

## SUMMARIES

**Muhtar Kazimoglu. Mythological Parody: A Ruler and a Fool.** The article examines common in folk art plot of interaction between the king (ruler) and a clown that is treated as a mythological parody. Analyzed and street theater events *Tightrope walker / Kəndirbaz*, *Decoration khan / Xan bəzəmə*, the Azerbaijani game *Chemchehatun / Çömçəxatun*, literary works — *Oghuzname* by Rashīd al-Dīn Fadhīl-allāh Hamadānī in which the clown / servant acts counterpart of the hero / ruler. To take ownership of invincible power, ruler as servant must pass through a stage of «temporary death». According to researchers (A. Ahverdiyev) in the representation *Tightrope walker* its antipode «clown in ridiculous shape mimics actions of his master, protecting him from any evil looks». In the history of Arslan Khan and his servant Suvari from *Oghuzname* slave's loyalty returns Khan to life, betrayed by their environment.

According to ancient worldview, the ruler of the society was a symbol of fertility, life in general, so the adoration, protection him from evil and wishes it were completely natural phenomena. Turkic peoples Hagan considered representative of Heaven (Creator) on earth. This faith was legitimized by Genghis Khan as the postulate of God punishment of those who do not obey him. These beliefs were characteristic of Russian religious and political vision of the reign of Peter I, who declared himself as the head of the church also.

Many of the world ruler was considered as the chief priest. The threat to his health was considered a threat to the prosperous life of the team. Sometimes ruler made died, believing that at this way its energy passed on the next ruler.

Instead, he could be killed twin, for example, the offender sentenced to death (as in ancient Babylon). The plot of folk histrionics *Decoration of Khan*, which the imperial throne elect someone from the poor, who after a short reign, thrown into the water, can be considered a parody of the George Fraser described the Babylonian five-day holiday, the end of which false governor executed. Some variation of this custom, on the opinion of the author, is the «punishment» effigies or some subject instead of human, such as in the game *Rocku-Rocku / Qodu-Qodu*.

In the mythology of various cultures the Creator and human archetypes like the archetype of a ruler and a clown. John Fraser submits many examples of European mythology, where various forms of sacrifice (literally and figuratively) of false governor and crushing or burning effigies are events that have the same meaning. So far in life kept faith in the influence of natural forces by means of splitting the object (for example, during the wedding).

**Islam Sadig. Sumerian Origin in Turkic Epic Tradition.** Turkic peoples has a very reach oral folk traditions. Only heroic eposes quantity creating by turkic peoples much than a hundred. So this fact gives reason to assert that the Turkic epic creativity is rooted in ancient history.

In this article Turkic folk art were learned in comparison with Sumerian epic texts. There were found out a lot of the same and similar plot, motifs and characters. A lot of them are not meeting in the other world people folklore. The primary sources of the universal motifs that are common in a number of folklore of the world are Sumerian epic texts.

In the result of investigation was explained that, these kinds of plot, motif and characters were passed to the most peoples oral art by the using of turkic folklore.

The article presents a comparative analysis of the Turkic epic work, namely the *The Book of Dede Korkut*, a Sumerian epic texts. We found many identical and similar subjects, motifs, images. Many of them do not occur in the folklore of other nations and are not universal. For example, the scene of battle hero with the wild bull of the *The Book of Dede Korkut* also known in Sumerian heroic epic *Bilhamys and celestial bull*. In both cases, the manner by which the hero overcomes the animal is the same, and after the fight the winner takes the hide of the bull and puts it at the feet of the governor.

The article deals with the idea of having to pay someone's life instead of remaining life of the Hereafter, so called «to tune of life for life». This motif is characteristic of Sumerian, and Turkic epos.

According to the author, for the Egyptian, Indian, Chinese and Iranian folklore the source is East. However, feeds Greek, Roman, German and Scandinavian folk tradition. The source of folk art of the East and the West are Turkic folklore, which is a connecting link between the East, West and Sumerian folklore. That Sumerian folklore poetry has the status of the source for all the others. The author cites a number of historical and oral tradition facts in support of his hypothesis.

The source of many universal motifs known at the folklore of a number of nations, is a Sumerian epic texts. The author finds that the so-called universal motifs, themes, images caught in the folklore of some of the world through the Turkic folklore.

**Fuzuli Bayat. Folklore in the XXIst Century Social-Economic and Cultural-Ecologic Paradigm.** This article analyses the folklore that connects the spiritual worlds of the present and the future, which is not only literary and aesthetic text, but also forms the ideology and policy of the state, a person's world, shows life of the nation. It shows the way of partially preventing dissolution and disappearance of folklore in rapidly globalizing world and process slowdown in the rate of emergence of antisocial individuals.

Under the aegis of a single culture in a globalized world the Greco-Roman culture is being introduced, and it is the reason why the third world countries are facing the threat of spiritual extinction. This disappearance is carried out not only in terms of economic dependence, but also in the ethical field. As an indicator of spiritual unity, folklore broadly covers all verbal culture, and in narrow — people's knowledge of folk literature.

