

## BRIEF OVERVIEW OF SEMANTIC DESCRIPTION OF SPATIAL ELEMENTS IN AZERBAIJANI FAIRY TALES

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## КРАТКИЙ ОБЗОР СЕМАНТИЧЕСКОГО ОПИСАНИЯ ПРОСТРАНСТВЕННЫХ ЭЛЕМЕНТОВ В АЗЕРБАЙДЖАНСКИХ СКАЗКАХ

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*Abstract.* In fairy tales, space plays an important role and acts as a structural element of fairy tales, performing a certain function within the fairy tale. Therefore, it is impossible to imagine fairy tales without the elements of space. As it is mentioned in the article, the world of fairy tales consists of numerous transformations and changes of spatial elements. The article gives a brief overview of semantic description of the spatial elements in the Azerbaijan fairy tales on the bases of five volume book of the Azerbaijan fairy tales. The article also identifies the functions of the words describing spatial elements. It investigates the transformations of spatial elements in the fairy tales. It notes that the spatial elements make up the archaic world model and participate in the formation of fairy tales. The article searches the semantic structure of the fairy tales with exact examples from them.

*Аннотация.* В сказках пространство играет важную роль и выступает как структурный элемент сказки, выполняя в сказке определенную функцию. Поэтому невозможно представить сказки без элементов пространства. Как отмечается в статье, мир сказок состоит из многочисленных трансформаций и изменений пространственных элементов. В статье дается краткий обзор смыслового описания пространственных элементов в азербайджанских сказках на основе пятитомного сборника азербайджанских сказок. В статье также определены функции слов, описывающих пространственные элементы. Исследует трансформации пространственных элементов в сказках. Отмечается, что пространственные элементы составляют архаичную модель мира и участвуют в формировании сказок. В статье исследуется смысловая структура сказок с точными примерами из них.

**Keywords:** epic folklore, genre, spatial elements, fairy tales, semantic description, function.

*Ключевые слова:* эпический фольклор, жанр, пространственные элементы, сказки, смысловое описание, функция.

The concept of epic space is one of the most actual topics in folklore study. Dozens of works were dedicated to the study of this topic by the well-known researchers such as S.Y. Nekludov, T.V. Sivyan, D.S. Likhachev, V.N. Toporov. Most of these researches have been characterized by the evaluation of epic space through its own and alien opposition and space elements in the Azerbaijani fairy tales has been studied by F. Gozalov from this aspect.

In folklore, epic space is studied in two directions:

1. Analysis of space on the basis of textual information;

2. Analysis of space on the basis of information in the text. In the first case, the nature of the space is given on the basis of information extracted from it, not from the text itself.

In this case, the features of the space that are not reflected in the text, but are known in comparison with the information in other texts are revealed. In the second case, the nature of space is given by describing the elements of space in the text, which gives a clear idea of the elements that make up epic space, their role in the structure of the tale, their function.

In Azerbaijan fairy tales, space is not only the background of events, but also the role and function of each of these elements in the structure of the story. The presence of a spatial element in a fairy tale means that some function will take place. For example, a father forbids his sons to go hunting on the Black Mountain. Given the role of the mountain in the fairy tale, a certain tragedy would be inevitable if the ban is violated. It really happens. The older brothers, who are hunting on the Black Mountain, chase the gazelle and after all no one is aware of them again. As we see, the mountain is not only a place where the events take place, but also a part of the plot, an element that forms the structure of the fairy tale. In other words, space is not an element of the landscape in which fairy tales take place, but it is a part of the tale's structure. Depending on the function that carries, it plays a certain role in its structure and performs a certain function.

Although the same spatial elements exist in different tales, their functions are almost the same. They have preserved their archaic contents, despite the fact that they have undergone some changes due to the development of the ideas about the world, lost their fantastic features and acquired a real character of the modern world. When we look at the images of mountains, forests, rivers, valleys and other spatial elements in fairy tales, we are convinced that they are all derived from archaic ideas about the world. Therefore, the provision of semantic description of the elements of space opens wide opportunities for the restoration of archaic features of the plots, thereby restoring the model of the mythological world. The semantic description of the elements of space shows that tales are stable not only from the morphological point of view, but also lexical. Which nation they belong to, they are established on the basis of certain lexical units.

