes: *“In addition to showing itself in the appearance and nature of demonic beings, turning also appears as the changing of the cover of a personage with mythological structure in a magic way. The turning which has a substantial place in the functional characteristics of the character is the key feature of chthonic beings as a feature arising from the having of a demonic nature and in fact, is related to the originality of them.”*²⁴

The key quality specific for beings with the nature of transformation is standing of them in the border of both worlds, having zoomorphic lines and transforming their appearance through magic. We should mention that this originates from the chronicity in their nature. The transformations of turning, which are available in the folklore examples were analyzed with examples and we saw that the turning is not only an external transformation, but also psychological-emotional changing. For example, people transformed into a wolf become cannibals and eat humans. They return to the nature of humans again after the destroying of their covers. Such researches conducted may be regarded scientific novelties of the Thesis.²⁵

In the third section titled **Transformation into supermen** of Chapter 2, the transformation into supermen is classified on the basis of examples and each motive is comprehensively studied with examples.

²⁴ Bəydili, (Məmmədov) C. Türk mifoloji sözlüyü / C.M.Bəydili. –Bakı, Elm, – 2003. –s.109.

²⁵ Aliyeva, A. Azərbaycan Folklorunda Mifik Varlıqlara Dönüşüm // I. Uluslararası Mersin Sempozyumu Bildiri Tam Metinleri Kitabı (cilt 4 / volume 4), –Mersin Üniversitesi, MerAk Mersin Akademi Danışmanlık Yayınları. –01-03 kasım 2018. – 411 səh.

a) Transformation of an ordinary human being into a superman, doctor speaking the language of animals, birds, plants and lifeless items;

b) Giving of a child to a witch for education and transformation of him to a darvish knowing all magics;

c) Growing of children born ugly, disabled or weak by animals;

d) Transformation of a human into one with extraordinary power through magic items or magic;

e) Transformation of children into a wrestler when reaching the maturity age, and etc. ²⁶

As understanding the environment, people paid a special attention to every live object in nature and tried to explore them. The humans believing that the answer of all the questions for which they searched in the real world is in nature created characters knowing the secret of all the world in their imaginations, although not in reality. These characters transform into super beings speaking the language of plants, animals and birds, who treat people easily and promise long life. In the examples with such type of transformation motive, an ordinary human transforms into a doctor speaking the language of all live and lifeless beings.

The section titled **Shaman/darvish transformations** of Chapter 2 consists of two subsections titled The Shapes and Methods of Shaman/Darvish Transformation Formulas and Witch As A Mystical Transformation Method.

One of the key mystical transformations in the folklore are shaman/darvish transformations. The transformation is an act of mediation, that is, changing of the shape to transit from one space (world) into another one in the practice of shamans (gam-shaman, darvish). As we know, shamans are beings who may contact with other worlds. This contact is called mediation. Therefore, shamans are regarded mediums, mediators. They can go to the sky – world of gods

²⁶ Aliyeva, A. Azərbaycan folklorunda Olağanüstü Varlıklara (Fövqelvarlıklara) Dönüşüm. 4. Uluslararası Akdeniz Sempozyumu. 22-24 ekim 2020, səh.323-333.

or to the underground – world of dead persons through mediation. The shamans going to the sky are called white shamans, while the shamans going to the underground are called black shamans.

In all of these transformations including characteristics of shamans/darvishes, magic and witching play an important role and they are grouped as follows for their typology:

- a) Transformations through being born from supernatural pregnancy;
- b) Transformations related to the going of heroes to the sky-ground-underground worlds;
- c) Transformations occurring as a result of dying and reviving;
- d) Transformations occurring through passing test stages;
- e) Changing of cover by a hero in a mystical way;
- f) Transformations of speaking the languages of all beings in nature; and
- g) Transformations of treatment through magic and witching.

We mostly see magical-mystical transformation methods occurring through magical, mysterious, unclear and supernatural powers in tales. In the tales titled *The Tale of Garagash*, *The Tale of Okkai and Ahmad*, *Prince Mutalib*, *Faithful Horse*, *Akhvai*, *The Tale of Three Sisters*, *What Sanavar Did to Flowers and What Flowers Did to Sanavar*, *The Secret of Banidash City*, *Shepherd Malik*, *The Tale of Miss Nushapari* and etc., transformations occurring in a magic-mystical way are studied in detail.²⁷

The studies conducted in Chapter 2 showed that some transformations in the folklore may be learned under the title of mystical transformations to distinguish them from general transformation facts. From this point of view, transformations related to mythical beings, transformations of turning, transformation into super beings, including shaman/darvish transformations are among such transformations. The research showed that the witching in the

²⁷ Əliyeva, Ə. Folklorada şaman/dərviş çevrilmələrinin funksional semantikasi. AMEA Filologiya və Sənətsünashıq. 2019, № 2, s.215-219. ISSN: 2663-4368

shaman/darvish transformations is one of the key mystical transformation methods.