In European countries, folklore has been given to the archive, in other words, it went out of existence and became a living product of written literature. Third World nations, including the Turkic countries will be channeled into the mainstream of globalization and economic dependence on transfer of these republics in the cultural realm.

In the article folklore is considered in the context of verbal concepts and written text in a globalizing world. Also it indicates the major tasks facing the Turkic folklore, defined topics for research (eg, transition ritual, religious stories related to the places of pilgrimage, genre memorat, calendar rites or rituals, folk beliefs, a market folklore). There are some of the old methods shown in the work and the need for a new method of folklore research Turkic peoples — performance.

**Ilhami Jafarsoy. Heroes of the Turkic Epics Regarded as the God's Sons in the Myths of Ancient Egypt and Western Asia.** In this article we investigate the parallels in the mythology of Southwest Asia, North Africa and Turkic-speaking folks of Caucasus. The author finds many similar features in Turkic and Koptic holy books, in the investigations of pantheons of Indo-European and Preindo-European folks.

The author, basing on the conclusions of the predecessor scientists (Meschaninov, Marr and others), claims that the ancient Egypt culture is rooted in Caucasus and Southwest Asia.

In the article the attention gives to coincidences of the names and toponyms *Tor, Toor, Tyre*, also *Tata, Tete*, which are typical both to Ancient Egypt territories and the districts, populated by Iran-speaking and Turkic-speaking tribes. The author finds parallels in Hittic and Turkic epics on the materials of *Oghuzname* and Hittic clay planks about *Fog (Duman, Tumania)*. In the article the Urartic god *Ilah*, Semitic *Ilaha*, Kirghiz and Bashkir *Ilek* are generalized. The author declares, that the famous Kirghiz epic *Manas* is strongly related to the name of one of the ancient states of the territory of modern Azerbaijan.

**Rafael Ahmedli. Mythological Outlook of Mirza Kazem-Bek.** The article investigates the mythological world of eminent thinker Mirza Kazem-Bek (1802–1870), played a special role in his philosophical views.

Also the article gives some explanation of artistic and philosophical oeuvre of M. Kazem-Bek. Detailed about his progress in linguistics, history, orientalism, literary studies pedagogy and etc.

Thanks to the innate talents, natural abilities and zeal M. Kazem-Bek mastered several European and Oriental languages, began teaching and research. The scientist was the founder of the Kazan School of Oriental Studies, the Department of Arabic and Persian languages and literatures at Kazan University and the Faculty of Oriental Studies at the St. Petersburg State University, received the status of *Patriarch of the Russian Oriental Studies*, having influence on Russian academic space. For their invaluable research work in the field of philology, linguistics and history have enriched the world orientalism.

The first among Russian scientists were awarded the title of doctor of oriental philosophy. M. Kazem-Bek seriously studied both Eastern and Western mythology, carefully examining the mythic images and stories in the eastern and western philosophies. Scientists point to the dependence of the myths and legends of history, literature, life, way of thinking and their reflection in literary monuments.

M. Kazem-Bek proved that myths and religious beliefs of ancient peoples have a common epistemological roots and between them there is a close relationship and internal relationship, but despite the semantic proximity, mythology one people different from other mythologies.

M. Kazem-Bek explained the origin of myths and ideas about the supernatural nature of the material distortion in the human mind, and considering the reason for their appearance in the way of life of prehistoric man in his helplessness before natural phenomena. Examining the legends and myths of various nations in comparative perspective, M. Kazem-Bek concluded that the influence of mythology to Persian literature was not as durable as the Greeks and Romans.

The reason for this he had seen in the spread of Islam, as well as the fact that Islam does not allow free oriental poets take advantage of folk art traditions in their works.

Summarizing his thoughts about the origin, source of creation and the essence of Eastern mythology, as well as the role and importance of mythology in the process of human knowledge, the influence of mythology on literature, M. Kazem-Bek has shown that people's beliefs are based on customs and traditions. In any way open the way to the mythology, which in various forms is reflected in art and literature. Beliefs play an important role in people's perception of the world.

Scientist made invaluable contribution in the field of lexicography. So, together with his students, he began to prepare large-scale vocabulary, covering Arabic, Turkic, French and Russian.

**Adil Jamil. Reflection of Turkic Epic Creation's General Motifs in *Manas*.** We have analyzed the common motifs and mythological notions in Turkic Dastans, considered their genesis and typology originating from the related cultures. Their resemblance to Kyrgyz epic *Manas* is also accentuated.

During the investigation of common motifs of Turkic tales, we have tried to highlight the parallels, the origin of which is contained in the mythological worldview common to many peoples. In particular, they are the worship of trees, water, mountains, semantics of colors and numbers. The article is successively concerned with these cults as well as the worship of horse, images of cultural heroes, and the mythical and semantic affinity between various place names that are found in Turkic epos.