Among the genres of epic folklore in Azerbaijan, fairy tales are involved in a more detailed collection. The five-volume collection of "Azerbaijani fairy tales" published during the Soviet era, the collection of fairy tales "Shah Abbas's wife" and "Girls build the house that God demolished" published during the years of independence, as well as the series "The Azerbaijan Folklore Anthology" gives rich material to study the spatial elements in the Azerbaijan fairy tales. The mastermind storytellers - Samad Samadov, Bakhshali Sultanov, Israfil Tagizade, Gara Mammadov, Narysh Bayramova, Musa Bayramov, Suleyman Suleymanov, distinguished by their rich repertoire makes the study of spatial elements more attractive.

The great majority of the Azerbaijan fairy tales in the collection of five volume book were collected in the first half of the last century and the spatial elements have better preserved their archaic features. They do not observe the penetration of the elements of everyday life that we often encounter in the fairy tales into modern fairy tales, the loss of the fantastic nature of fairy tales and their realistic character. Therefore, they provide excellent material for tracking the characteristics of the fairy-tale space.

The tale consists of the hero's movements between himself and a foreign space. To save his abducted wife, the hero goes to a foreign land, where he returns to his homeland after performing certain heroic deeds. Or, a hero who falls in love with the daughter of the king of India goes after her, finds her and returns after some trials. Or the heroic monsters, who are sent to a foreign land by the king's order, bring a burning candle. The separation of the space of the tale as its own and the alien poles is clearly observed in the text of the tale. The attributes, such as "own", "another", "far",

"other", "neighbor" are used to distinguish these spaces. These designations are often used either at the beginning of the story or at the end of the story, when the hero obtains his values and returns to his country: For example, "there was a merchant. One day he decided to go to another province for trade" [1, p. 225]. "It is better to get out of here and go to another country" [3, p.184]. "He went a little, went a lot, by walking and looking for his land he went to his place" [3, p. 214]. "They took their wives from their homeland and came to their provinces" [3, p. 247]. "The king of the neighboring country calls us to fight" [3, p. 76]. "... he left this city and settled down in another city" [4, p. 190]; "They came to the kingdom of another king" [4, p. 280], "... and the boy became acquainted with the king and began to go to his own province" [5, p. 107].

Besides the attributes, the words expressing possession are used to distinguish one's own and foreign places. For example, "Muhammad wanted to return to his father's province" [1, p. 222]. "Cantiq took his goods and Pari khanum went to his father's city" [2, p. 81]. "Prince Mutalib took his wife and children and returned to his father's province" [2, p. 137]. "he came directly to his father's province" [3, p. 150]; The demonstrative pronouns are also used to express one's own and foreign space. The demonstrative pronoun *this* means the one who is near, and *that* means the one who is far away. Here "*this*" means their own space, and "*that*" means a foreign spaces. For instance, The king of Firang often invaded *this* king's land and paid tribute [5, p. 129].

When spaces are arranged vertically, their own and alien opposition is expressed by the lexemes of *that world / this world*, *the light world / the dark world*. "Son, we are old, we will pass away sooner or later (4., p 6). You should go to *that world* and bring the news from my parents (4, p. 100). As soon as you get on the back of the white ram, you will go out into the world of light. If you ride on the back of a black ram, you will fall into a dark world [4, p. 174].

The Azerbaijan Fairy Tales do not describe the distance going to a foreign place, but the formula used to express the distance traveled is "like the flood from the valleys, like the wind from the hills, like a willow, on the hills, the knees in the ribs, they walked a little, walked away, went straight up the valley." This description shows that the world is very far away. The hero's search for his missing wife, wearing an iron shoe in his foot and holding an iron rod in his hand, and searching for him until the heel of the wheel is eaten and the end of the stick is pierced, also shows the distance covered. Of course, the hero can't go such a long distance alone, he needs an assistant. Without a helper, it is impossible for a hero to go to that world and return back.

The alien space is given either horizontally or vertically. When given horizontally, the alien space is separated from the native space by mountains, forests, rivers, streams and the other border lines. In fairy tales, the protagonist passes through those zones when he is 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 those border lines, and when the hero crosses the border, they stop chasing him. Naming of spatial elements such as mountains, forests, rivers, and valleys as borders is found in only one fairy tale. In the tale of Prince Mutalib, the giants take Prince Mutalib on their necks and bring him and this world to the border. They dropped him at the border and said: Our border is here. From here you have to go yourself [2, p. 131].