Chapter 3 of the research is called **Transformations through changing of costume, cover and sex in folklore**. It consists of three sections: Forms, Methods and Epic Function of Changing of Costume, Changing of Cover As A Formula Related to Transition Rituals and Travestic Transformations in Folklore. We should mention that although the changing of costume and changing of cover are discussed in researches related to tales in the folklore studies of Azerbaijan, the issue of “travestic transformations” has been brought to our folklore studies as both a term and scientific problem by us. The changing of costume is also mentioned with the titles of changing of changing of dress or clothes in the folklore studies. There is no difference which one of these terms is used, as the transformation here happens by changing the clothes in all cases.

In the changing of dresses in the folklore examples, people use various methods and means for the realization of the transformation. These are the followings:

- a) Changing of dresses, occurring through wearing an animal dress;
- b) Changing of dresses by camouflaging as another person in order not to be known;
- c) Changing of dresses, occurring through magic items and as a result of magic born;
- d) Changing of dresses, occurring through replacement;
- e) Serial changing of dresses;
- f) Changing of dresses, occurring by dressing a male clothes;
- g) Changing of dresses in relation to Shamanism;
- h) Changing of dresses, occurring in relation to rituals, and etc.

In all of these examples, the changing of dress occurs by wearing an animal dress/clothes.

In the Azerbaijani mythological texts, there are many myths, legends and beliefs in relation to wearing of animal dresses. In such examples, the transformation also happens by covering the head with an animal skin and this costume is always kept secret from humans.

The changing of costume is the change of the shape and the outer view for its essence. Only the shape, color and appearance of the person experiencing this changing changes, but his/her personality does not change, and his/her return into his/her original condition is also ensured.

In the second section of Chapter 3, titled Changing of Cover As a Formula Related to Transition Rituals, the changing of his/her outer shape, appearance by the hero under the influence of magic powers or through use of magic means in the folklore is the changing of cover. Contrary to the changing of dresses, the changing of cover is based on a complex thinking. In tales, the changing of cover is mostly related to witchery and has a sacral substance. Alike the changing of dresses, in the changing of cover, one of the key reasons for the transformation is the desire of the heroes not to be known and this is on the other hands, an award presented to the hero by magical forces for his/her good nature, wisdom and fairness. Initiation/transition is a ritual forming the transition of an individual from one stage to another one. These rituals are organized in the period of the completion of some stage in the life of the individual and his/her transition into a new stage. For example, in Kitabi-Dada Gorgud, an individual reaching his sixteen must show heroism and get a name. After showing this heroism, the ceremony of titling him is organized. In this ceremony, the individual get out from the status of social “namelessness” and get the status and title of nobility. From this point of view, the initiation ceremony in fact forms the transformation. Here, transformation occurs in all cases.

We should mention that we have determined as a result of the studies conducted that the transition rituals, in particular initiation (acceptance) rituals are realized at three stages: the stages of diversion, the change of situation/case, and accommodation. In the Thesis, each stage is studied in detail with examples.

In the third section of Chapter 3, titled Travestic Transformations in Folklore: Forms and Methods of Changing of Sex, travestic transformations, which are one of the types of the motive of transformation, in other words, the transformations occurring through the changing of sex is studied. Travestism is a French word and means

the changing of dresses, which includes a process accompanied by the changing of his/her dresses by a folklore actor or by the change of his/her appearance, but finally having a logical end through the changing of his/her cover by that actor.

The travestic transformations in the folklore examples of Azerbaijan are rich in terms of the content and essence, and mainly show themselves in the form of transformation of representatives of the elegant sex into an enemy under the influence of the mystical power, magic or curse, and into male personages symbolizing the power in the cases of need for struggle against bad forces. We can also say an opposite version of this: in some examples, males use female dresses in order not to be known and present themselves as a female.

From the studies we conducted on the examples we can see that heroes gain a special power and appearance by wearing dresses of the opposite sex. I.e., as a result of wearing male dresses, female heroes get an extraordinary power and ability and show heroism and defeat the enemies, and as a result of wearing female dresses, male heroes get an extraordinary beauty and ability.