Conceptions about the mountains and the trees as, firstly, special mythical loci, and secondly, as a personification of the ancestors, could be encountered in the epics: *The Book of Dede Korkut*, *Ural-batyr*, *Maadaï Gara*, *Manas*, *Alpamysh*, *Köroğlu*. Here the Mountain also serves as the main saint patron.

While characterizing the deeds performed by the cultural heroes, special attention is also paid to the motif of dreams in epos. Thus, the epos protagonists in their sleep often see the events that should take place in the future, then with the assistance of the intelligent elders, they are trying to interpret their dream, thus preparing oneself for any upcoming heroic situation, which has been disclosed in the dream. In *Gilgamesh*, *The Book of Dede Korkut*, *Manas*, *Alpamysh*, *Chora-batyr*, *Köroğlu* and many other lesser-known Turkic tales, interesting episodes and key events are contained that help to comprehend the main plot of the epic. Dreams and their correct interpretation, premonitions of the things to come and fortune telling for the future are closely associated with the mythological beliefs and religious practices of Turkic peoples.

Initially, shamanism as one of the forms of primary human conceptions is at the origin of all the studied mythological concepts that are found in the epic works. Generally, it is obvious that in the Turkic epic tradition there can be traced and continue to exist the elements of shamanic worldview. This is particularly confirmed by Azerbaijani and Kyrgyz legends and sagas, the similarities and general features of which we have tried to explore in this paper.

**Afzeleddin Asger. *Oghuzname* by Rashīd al-Dīn Fadhl-allāh Hamadānī and *Shajare-i Türk* (Genealogy of the Türks) by Abu al-Ghazi, a Khan of the Khanate of Khiva, on History of the Oghuz.** The article has the character of comparative textual study. The focus of the author — two historical and literary medieval works regarding the history of the Turkmen people. Both are based on the *Oghuzname*, the national epic, similar perhaps to the Ukrainian people's thoughts or Russian epic that depicts the history of Oghuz, that Turkmens. This peculiar phenomenon of oral tradition of the Eastern nations emerged under the influence of the national ideology and the laws by which the Turkmens ponder their past.

Part of the *Oghuzname* devoted directly with Oghuz history, which the authors of this folk cycle seen as a succession of dynasties. Each dynasty devoted to a separate *Oghuzname*. Like the epics or thoughts, *Oghuzname* sing by professional singers, as a research texts of the later origin, took the form of prose, that were based on rhythmic — syntactic parallelism. Interestingly, *Oghuzname* exist not only in the oral traditions of the Turkmen, but also in numerous manuscript versions, sometimes very far apart.

Unfortunately, *Oghuzname* telling the story of Oghuz not come down to us in an authentic form, and about their contents we can draw conclusions only by medieval literary and historical works. The authors have used *Oghuzname* as the source. Thus, the cycle *Oghuzname* as the history of Oghuz fully reflected at the work by Fazlallah Rashid ad-Din *Collection of Histories* and in part of the work by Abu al-Ghazi, a Khan of Khiva *Genealogy of the Türks*. Both are trying to combine text as biblical legend, that derive from the Old Testament genealogy Turkmen forefathers, but Rashid ad-Din binds the text stories to Noah and his sons, keeping it generally unchanged. Abu al-Ghazi on the contrary completely subordinate folklore into literary tradition, writes from Adam Turkmen lineage that, among other things, like *The Tale of Bygone years* by Nestor the Chronicler. So as we can see, a phenomenon characteristic of all monuments of the Middle Ages.

In this article we find interesting information about the history and mythology of the eastern nations, the impact of their heroic epic as ideological effects on political development and ethnic relations, the close interaction in origin oral traditions of the East.

**Agaverdi Halilov. On the Problem of Archaic Ritual in Oghuz Epic.** Many archaic rituals or their rudiments preserved in the medieval Oghuzian epos *The Book of Dede Korkut* (X—XI cent.). Most of its songs reflect the Oghuzes' patriarchal-feudal life at the Caucasus where they came from the Priaral steppe. In one way or another, epic texts reflect all Oghuzian archaic rituals. Some parts of the text (the *boy-tale*) associated with specific rituals, for instance, *soylama*, *boylama*, *yum* and *Oghuzname*. They also correlate with the social structure of Oghuzian society. *Oh* — Oghuzian family; *soy* — Oghuzian separate clans; *boy* — Oghuzian tribe. *Oghuz* — the people. By the ritual *soy* (birth; it can be seen different levels of birth in the text: physical, social, spiritual) oghuzian individual-neophytes been sacralized. Dede Korkut, acting as the author of the epos is the mediator between the supreme god *Tengri* and *Oghuzes*. It was he who praises and glorifies oghuz man, gives him a divine glory (*Tengri Algysh*) and manifests a decision of the head of society (Khan). A *boy* — the ritual of tribe. Festive part of these rituals — *toy* (literally — «fed»). *Toi* has two forms in conformity with scope of its organization. If *toy* applies to *soy* or *boy* concretely — it is just *toy*. If it has all-oghuzian scope it is *ulug toy* («a great holiday»). Sacrifice for Oghuzes also called *toy*, but not *Kurban Bayram*.