In most cases, it is clear from the function performed by these spatial elements within the tale that they play a border role. Mountains, forests, rivers, valleys and other chthonic places not only separate that world from this world, but also serve as a border between cities and countries. In the fairy tale "Shams-Gamar" the hero goes across the river to the country of the girl he is in love with [4, p. 14]. In the fairy tale "Ahmadi Chekkash", the hero returns from India, where he went to learn the art of magic, crossing the river [4, p. 191]. Even the formula describing the hero's way to that world, describes that "they went a little, they went a lot, they crossed the valleys, they crossed the

mountains, they reached the land of the Chinese emperor" [5, p. 9], and it says that the valleys, the mountains the hero crossed are too long.

The role of chthonic spaces in the arrangement of fairy tales is enormous. In the fairy tale, many events that motivate the protagonist to action, lead to the beginning of the plot line, take place in these places, the hero encounters in these places by auxiliary means, many crimes and deaths are committed in these places. One of such spaces is the forest. The forest is usually described in the Azerbaijan fairy tales as a dark, endless, untouched place, densely covered with trees: "The gazelle came to a dark forest" [2, p. 17]. "They entered the forest and began to walk through the forest. By God, there were such old trees here that it is as if no human foot has touched them since Adam" [2, p. 247]. "Eventually he lost his way and went out into a thick forest" (4, p.16). "They came and went out into a thick forest. It is as if no human foot has ever touched this forest. Snakes, wolves, jackals, bears, lions, and tigers were roaring, and there was a time when a person's heart was about to crack" [5, p. 69]. The hero meets the creatures of that world in the forest, their habitats are in the castle, huts and the other forests. The hero encounters a castle with a locked gate in the middle of the forest [2, p. 172]. In the tale of Hatem, Ibrahim rides his horse towards the shrine for three days and reaches the forest on the fourth day. In the forest, he encounters a giant with a plane tree at his feet [3, p. 31]. In the fairy tale "Amiraslan", the hero comes to the minister, who killed his father, chasing a gazelle. He encounters this gazelle while passing through the forest [2, p. 253].

Many events that lead to the beginning of the plot line - theft, abduction of a girl take place in the forest. In the fairy tale "Lala-Nargiz", when the brothers and sisters spend the night in the forest, a hand reaches from the sky and draws Nargiz to the sky and in the tale "The Moon", when the protagonist is camping in the woods to rest, a bird crows and takes the ring in his hand on his chin [4, p. 18].

The mountain performs the same function as the forest. The mountain is the place where demonic creatures live. That is why, the hero often encounters the creatures of that world in such places as mountains and forests. In the tale of Shah Bahram, the hero who goes to fetch the White Spring stone encounters giants in the ruins between the two mountains [3, p. 172]. In the fairy tale "Jalayi-Vatan" the apple orchard of the giants is located at the foot of the mountain [3, p. 232]. The dragon that blocked the water lives at the foot of the mountain [3, p. 244]. Among the pomegranates that the king asked the hero to leave, the daughter of Huri grows in a pomegranate garden at the bottom of the mountain [1, p. 48]. The daughter of a Greek king was abducted by a bear while walking with her friends on a mountain [1, p.179]. The hunted king encounters a dragon on the mountain. The dragon demands that his son Muhammad give it to him [1, p. 221]. The protagonist is brought to Gulustani-Irem by a giant living in the cave at the foot of the mountain (AN III c., 33). One of the signs connected the mountain with demonic beings is the discovery of many objects and magical objects belonging to that world. The hero finds the shining feather of the Shahgongar bird on the mountain [1, p. 222].

The river performs the same function as the mountain and the forest. It is described as the place where demonic beings live, separating this world from that world. Habitats of demonic creatures are usually located by the river. In the "Dwarf" tale, the place where the giant lives is separated from this world by the river. To save the dwarf from the giant, he sends him to fetch water from the river with a sieve. The giant who wants to chase them drowns in the river. In the tale of Garagash, the dervish's fortress is located by the river. The woodcutter's wife follows the fallen leaf to the fortress where the dervish lived [2, p. 5]. The dragon cuts off the river and leaves the city without water [3, p. 74]. The hero gets many things of that world's creatures by the river. The burning clothes guarded by the dragons round the clock are located in the Nile. [2, p. 58].

