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Atf Künyesi | Citation Info

Xudaverdiyeva, T. (2023). Epic Time in Azerbaijan Folk Tales (Based on Folk Tales Gathered in Nakhchivan). *Akademik Tarih ve Düşünce Dergisi*, 10 (2), 163-177.

Epic Time in Azerbaijan Folk Tales (Based on Folk Tales Gathered in Nakhchivan)

Abstract

The article investigates the characteristic features of the epic time in the folk tales gathered in Nakhchivan. It is noted that epic time is formed according to the poetic features of folk tale groups, their social functions, the idea they want to instill in the society, and it is perceived as a subjective time. In the fairy tales, it has a fantastic character and it is given with fantastic lines. The article also notes that along with space, time can form the poetic system of folk tales and also become a distinguishing indication of folktale groups. Taking into account the features of the epic time, the article searches the distinguishing means of tale groups and the meanings they express on the basis of examples of folk tales gathered in Nakhchivan. The article also mentions that in fairy tales, the one who has magical powers is also the master of time. He who has magical powers can take the time back or forth, bring a dead person back to life, and so on. In religious tales, time is presented on the basis of religious and moral values, and the existence of time beyond human will is brought to the fore. It also analyzes the fact that time is not subject to the man, but the man is subject to him, God is the judge of the time, and that the time is subservient to him because he is in control of everything.

Keywords: *fairy and religious tales, time, space, biological time, biographical time, poetic features, tale groups, mythological time.*

Azərbaycan Nağıllarında Epik Zaman (Naxçıvandan Toplanmış Nağıllar Əsasında)

Xülasə

Məqalədə Naxçıvandan toplanmış nağıllardakı epik zamanın xüsusiyyətləri araşdırılır. Qeyd olunur ki, epik zaman nağıl qruplarının poetik xüsusiyyətlərinə, sosial funksiyasına, cəmiyyətə aşılamaq istədiyi fikrə görə formalaşır və o subyektiv zaman kimi qavranılır. Sehrli nağıllarda o fantastik səciyyə kəsb edir və fantastik cizgilərlə verilir. Məqalədə o da qeyd olunur ki, zaman məkanla birlikdə nağılların poetik sistemini təşkil etməklə yanaşı həmçinin nağıl qruplarının fərqləndirici əlamətinə çevrilə bilər. Araşdırmada epik zamanın xüsusiyyətlərini nəzərə almaqla nağıl qruplarını fərqləndirməyin yolları, onların ifadə etdiyi mənalar Naxçıvandan toplanmış nağıl nümunələri əsasında təhlil olunur. Məqalədə həmçinin qeyd olunur ki, sehrli nağıllarda sehrli güclərə sahib olan həm də zamana hakimdir. Sehrli güclərə sahib olan xamanı irəli və ya geri apara, ölən şəxsi həyata qaytara bilir və s. Dini nağıllarda isə zamanın dini-əxlaqi dəyərlər əsasında təqdim olunması, zamanın insan iradəsindən kənarında mövcudluğu ön plana çəkilir. Burada həmçinin zamanın insana deyil, insanın zamana tabe olması, zamanın hakiminin Allah olması, hər şeyin ixtiyarı onda olduğuna görə zamanın ona tabeliliyi araşdırılır.

Açar sözlər: sehrli və dini nağıllar, zaman, məkan, bioloji zaman, bioqrafik zaman, poetik xüsusiyyətlər, nağıl qrupları, mifoloji zaman.

Introduction

A folktale or folk tale is a folklore genre that typically consists of a story passed down from generation to generation orally. Azerbaijani folktales provide rich material to study archaic ideas and views about the world. It is important not only for the variety of plots and images, but also for the richness of the elements of the narratives, the study of archaic ideas about time and space, life and death. Folk tales are characteristic of most peoples of the world, but in Azerbaijan folk tales don't serve only aesthetic interests. Among the genres of the epic type, it is impossible to imagine a second genre that impacts the people and finds a place in their hearts. A folktale is not only a means of spending leisure time interestingly, but also it is a powerful means of propaganda. It reflects the world views and moral values of the people. The answers to many questions that people

often encounter in life and want to find answers to are reflected in folktales. That's why our gray-haired grandmothers and grandfathers told the tale not only it is a fairy tale, but also told it as an example to instill some ideas to the audience precisely. And by means of it, the ideas about a just ruler spread among the people, religious and moral values were instilled in the people.

One of the main aspects that make a folktale as a folktale and distinguish it from the other genres of the epic type is the concept of time. Although the concept of time always makes people think, this concept has been explored less in Azerbaijani folklore studies. Although this concept may seem ordinary at first glance, the explanation of the concept of time, as well as the concept of epic time, on the basis of specific examples – especially, on the basis of folktales gathered in Nakhchivan allows us to reveal some considerations about folktales. So, time in folktales is completely different from real time. To distinguish it from real time, the term epic(narrative) time is used in folklore studies. The concept of epic time has different meanings depending on the idea-aesthetic requirements of the folktale group, its formation according to its social function, and its subjective character.