Thus, the ritual *soy* tells about clan. The type of text is called *soylama*. According to this, the text about *boy* — *boylama*. Under this system all-oghuz ritual should be called *oghuzlama*. However, at the *The Book of Dede Korkut* this system is broken. Instead the *oghuzlama* used *oghuznameh* composed by Korkut himself.

**Pervane Isayeva. Mythological Elements in the Narrative *Devil* by Movlud Suleymanli.** This research involves the study of mythological characters and their functional peculiarities in the story by Movlud Suleymanli *The Devil*. In the same essay reflects characteristic even features the archetype image of the devil, that are encoded in the popular memory. Based on the novel *The Devil* examines images and motives of various art works of Azerbaijani literature of the twentieth century, characterized by signs neomethodological outlook.

The work of M. Suleymanli *Hell* refers to the period of 1950–1960's in Azerbaijani literature. Consequently, it is seen by hovering certain parallels to the works of other writers of the same era, including H. Javid. In these stories we are talking about the devil, who settled in traditional views, as well as the relationship impurity e people, their mutual greed and envy. We know that the Turkic mythological system does not image the devil itself. This character was introduced to the Turkic ideology through religious system of Islam. As for the lower spirit — deuce, it is considered to be authentic in the popular mythological world as a collective image of the forces of evil. For example, in traditional mythology of Muslim Turks, the visual image of the devil had the following characteristics: one eye, lameness, the presence of horns.

M. Suleymanli in his story makes full use of traditional mythology itself and etiological legends. Deuce's appearance contributes to the spread of destructive evil forces that first change the environment around appropriate verbal and visual codes (starting to neigh chickens, clouds and hills change color to unnatural). Then the force causing deformation in the relationship between people, in their behavior, morality, even among the most decent and honorable villagers. To sum it up, there is the final victory of good over evil that represents the local hero farmer Bekir.

**Nubar Hakimova. Traditional Folk Medicine (*Turkeçare* and Folklore).** The term *Traditional medicine* envelopes a large sphere of folklore traditions, such as healing, chanting, omens, spells, ceremonies etc. Unconventional forms of medicine in the Azerbaijan folklore are collected, published and explored under the name of *Turkeçare* (folksy healing). Azerbaijani *Turkeçare* mostly refers to healing and plant curing, leaving chants, spells out of the perception. Spells (chants) and omens are the separate folklore genre in Azerbaijani verbal folk tradition. *Turkeçare* is considered a competent folklore genre of Azerbaijani folklore, as it saves and verbally passes on the folksy experience and knowledge. But *Turkeçare* differs from other traditional folk genres with some of its qualities. Among them: utilitarian function (using methods of folk and unconventional medicine); lack of lyricism, narration, dramatic effects, typical to epic folklore; lack of the defined poetical form.

A bearer of the traditional culture is familiar to traditional medicine (*Turkeçare*) first of all as a patient, wherein he mainly doesn't distinguish traditional and scientific-professional methods of curing, when, as an example, healing with plants and chants are seen as the equal methods. It concerns the healing of the most widespread diseases, such as toothache, earache, child's diseases, and also prevention and healing of jinx.

There are definite rules of transfer of the *Turkeçare*: the recipient must be younger than the passer, kin is preferable. Often it is transferred from mother to daughter, from mother-in-law to daughter-in-law, sometimes skipping the generation — from grandmother to granddaughter. Indeed, in is not followed by everyone: many informants simply have nobody to pass their knowledge to, so they willingly share it with gatherers. Also it is promoted by a widespread conception, that any sacral-magical knowledge, which has not been transferred from the bearer to anyone else, burdens the death of the first, prevents him from calm and painless death.

In Azerbaijan, besides non-professional healers, there are professional ones. They are called *turkeçarechi*. Unlike non-professionals, people who realize themselves as the *turkeçarechi*, have much different relation to their knowledge and consequently its transferring. Informants of such type are rare and unwillingly talk to collectors. It is important that they, on the one hand, are perceived by their fellow villagers as professional healers, and on the other hand, consider themselves to be such as well.

There are special methods of contacting the *turkeçarechi*-healers. The easiest way to start working with them is to ask for healing. In this case, firstly, the ability of capturing the process of healing (many informants, both professionals and non-professionals, forbid recording their actions with Dictaphone or video camera), on the other hand, sometimes the informants decide to give their knowledge to gatherers.