The sea also performs the same function as the river. Therefore, many features of the river are also characteristic to them. Sometimes in the Azerbaijan fairy tales, black is used as an attribute at the beginning of these places, which is due to the nature of that place. A vortex forms in the Black Sea and sinks the ships. The merchants throw a man into its mouth every time they pass to get rid of the vortex [1, p. 172].

The valley also plays the role of a border between that world and this world. In the fairy tale "Becha (young cock) dervish", the way to the land of the Yellow Giant begins from a hollow in the middle of the ravine. The hollow is so large that it is possible to move freely on the horseback. The hero goes through the hollow for a while and his foot is stuck in the stone. He lifts the stone, under which there is a way to the underworld. He goes that way and comes to the place of the Yellow Giant [3, p. 128]. Or, in the same tale, the demons want to kidnap the nephew of Becha dervish and throw him into the burning hearth in the middle of the ravine [3, p. 131]. Abraham rides away from the city. He walks a little and stops a lot, passes a few flats and comes to the desert. Abraham is very tired, so he drags his horse to a cool spring and lies down to rest. He sees that smoke comes out of a ravine and rises into the air. A dervish appears out of the smoke [2, p. 57]. He walks a little, walks away, goes straight up the hill, comes to the top of a ravine. This valley is known in the province as Jinni valley. No one will return home safe and sound. It is even more frightening to cross the mountains hidden in the clouds to the city. The man falls into fog and loses his way and comes to this gorge, or is chased by worms and birds [1, p. 21]. The hero also encounters the aids in the valley: Mrs. Shukufa hears the pigeons talking in the valley, resurrects her son, who was beheaded with the help of the wing they gave her [3, p. 223]. The son of the vizier, who wants to take revenge of his father from Sultan Ibrahim, poisons him on the way and throws him into the ravine [3, p. 259]. In fairy tales, the valley is described as a dark place, it is said to be forty feet deep. In the fairy tale "Shukufa khanum", her daughter is accused of killing the child and thrown to the bottom of the ravine for forty rubles [3, p. 222].

The chthonic spaces also have derivative functions. With the development of the epic tradition, chthonic spaces begin to acquire new contents from time to time. Demonic creatures are being replaced by robbers, brigands and as a result, the chthonic places inhabited the demonic creatures are described as places inhabited by the robbers, brigands. Forty harems live in a building at the foot of the mountain [1, p. 136]. Forty robbers live in the cave at the bottom of the mountain [2, p. 98]. In the tale of Amiraslan, the vizier, who also goes hunting, meets bandits at the foot of the mountain [2, p. 255]. In the tale of "Hasan Gara", forty harems live in the basement inside the tomb in the cemetery [4, p. 78]. Sarigadik is given as the residence of forty robbers [3, p. 118]. Although chthonic spaces lose their former function, they retain their content — as a scary, frightening place. Many crimes are committed in the chthonic places because they are perceived as a frightening place. The merchant's son takes his sister, who is said to have gone astray, to the forest to kill her [1, p. 27]. The goalkeeper cuts off the hero who killed the dragon and throws his body into the forest [1, p. 171]. A father takes his cannibal daughter and throws her into the forest to escape [1, p. 192]. At the request of the stepmother, the father leads his daughter and son into the forest [4, p. 108]. The Shah's abducted viziers are found beheaded in the forest [4, p.87]. In the fairy tale "Becha dervish", the daughter of the king Manzar, who was wounded in the forehead, threw the Becha dervish into a palace and threw him to the bottom of the ravine [3, p. 131]. The mother throws the child into the ravine so that it does not fall into the hands of the minister's men [2, p. 103]. It stems from the archaic notion that crimes, executions, and many dark deeds are carried out in the forest, and that the forest is a frightening place in the minds of the people.

When the hero breaks a certain spell, these zones also appear in front of him as an obstacle.

For example, when Garagash falls into the well to save Pari khanum, he is met by a girl who looks like Pari. The dervish divides his daughter in two with a magic sword. After killing his daughter, a door opens in front of him. In this way, he kills his four daughters, and then a sea appears in front of him. A dragon, a tiger, a leopard, a viper, and a snake come out of the river and attack it. The hero kills them, and finally a dervish disguised as an old man appears in front of him [2, p. 18]. In "Siman's Tale", the hero is confronted by a dense forest while breaking the spell. As soon as the sword begins to cut down the forest, the forest disappears [2, p. 47].