One of the novelties that we have accomplished in the Thesis is the studying and proving that travestic transformations occur voluntarily and non-voluntarily. While voluntary transformations are ones occurring with the own will of the heroes, non-voluntary transformations occur without the will and information of the heroes. I. e., in some examples, personages are subjected to the changing of the sex under the direct influence of magic, magical means and curse, which should be assessed as a process occurring without their will.

So, the study conducted showed that travestism in the folklore is one of the types of transformation. Irrespective of the fact whether the transformation occurs fakely or really through magic by the changing of the dresses, here, this motive is related to ancient ritual-mythological views. A hero changing his/her sex also changes his/her location: transits from the cosmos to chaos. In this case, various forms and methods of the changing of the sex fulfill the ritual mechanism of the transitions according to that cosmos-chaos-cosmos scheme.

In the **Result** section of the Thesis, the general scientific results of the research is summarized. The study conducted on folklore texts of Azerbaijan showed that transformation is firstly a folklore motive. It happens in the form of the changing of their shapes by the personages in folklore texts, i.e. changing of their external appearances, transformation from one being into another being, and transformation from one cover into another one (metamorphosis). The transformation also is an act of mediation, that is, changing the shape to transit from one space (world) to another one in the practice of shamans (gam-shaman, darvish), one of the behavioral forms specific for trixter characters in myth-folklore texts, turning, i.e., return of a character to his/her original shape, a cosmogonic genesis act, and a mechanism of dying-reviving (changing of the status) and travestism (changing of the sex) in transition rituals.

The study of Azerbaijani folklore texts has revealed that transformation is primarily a folklore motive. Transformation takes place in folklore texts in the form of the transformation of personages, various beings, shifting their appearance, from one being to another, turning from one shape into another (metamorphosis). Transformation is a mythical creation formula in its origin. In myth, people, celestial bodies, animals, flora, the world of objects, and natural objects are also created through the formula of transformation. It is evident from the mythical texts that man saw what was changing in the world surrounding him, in nature, and turned it into a symbolic image. Such outward transformations, even the return to the previous state of the seasons, give rise to the idea of nature as a living being. The general cosmological scheme of creation, which takes place through transformation, reflects the transformation of chaos into space. Having based on this, the mythical worldview of our people, the attitude to the natural state of objects, national and moral values are also put forward herein.

One of the main mystical transformations in folklore is the shaman / dervish transformation. In shamanic practice, transformation is mediation, that is, the act of transformation or shifting from one location (world) to another. A shaman who goes underground, that is,

to the world of the dead (the world of chaos), must change his appearance, skin, and shape for the fear of being recognized. The main cause of this transformation is to imitate the shaman himself as the inhabitants of the world of chaos, and as a result to avoid the attention and danger of the inhabitants of the darkness (underground world) or its guardians. Otherwise, if they knew that he was alive, not dead, they would seize him and captivate him to the world of the dead forever. In such cases, the transformation of shamans takes place through reading of magic, enchantments, mysticism, spells. We believe that dervishes, one of the characters in fairy-tales with their mystical abilities, are transformative descendants of shamans.

Key provisions of this Thesis are reflected in the following articles of the Author:

1. Miflərdə çevrilmə epik formul kimi // Azərbaycan şifahi xalq ədəbiyyatına dair tədqiqlər. Elmi-ədəbi toplusu, – Bakı: – 2016/1 (48), – s. 155-161.

2. Azərbaycan folklorunda çevrilmə motivi (Problemin qoyuluşu) // “Dədə Qorqud”. Elmi-ədəbi toplusu, – Bakı: “Elm və təhsil” nəşriyyatı, – 2016/2, – s. 166-175.

3. Azərbaycan folklorunda zooantropomorfik çevrilmə formulları // Azərbaycan şifahi xalq ədəbiyyatına dair tədqiqlər. Elmi-ədəbi toplusu, – 2016/2 (49), – Bakı: “Elm və təhsil”, – 2016. – s. 110-117.

4. Azərbaycan mifik-bədii mətnlərində çevrilmə motivi // Azərbaycanşünaslığın aktual problemləri. Ümumimilli Lider Heydər Əliyevin anadan olmasının 94-cü ildönümünə həsr olunmuş VIII beynəlxalq elmi konfransın materialları, 4-5 may 2017. Bakı Slavyan Universiteti. – Bakı: Mürtəcim, –2017, –s.171-173.

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