**Gulsumhanim Hasilova. Customs and Traditions of Novruz in the Aziza Jafarzadeh Studies.** This article analyzes the works of Azerbaijani folk writer Aziza Jafarzadeh devoted to the study of calendar ritual songs, folk festivals *Chille / Çillə*, *Khizir Nabi / Xızır Nəbi*, *Novruz*. Folklore studies writer contributed to a systematic study of ritual folklore. Ethnographic evidence submitted by Aziza Jafarzadeh in the article *Khizir Nabi, Novruz, Forgotten days dear to us / Unudulmuş əziz günlərimizdən*, allowing to detail rituals national holiday *Hyzyr-yellez* preceding *Novruz*, its relationship with the arrival of spring, and with four elements. The describing of researcher holiday wires cold winter — *Chille*, divided into *Great Chille / Böyük Çillə* (from 21 of December to 31 of January) and *Little Chilly / Kiçik çillə* (lasting 20 days from 31 of January), which existed mainly in the female environment. Women who gave the promise to keep the *Chille* as a sign of fulfill their cherished desires in festive night summoned friends for dinner.

On the eve of *Novruz* four Wednesdays were celebrate, each was dedicated to a particular natural disaster. Sequence of celebration provoke discussion among scientists justify their conclusions by folk beliefs and mythology. For descriptions of

A. Jafarzadeh first Wednesday was dedicated to water, the second one — to fire, the third one — to the land, the fourth one — to the air.

These days occurred of purifying rituals with water, fire, customs of the land, sowing grain, conducted divination, including hearing random conversations, guessing on rings.

Analysis of folklore and ethnographic data collected A. Jafarzadeh, brings out the ceremonial acts equally inherent Azerbaijan calendar rituals wire winter and of spring and the new calendar rituals of *Novruz* of other agricultural peoples. This particular cleaning action of water, fire, clean housing, clothing, new plugs fire, meal of the whole family, remembrance of the dead and honoring elders, games and outdoor pursuits.

Detailed descriptions of the national holiday of *Novruz* ceremonies and wires winters that preceded it, are presented in the works of popular writers, literary scholar A. Jafarzadeh and today remains a valuable research resource.

**Meleyka Memmedova. Most Common Anatolian Turkish Folk Games and Performances.** Considering peculiarities of ethnogenetical history of Turkish nation, it will be appropriate to look for Asian and also European components in its traditional ritual games.

This article accents, that Anatolia Turkish games and believes, connected to them had not only entertaining but also an educational function; they were and still are valuable examples of people's worldview. The author has as an objective to introduce to the reader a set of the most typical Anatolian games, to clarify their origin, essence, characters and terms of their existence. This article accents, that Anatolia Turkish games and believes, connected to them had not only entertaining but also an educational function; they were and still are valuable examples of people's worldview. The author has as an objective to introduce to the reader a set of the most typical Anatolian games, to clarify their origin, essence, characters and terms of their existence.

Such rituals as *Sigir*, *Sholen and Jug* and Turks games and plays, mentioned before, were famous in the Central Asia and the Caucasus starting from the second millennium BC, and can considered to be the oldest examples of Turkish games and plays.

Development of the national theatre, connected with the prosperity of spiritual culture of turks, grew severely during the Middle ages. Since then Turkish everyday plays started to be prone to the influence of the European professional theatre. After turning to Mohammedan in XI cent., the signs of new customs, believes and traditions of new religion appeared.

The main examples of folk games, known in the literature as *Turkish folk theater* or *traditional Turkish theater* considered to be *Magnification / Meddahmy*, *Black Eye / Karahoz*, *The performance in terms of spectators / Ortaoyunu*, *Village entertainment games / Coy Seprlyk oyunlary*, *Doll* and others.

Folk drama games are impossible to imagine outside of the rural environment. Because the structure of music, dance, clothing, and other participants in the game of its elements, concerted with the time and place of the event, form a whole.

The author divides the spectacular games into two groups : 1) functional, which are oriented in a particular calendar time and described as ritual and 2) entertaining games which are found at weddings and other ceremonies.

The main objective of entertaining games is to amuse spectators. They make fun of various shortcomings of individuals and society in general. Instead, in the funeral games motives happiness and wealth are dominating. They are built on contrasts of life: *old—new*, *good—bad*, *black—white*, *strong—weak*, *winter—spring* and so on.

Concluding the message, the researcher selects 12 characteristic features of Turkish folk games and performances.

**Tahir Nasibli. Historical and Spiritual Peculiarities of a Horse Motif's Origin in Folklore of Ural-Altai Peoples, Its Reflection and Unity in Epic of King Gesar and Epic of Koroğlu.** The article investigates the origins of horse motif in oral folklore of the Ural-Altai peoples, as well as its similarity and even identity in themes and subjects of *Gesar* and *Koroğlu* epics.

Domestication of the horse produced by peoples who inhabited the Eurasian steppe in the past. Since then, their way of life, economy and employment have undergone radical changes. These changes have led to the changes in the spiritual culture of these peoples, including beliefs and oral tradition, in which the horse became one of the central places. The related peoples of the Ural-Altai region — the Mongols and Turks — have the common cult of the horse, which they sang in his oral traditions.