Boundary zones are sometimes described in combination in the Azerbaijan fairy tales. For example, Tea + Mountain: -Khan-khani Chin's groups go for a twenty-day journey, go up the river and come across a forest. When they want to set up a tent at the mouth of the forest, a dragon attack them [2, p. 39]; The hero first crosses the sea to get the golden glass, and after landing, he travels a long way and comes across a bath where the glass is kept among the steep rocks [3, p.179]. Mountain + sea: - On the fortieth day, the merchant brings Prince Mutalib to the foot of a mountain. The mountain is so high that when you look at it, you are overwhelmed. The sea flows from the bottom of the mountain [2, p. 123]. Mountain + forest: - In the fairy tale "Forty buds" the Black Giant lives in the forest between two mountains [3, p. 88]. The hero, who goes to fetch the golden goose, after a long journey through the forest, comes across a well with goose at the foot of the mountain [3, p. 177]. Valley + forest: - He gets on his horse and sets off. He goes straight, crosses the valley, and reaches a forest. The hero gets help in that forest [1, p. 230].

When that world is depicted horizontally, they enter it through spatial elements such as wells, hollows, and caves. Wells (whether they contain water or not) are usually located at the foot of a mountain, outside in a plain, and the mouth of the well is covered with a millstone. In the tale of the gazelle, there are eight millstones weigh heavily at the mouth of the well. The hero, unable to lift the stone, breaks it with a sword. In the tale of Malikmammad, there is a millstone at the mouth of the well where the giant who stole the apples enters. After throwing the millstone aside, the hero enters the well. The well is so deep that it is impossible to see the bottom. The hero goes down to the well with a rope. The inside of the well is unbearably hot. When the older brothers reach the middle of the well, they cannot stand the heat and return. Only the younger brother, no matter how hot the well is,, he continues to descend into the well, and after a certain distance, the heat gradually decreases. Fire is the main attribute of chthonic spaces. These elements are often used in the arrangement of chthonic spaces. In the fairy tale "Ibrahim", the protagonist goes to extinguish the world-wide fire of the seven-winged witch, and when there are ten days to reach that place, it becomes so hot and choking that it is difficult to move forward. He tears the collar of his dress, closes his eyes and begins to move forward. The eruption of the fire from the mouths of dragons, sea stallions and the other creatures of that world shows that they belong to a chthonic space.

The hollow performs the same function as a well, but unlike a well, it does not act as a direct path to that world. After walking a certain distance through the hollow, the hero sees a stone in front of him, and when he lifts the stone, he sees that there is a road leading to the underground. He goes that way and goes out into that world [3, p. 128].

Besides the hollows and wells, caves are the ways to that world. In the fairy tale "Prince Mutalib", the hero manages to descend from the mountain through a cave. Sometimes, certain animals guide the hero to find his way to this world. In the above-mentioned tale, the hero follows the fox and finds his way to this world. Seeing that the fox has escaped from a hole at the end of the cave, Prince Mutalib enlarges the hole and enters this world. Sometimes a blood trace helps the hero to find his way to that world. In the fairy tale "Malikmammad", the hero finds the well, following the traces of the giant's blood who stole the apples. In the tale of Chalayi-Vatan, the hero follows

the light from the cave and arrives at the place where the giants live [3, p. 238]. The cave resembles a well in some respects. After entering the cave, the hero goes down the stairs and arrives at a beautiful garden [4, p. 206].

Some attributes used before the chthonic spaces provide some information about the nature of the space. In other words, it expresses the nature of that place. The attribute “Black” is often used before the names of such places. For example, He went a little, he went a lot, he came, he went to the Black Sea [1, p. 172]. The father forbids his sons to hunt on the Black Mountain. The arrow shot by the younger brother to choose a girl falls on the black ash, and so on. Black is associated with the dark world, in this sense, the beings belonging to that world are also given by the attribute black: black giant, black snake, black ram, black horse, and so on. In the tale of the "Forty Buds Lady", the chief of the gangsters persuades the girl to make her brother send for apples to the land of the Black Giant [3, p. 89]. Malikmammad is thrown on the back of a white ram to get out of the well, but the white ram throws him on the back of a black ram. The black ram also throws Malikmammadi into the dark world [1, p.113].

The sea stallion that the hero got from the chthonic space is also depicted in black. The fact is that the white snake is presented as a positive character and the black snake as a negative character in the “Hunter Pirim” tale also stems from the meaning expressed by the black color [4, p. 4]. The attribute “black” does not only refer to the beings of that world, but also it depicts the places where they live. In the tale of Lala and Nargiz, the merchant asks the king for a slave to throw into the mouth of the fish that appeared in the Black River [1, p. 172]. The arrow shot by the younger brother to choose a girl falls on the black ash [1, p. 141].