In this topic — in identity and community worship horse epics, *Gesar* (earlier) and *Koroğlu* (later) are very close. In both these epics hero's horse images is very similar: it has an unusual appearance, he is endowed with human qualities and speech, has the gift of foreseeing the future, guesses the host's desires. However, *Koroğlu* reality is a more realistic. The same trend continues also in the description and impersonation of horse. The only difference lies in the fact that according to the antiquity of epic story and its historicity, various poetic figures, and the content is present more real-life (*Koroğlu*) or metaphorically-shaped, fictional (*Gesar*) events.

**Roya Tagiyeva. Azerbaijani Carpets.** The article investigates the art of carpet weaving in Azerbaijan which has a rich artistic tradition. Since ancient times, the carpets are widely used in everyday life of pastoralists and agricultural peoples. In ranching population dominated easy nap carpets: *carpet / palaz*, *kilim*, *dzhedzhimy / cecim*, *shadda / şəddə*, *varnis /*

*vərni, sumakh / sumax, zili* and rugs: *chuval / cuval, mafrashi / mafraş, kheybat / heybə* etc. We nobility used expensive pile carpets: small *khalcha / xalşa* and *gaba / gəbə, namazlyg / namazlıg* – prayer, the *takhtu-ustu / taxtüstü* – mats near bed, etc.

Carpets covered the floor and walls of yurts and tents, wagons during travels. Of carpeting fabric sewn insulated clothing and knitting yarns of special winter socks – *jorab / corab*. Sat on carpets, ate, rested and slept. Carpets were the basis of the bride's dowry, by easy nap carpets buried their dead. In carpets stored linens, utensils, clothes, furniture replaced them. On special carpets conducted various competitions. Rugs lining the path of honorable guests, they hung on the windows and balconies at the celebration, they gave expensive and respected people. Used special prayer mats – *namazlyg / namazlıg*.

Well-known centers of weaving were Nakhichevan, Hoy, Mugan, Salmas Ardabil, Marand, Tabriz. Traditional features in the art of weaving, originality interpretations of ornament, color, made it possible to highlight the seven schools of these arts: Gubin, Baku, Shirvan, Ganja, Gazakh, Garabakh and Tabriz. One of the peaks of Azerbaijani carpet art considered Tabriz carpet khall *Sheikh Safi / Şeyx Səfi*.

Now the influence of carpets on Tuscany painting is generally recognized. Large group of Azerbaijani carpets XVI–XIX cent. available at the collections of many museums – the Victoria and Albert Museum in London, Budapest Museum, the Metropolitan Museum in New York, the Museum of Turkish and Islamic Art in Istanbul, the State Museum of Oriental Art in Moscow, Philadelphia Museum of Art, Museum of Munich, Paris Museum, the Textile Museum in Vienna and many other museums all over the world.

**Asad Aliyev. Abstract of History, Ethnography and Folklore of the Azerbaijani Tribe *Tekle* in the Republic of Georgia.** The article considers *Tekle* – the ethnographic group of Azerbaijanis, who live in Garayazi district and other Georgia regions. It was formed in Azerbaijan, based on Turkic tribe *Tekle*, which assimilated the parts of others Turkic tribal groups. In the medieval all of them moved to Transcaucasia. It is considered, that teklin migration from Azerbaijan to Georgia took place in the beginning of XIX–XX cent., though the facts of *Tekle* being in the country in medieval. Rites and customs of teklin are similar to customs of others Azerbaijanis. In particular, there are family rites, wedding, funerals, children education, respect to elders, beliefs etc. Monogamous marriage of two types was prevailing: endogamous (kin) and exogamous (non-kin). Endogamous marriage subdivided to crosscousin and ortocousin. All the villagers took part in funerals, the family of the deceased was provided with financial assistance. As all the Azerbaijanis; teklin are famous with their hospitality: a guest is called *shah, a sultan of house, a jewel of the event*. They have rich folklore (lullabies, *bayaty*, puzzles, anecdotes, oaths and prayers). Their culinary culture is peculiar – meat, dairy, vegetable and other meals, cooked from the products of cattle breeding and agriculture, which are the main businesses. Carpet weaving is greatly developed in tallins. By the way of manufacturing rugs are divided into porous and non-porous. They have various shapes, sizes and uses. As the result of developed cattle breeding, talins make them with the wool as they. *Garadam* houses were original tahlin accommodations. In 1930 these houses were replaced by one-and two-storied houses built of rubble. Since the second half of XX cent. the houses were built of red brick.

**Perinaz Sadigli. Mahmud Kashgari's *Divanü Lüğat-it-Türk* as a Primary Source of Material Culture of the Turkic Peoples.** The great Turkic scientist, linguist, philologist, folklorist, ethnographer Mahmud Kashgari created his famous work *Divanü Lüğat-it-Türk* in 1072–1074 years. Being an encyclopedic work, the book includes all the aspects of life and activity of Turkic folks of that period. It is also the indispensable source in exploring the ethnography of Turkics in medieval. Their housekeeping, material and spiritual culture are reflected in the book. There are about two hundred of proverbs and sayings in it, also lamentations, beliefs, heroic songs, traditional medicine recipes, calendar know ledges etc. Basing on *Divanü Lüğat-it-Türk* material, a picture of housekeeping activity of Turkic folks before M. Kashgari and in his time can be simply imagined. There is rich data about hunting, which was one of the most important aspects of everyday activities. There are shown the ways of individual and group hunting, and also different devices of hauling, which are used by hunters. It is told in particular about agriculture, grain and bean crops, which were grown by Turk in medieval. There's a lot data about livestock farming. As it is known, livestock farming, especially sheep breeding, dairy-farming, horse breeding, camel-farming etc. play a big role in in the Turkic folks life, providing them with raw materials for clothes manufacturing and essentials, and also food. M. Kashgari's work is indispensable in exploring the eating culture of medieval Turks. In the *Divanü Lüğat-it-Türk* book there are the names of dozens of plant and animal based food, ways of its cooking. In this work we also can find many names of outfit, including headdresses etc.

**Sushko Valentyna. Conceptions on Death and Exequies of the Hutsuls.** The exequies are the most conservative type of family ceremonies of every nation. The article is based on the materials of an ethnographic expedition to Verkhovyna, Kosiv and Nadvirna districts of Ivano-Frankivsk Region in the summer of 2012. It being known that rites of the certain XIXth – early XXth cent. settlements were described in the scientific literature, and that fact makes it possible to carry out their chronological analysis.

In spite of their general Ukrainian nature, the modern Hutsul rites have distinct expressive regional and local peculiarities both in the course of events (e.g., a period of funeral repast at the funeral) and in the attributes (a usage of certain pieces of clothing, a presence of special funeral dishes, etc.), as well as in the ritual prohibitions.

#### **Buiskykh Yuliya. System of the Hutsul Traditional Mythological Beliefs and Notions in Contemporary Discourse.**

The article is based on the empiric materials collected by the author in a microarea of Hutsul Verkhovyna in 2012. The main traits, structural elements and peculiarities of modern existence of the mythological beliefs and notions which are characteristic for the residents of the region specified.

The idea of absolute *desuetude* and *immutability* of mythological system of the Carpathians inhabitants has become firmly established in the Ukrainian ethnological and folkloric historiography. Nevertheless, in spite of presence of a number of traditional elements and durable functioning of the plots of *bylychky* (mythological oral stories), the modern transformations common to the entire territory of Ukraine are appreciable. Firstly, it concerns the general reduction of traditional system of the mythological beliefs and notions and their loss of large-scale involvement. Secondly, the impact of the mass media makes itself felt, as well as the way how it changes both a type of transmission from the personal (face-to-face) to the over-personal and a character composition of the beliefs, some functional and visual features of the mythological creatures. It also adds new characters to the traditional agrarian mythological system.

The materials presented in the article were systematized into the following groups:

- 1) beliefs and notions related to a peculiar category of people who possessed supernatural knowledge and magical abilities according to their, often ancestral, craft. These were so-called *znayuchi*, or *ti shcho znaly*: miller, musician, *hradivnyk/hradilnyk* (a man who could reflect the weather, especially hailstorm), *vorozhbyt* (sorcerer), *vorozhka* (fortune teller);
- 2) beliefs and notions associated with people whose actions were focused primarily on putting an evil curse on cattle and relatively on spelling livestock — local *cheredilnytsia* and *cheredilnyk* corresponding to the general Ukrainian concept of a *witch*. It also may include the beliefs referring to the magical protection of cattle and dwelling;
- 3) beliefs and ideas connected with people who were endowed with the ability to heal by neutralizing the damage caused by evil forces;
- 4) notions about a number of domestic mythological characters (dwelling's snake and house spirits related to a type of *domovyy sluzhka* (brownie), a so-called *hovanets*: *bida*, *shchieznyk*, *shchiez*, *didio*);
- 5) notions about female mythological characters, whose origin can be traced to the category of so-called *zalozhni merci* (the pledged defunct): *bisytsia*, *lisna*, *niavka*. They belong to the same semantic series as *rusalky* (mermaids) and *mavky* (dryads);
- 6) notions about the deceased unbaptized children, whose souls cannot find peace and reach the Kingdom of Heaven: *zbihlenieta*, or *nechisovi dity* (souls of children who died as a result of premature birth or miscarriage), and *strachieta* (souls of children who died in consequence of abortion or were killed by their mothers at birth);
- 7) idea of the walking dead. Usually, it applies to the traditionally recognizable demonological stories about a dead husband's coming to his wife, a dead fiancé to his fiancée, a dead mother to her little child, etc;
- 8) beliefs in *upyri* / *uprytsi* (vampires) and a notion of existence of extraordinary people who have two souls — baptized and demonic;
- 9) a general belief in overall, not personified *nechysta syla* (devildom) and dueces represented by the various forms and euphemisms [*skazhenyk*, *shchieznyk*, *shchez by*, *toy shcho kalamutyty* (one who muddies), *sho rizhky u neho rostut* (one whose horns are growing), *didio*, *yuda*, *vin* (him), etc.];
- 10) notions about *zakliati skarby* (conjured, bad treasures);
- 11) notions of bad (unclean) places;
- 12) ideas related to trees and plants (fir, spruce, asp, willow, fern, poppy, rue, etc.); and
- 13) notions about some historical figures (*opryshky*, Alex Dovbush) being possessed of certain mythological features.