When analyzing the spatial elements, we see that many of the ideas used in the arrangement of that world are then brought to real space, and they are also used in the arrangement of real space. Therefore, the mountain and the forest not only separate that world and this world, but also perform the function of a border separating two countries, two cities and two countries. We follow the same progressive feature in the attribute “black”. The attribute “black is used to depict that world and its inhabitants, and later it is used to express negative characters. For example, in the fairy tale "Amiraslan" the person who killed the king and seized the throne, who wanted to eliminate the king's successor, is presented as the Black Vizier. Thus, the color black first applied to that world (the dark world), which is the opposite to the light world, and accordingly, the beings of that world are depicted in black.

There are some chthonic spaces that, although they do not serve as a boundary, are considered places where demonic beings can appear. Baths, mills, cemeteries, ruins are such places. Such places are given in fairy tales as dangerous places for people. In the fairy tale “Bald Hasan”, Pari khanum was abducted by Kashkash wrestler while walking in the garden [2, p. 164]. Marginal zones are described as places where demonic beings live. In the fairy tale "Bald Muhammad", the fairy girl living in the bath scares people and drives them away [1, p. 36]. In the tale of the Brave and the Mean, the Brave hears the animals' talking as they spend the night in a ruin [1, p. 175]. In the tale of Bald Hasan, the protagonist hears the speech of the fairies in the disguised as a gazelle, as he spends the night in a ruined mill. [2, p. 171]. At the beginning of places such as baths, mills, sometimes the attributes ruined, old are also used: old baths, old mills, etc. Sometimes both attributes are used at the same time: an old ruined mill.

The fact that these places are the place of demons and devils and still lives in the minds of the people today. That's why the people utter the word “bismillah” for three times when passing by the places such as baths, mills, cemeteries, and ruins. It is said that the jinn and the devil are afraid of the word “bismillah”, and they disappear when the word “bismillah” is mentioned. Saying “Bismillah”

while passing by these places is also aimed at expelling the jinn and preventing them from harming people. From time to time, the devil was replaced by robbers, and mills, ruins, and cemeteries begin to be seen as places of refuge for robbers.

It is clear from the descriptions given that the notions of chthonic spaces have undergone the same development. These places, once described as places inhabited by demonic beings, were later described as the places of robbery, and the places where many crimes and murders were committed. Although the content and function of chthonic spaces change as a result of the development of ideas about space, they retain their essence and remain in the minds of the people as a frightening place.

The house is considered the most reliable place in fairy tales. As long as the hero is at home, there is no danger for him. One feels more secure and secure at home. The main danger begins after the hero leaves the house. In the tale of Garagash, the woodcutter's wife meets a dervish and becomes pregnant with his saliva after she leaves the house to fetch water [2, p. 5]). In the fairy tale "Bald Hasan", Nisa leaves the house to collect wood and sees an egg of a bird, drinks the bird's egg on a wood bundle and becomes pregnant [2, p. 162]. In the fairy tale "The wanderer", a man who leaves home to earn money comes to the land of giants. Although he tries to hide from the demons, the demons that smell of man find and eat him [3, p. 236]. Or a father raises his sons indoors. As long as the brothers grow up indoors and are unaware of the existence of another world, there is no danger for them. The situation changes after the chef puts boned meat in the brothers' food. When the brothers eat the meat and played with the bone, the bone hit the window and breaks the glass, and daylight fell inside. The brothers find out that there is a more interesting world outside and ask their father for permission to go hunting. After that, the hero falls in love with the girl he sees and goes after her [1, p. 54]. Leaving home leads to certain tragedies. Mrs. Nushapari goes for a walk in the garden with a slave, while a seven-headed giant going to heaven kidnaps her [3, p. 255]. Or the merchant's daughter is abducted by a bear when she goes for a walk in the mountains with her friends [1, p. 124].