**Hayova Yevheniya. Characteristics of the Ivano-Frankivsk Region Verkhovyna District Premises' Outfit.** The source of information for making each section of the article has been formed from the field ethnographic materials and auctorial photomaterials collected in villages Berezhnytsia, Dzembronia, Kryvorivnia, Holovy over the period of 2009–2010.

The interior of Hutsul abode has been changing as has the structure of stove. The gradual stages of stove development — from a smoky stove to a stove with chimney when a smoke has shifted outwards by funnel — have called forth the changes of outfit of interior decoration as well. The well-off peasant tiled such stoves and chimneys. Most attention was given to ornamentation of chimney.

Since long ago, the decoration of interior was the beams ornamented with flat fretwork which was traced only at the bottom of a beam, at a portion visible for everyone. The flat fretwork was also used for decoration of shelves for plates and dishes, chests and tables. It was barely noticeable on light wood, so in order to accentuate an ornament, a coal powder blended with oil was rubbed into the hollows, or a space among the cavities was painted.

The house furniture (tables, benches, shelves for plates and dishes) also underwent changes in the late XIXth cent. In place of benches, people began placing the long portable benches with backs and arms by the walls. The tables diminished in size, were deprived of chests; and for sitting, both the portable benches along them and homemade chairs on each side were placed. A wooden platform (plank-bed) was replaced everywhere with the beds embellished by ornament (pokerwork, fretwork) at the backs. The oldest XVIIIth cent. shelves for plates and dishes consisted of three or four shelves, and in the late XIXth cent., they were supplied overall with the doors which covered up the upper shelves and a lower dresser. These shelves were precisely positioned – by the entrance door.

The interior was replenished with the things come into being due to needs of time depending on wealth of each householder.

The ornamental textiles (hessian, burlaps, tablecloth, carpets, towels, homespun woven blankets decorated by weaves), garments made of virgin and dyed wool, as well as of leather with coloured appliqué – were one of means of the interior styling a long time ago. The number of homespun woven blankets emphasized the wealth of householder; and first of all they had a practical importance: people wrapped themselves with them, covered beds, benches, put instead of pillows.

**Onufriychuk Kateryna. Urban Subject Matter in the Late XVIIIth – Early XXth Centuries Studies: Historiography of Problem.** The urban culture that commenced to attract attention of the researchers as early as the late XIXth – early XXth cent., has been gradually assuming the shape of main subject of investigation for ethnologists and folklorists. The researchers of different disciplines, including the representatives of ethnology, chose city as an object for study. In the article, there has been made an attempt of historiographical review of ethnographical studies of the urban issues in the article.

The prerequisites of making the urban ethnography as a separate scientific school in Ukraine were formed as far back as the XVIIIth–XIXth cent. The XVIIIth cent. research was of a statistic and topographic nature. The ethnographic description had not been accomplished in full, therefore there have been recorded only a few elements of the urban everyday life.

An enormous number of expeditionary material collected by P. Chubynskyi, conveys now all the details of vivid everyday life of the Ukrainians. One of the significant moves in examination of city, including everyday life, was a Kyiv one-day census conducted in 1874. Now the results of this census reflect the social situation and elements of everyday life of the Kyivans in the late XIXth cent.

Already in the late XIXth – early XXth cent., in the urban subject matter, there stood out a school of studying the workers' everyday life as one of the social strata of industrial cities.

The working class has been thoroughly examined by a founder of Ukrainian ethnographic thought H. Vovk who has compiled and summarized the collected materials in his works. The coordinator of ethnographic research in Western Ukraine in the late XIXth – early XXth cent. was I. Franko. In Eastern Ukraine, M. Sumtsov has actively pursued his studies on labour everyday life. The ethnographic research significant to further development of the urban issues was undertaken in the 1920s. A valuable source of analysis of the 1920s–1930s urban material culture is the Y. Pavlovysh sketches of garments of the Kyivan workers. The creation of all the above mentioned researchers shows the sources of city's subsequent ethnological study.