The house is considered a safe place for the hero until there are no foreign elements - a stepmother, a stranger or a foreigner or a strange object. When these elements are brought home, the house loses their security. For example, in the fairy tale "Wooden Sword", as long as the mother was alive, the hero lives happily with his father and mother. As soon as the mother dies, the father marries another woman, the hero's peaceful life come to an end. The stepmother tries to create a conflict between the father and his son. The hero leaves the house in order not to confront with his father. [1, p. 120]. Or the king marries a young woman after his wife dies. When a mother who wants to be alone she slanders her son and causes him to leave home [2, p. 122]. Or as long as the merchant doesn't find the skull and bring it home, everything is fine in the house. So he finds a skull and puts it in the drawer, after all the family faces danger. The merchant's daughter tastes the dust of the skull and becomes pregnant [4, p. 119].

Therefore, in fairy tales, it is forbidden to bring a stranger home is a dangerous thing. The wife instructs her husband to warn her in advance if she brings a stranger home. In the "Stone Ring" fairy tale, the girl does not want to take the old woman home. Entering the house, the old woman disguises herself and learns the secret of the hero, then grabs the magic ring and kidnaps the girl [3, p. 68]. In the fairy tale "Shukufa khanum", the girl makes an agreement with the king's son, who wants to marry her, that inform her when a stranger comes home or if he does not come home in the evening. Both agreements are violated. The king's son takes the dervish to the king's castle without informing Shukufa khanum. He spends the night with his friends, but does not tell Shukufa that he will not come home. At night, while everyone is asleep, the dervish cut off the boy's head and put the bloody knife in the girl's pocket. So Shukufe khanum is accused of killing the child and

kicked out of the house [3, p. 219].

Bringing home not only a stranger, but also an object causes certain troubles for the hero. The hero brings home the precious stone he found at the spring. The king, who sees the stone, sent the hero away and tried to get the precious stone. [1, p. 209]. In the fairy tale "Shahshongar", the horse instructs the hero not to take the bird feather he found on the mountain, but the hero ignores his task and takes the feather. When the king sees it, he asks him to bring the owner of the feather [1, p. 223]. In short, the elements of that world bring failure to the hero.

One of the main elements of the house is the door. The door performs the function of entry and exit. The fact that Hatem built a mansion at the crossroads of seven roads and put forty doors in the mansion also stems from the same function of the gate [3, p. 24]. The large number of doors is an indication of Hatem's generosity and hospitality. This means that the door serves as an entrance and exit to a certain space, and in this regard, its role in the security of the space is great. In other words, the security of the space begins with the door. Guards stand guard at the gates of the city, and the city gates are closed in the evenings to prevent strangers from entering the city.

In an alien space, the door performs the same function. A dragon guards the gate of the fortress where the demonic creatures live, and a seven-headed giant guards the gate of Gulustani-bagi-Iram. Not only houses and castles have doors, but also natural places such as caves. In the fairy tale "The wanderer" there is a gate of a cave inhabited by giants. The wanderer opens the cave's door and enters, the first room is empty. He goes to the second, the second is empty, and in the third room a giant appears in front of him [3, p. 238]. To ensure the safety of the space, the doors are kept closed and the mouth is locked. "The gates of the fortress were sealed in eight places [2, p. 173]. Sometimes, instead of keys and locks, boards and spells are used. The gates of the seven hill towers are enchanted in forty languages. After reading these spells, it is possible to open the door [2, p. 63]. When the giants go on a journey, they recite a plaque, the doors of Gulustani-bagi-Iram open, and after leaving, they recite another plaque, and the doors close [3, p. 36]. Locking the door in seven places, sealing it in eight places, opening and closing it with the help of certain boards serve the security of the place. The use of so many security devices shows that the door is in fact a weak place to enter the space. Therefore, when building a house or garden, sometimes a door is not installed to ensure the safety of the space. The king builds a mansion for his daughter and does not leave a door for strangers to enter [2, p. 193]. The black giant's place is surrounded by a high fence on all sides, there is no way to enter. The protagonist walks around the garden for seven days and seven nights, but does not allow himself to enter [4, p. 97]; In the tale "Tapdig", the White Giant lives in a cave without doors and chimneys [4, p. 52].

Demonic creatures often enter the space not through a door, but through a chimney, window, or wall. Therefore, elements such as chimneys, windows and walls play the role of doors when arranging a strange space in fairy tales. In the tale of the Orphan Abraham and the Merchant, the fence is torn apart after the giant points with two fingers, and the fence is reunited after entering [4, p. 97]; In the fairy tale "Bald Muhammad", while the hero is nailing the ruined bathhouse, the wall cracks and a boy comes out of it like an ancient minaret [1, p. 36].

According to the researchers, the house plays the role of a small space. The hero's ideas about his city were also formed on its basis. Like his home, his city is a safe place for him. The danger for the hero comes from a strange city, a strange place. In the fairy tale "Alexander", the hero leaves his city and settles with his mother in a strange place - in the house of the giants, the mother joins the giant and tries to eliminate her son [1, p. 180]. This type of fairy tale begins with the hero leaving the city and coming to a strange place. The hero's departure from the city is justified differently in fairy tales. In the fairy tale "Alexander", the hero has an immeasurable power. He breaks the arm

and leg of any child he argues with at school. He was forced to leave the city with his mother after the community complained about him.

In the fairy tales composed of plot combinations, the narrators bring the protagonist from one place to another, lay the foundation for a new conflict, and thus develop the tale in a new direction, based on this feature of the alien space. His city is safe for the hero until no strange objects are brought there. Once a strange object or creature is brought, there is a danger for the hero: the king or someone else who sees the object tries to eliminate the hero and possesses it. In the fairy tale "Orphan Ibrahim and the Merchant", the hero continues the art of his father, feeds himself and his elderly mother with the animals he hunts. Although they live in poverty, they live in peace, until he catches a bird with colored feather in the forest. After catching a bird, his life changes. The bird's eggs are first sold to a merchant, and the merchant sells the eggs he buys to the king at a higher price. [Then, Abraham begins selling the eggs directly to the king, not to the merchant. The merchant tries to send the hero away [4, p. 94]. In the fairy tale "Hunter Muhammad", the hero presents a gazelle brought from the castle of the White Giant to the king. In return, the king gives the hero a thousand tomans. Since he did not give the money to him, the vizier harbored hatred for the hero and tried to eliminate him by sending him away [1, p. 88].

One of the active spatial elements in fairy tales is the suburbs. When the hero returns from a strange place, the Simrug bird or the other creatures drop him on the outskirts of the city [3, p. 46]. The heroine hears the fairy girls talking at the head of the pool on the outskirts of the city [1, p. 214]. When the hero goes to a strange place, he usually visits an old man living on the outskirts of the city. From the point of view of the internal and external opposition, it represents the city itself and its outsides. So the king moves the people outskirts of the city or drives them out of the city. For example, the king moves his wife, who gave birth to a puppy, to a ruined house on the outskirts of the city, who marries a monkey [5, p. 81].

The outskirts of the city are usually inhabited by demonic beings. When you look at fairy tales, demonic beings usually live alone, far away from people and places of residence. In the tale of the "Forty buds khanum", the Black Giant lives in a single building in the woods between two mountains [3, p. 88]. The image of the old woman where the hero spends the night in his house on his way to a strange place, informs that beings of that world. The depiction of the old woman in the ashes, living alone on the outskirts of the city, and the other details suggest that like demonic beings, he has a dual nature: he is presented as both a positive and a negative character. It's too loose. He doesn't want to take the newcomer home, but after putting a bag of money in his hand, his attitude changes completely. Through him, the hero learns about the events in the city, helps the hero to get the girl he is looking for, and so on. Living on the outskirts of the city, which is characteristic of demonic beings, later acquired a social content, and those who were considered poor, lonely, and unfit for society were also given on the outskirts of the city.

The examples given show that the spatial elements in fairy tales undergo numerous changes and transformations. Thanks to these changes, the elements of space took on a new shape, underwent a certain transformation, and yet retained their original content. Of course, these developments and changes are not based on how they came, but on certain patterns. The fact that elements with the same meaning go through a similar path of development suggests that these changes are based on certain principles.

There are factors that cause such changes in the elements of space. The development of ideas about the world around us, the change of ideological and aesthetic requirements have conditioned the development of spatial elements accordingly. In response to this development, the elements of space have undergone a change in form while retaining their original content. The study of these

changes reveals the development of fairy tales, reveals their archaic structure.

It is also clear from the description of the spatial elements in Azerbaijani fairy tales that the elements that formed the model of the mythological world later became the elements of composition. As a result, the spatial elements that separate this world from that world later play the role of a border between the two countries, the black definition of the existence of that world was later introduced into society and applied to people with bad intentions and so on. Thus, fairy tales contain traces of archaic ideas about the world. The study of the spatial elements in fairy tales helps to study the ancient people's ideas about the world and to explain the origins of the beliefs and ideas that have survived to the present day.

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