1.Body part

Time in folktales does not just express the time of events, it also delivers different points to the reader by reflecting the poetic system. To evaluate epic time in folktales two ways are used: 1. Time evaluation on the bases of the texts within the group; 2. Time evaluation between the groups. Time evaluation within the group enables us to reveal fixed characteristics of time, while Time evaluation between the groups helps to reveal the characteristics that differentiate the time between the tale groups. In the tales gathered in Nakhchivan, epic time has different contents in different tale groups. Since fairy and religious tales constitute the most important parts of the repertoire of Azerbaijani folktales, it is appropriate to analyze the concept of epic time based on these tale groups. By using the second means, let's pay attention to the evaluation of the epic time based on the tales gathered in Nakhchivan.

In fairy tales, events are related to an indefinite time and space. The expressions denoting time such as "in ancient times" and "in the past" used in initial formulas create the impression that the events took place in the distant past. The initial formulas used at the beginning of the tale "there e was no one, but God" or "there was only God, there was no partner" take the events to the mythological time. For example, in the fairy tale "Prince Bandali", the hero acts as a ruler over the

time through magic items such as a magic carpet, a magic table, and a magic key given to Bandali by the giants (Nakhchivan folklore anthology, 2010).

In "Aftab's Tale", the hero achieves his goal through magical powers (Nakhchivan folklore anthology, 2010). These formulas are actually external details. The events are not in mythological time here, but after a while the events are brought to real time by telling "there was a man in a country". Researchers explain giving mythological time in fairy tales shows that they were derived from myth (Meletinsky, 1970). There is no past or future tense in folk tales, the events that happened here are spoken. When talking about the past in folk tales, it is spoken in the form of memories, "the more the hero remembers, the more it is told" (Putilov, 1971). When talking about folktale time, researchers write that it is unidirectional, every new event, new activity pushes it forward (Likhachev, 1962). Development cannot be reversed. That's why the events that happened in the time ahead of the plot line are narrated in the form of memories, in the form of episodes, from the witness's own language.

Events in fairy tales are linked to the past tense, they talk about the events that happened in the past, but it doesn't mean that there is no future tense in folk tales. There is a future in folk tales, but it is presented to us in the form of a dream. Besides a dream, future time in folk tales is also introduced with metaphors. These types of tales are completed by the realization of the dream and the given prediction. For example, in "The Tale of Almardan", the king dreams that wolves are falling down the sky. The astrologer who interprets the king's dream informs him that there would be a war, the people would kill one another. Almardan, who interprets the dream of the king, says that there would be famine in the king's hometown and people would eat one another's flesh (Nakhchivan folklore anthology, 2010).

The metaphorical expression of the future is also found in the folk tale "Stepmother". In the tale, a boy incurs the wrath of his father because of his stepmother's greed, and crying at his mother's grave he falls asleep, and dreams that the grave opens and he enters. In the other world he encounters the punishments of the evils he has committed in this world and studies a lesson (Nakhchivan folklore anthology, 2011).

The signs that Mullah sees on the road are the signs of the future. There will come a time when the small ones will talk while the big ones stand, people who have done all kinds of evils will become mullahs, people will be nice to one another in front of people but dig one other's feet in the

back. As it is seen, folk tales talk about the future, but the future is told in the present. "Both the past and the future are in the present (Beydili, 2003). The presentation of the future in this way again comes from the characteristic features of the folk tale time. Folk tale time is continuous time. The sequence of events replaces each other, it is impossible to break this sequence, to lead the events to the future, or return to the past. The uninterruptedness of time is also ensured by presenting the future in the form of a dream and metaphors.

Ancient people determined the phases of the day according to the movement of the Sun in the sky. The concepts presented in the scientific literature as the solar calendar are still widely used in everyday life. Concepts of the solar calendar are also found in folk tales. As it is said in the "Golden Rosary" tale: ... When it was getting dark, they came to the edge of a city.... In the early morning, both of them got up and thanked to the woman (Nakhchivan folklore anthology, 2010). And in "The Tale of Shah Abbas": They reach a halva(sweet) maker shop before sunset (Nakhchivan folklore anthology, 2012).

In folk tales, the days of the week are distinguished from one another according to their being successful and unsuccessful. Concepts about the days of the week were formed on the basis of Islamic values and a certain magical function was assigned to them. Friday is one of the holiest days in Islam religion. The creation of the prophet Adam, his entry into the paradise, his exit from there, and the idea that the doomsday will occur on Friday have given an important place in the history of Islam to this day. In Islam religion, Friday is the day of weekly and mass worship. It is believed that on that day those who listen to the sermon and pray in the mosque will have their sins forgiven. In folk tales, Friday is also considered as a holy day. Fairies come to bathe in the lake on Fridays. Thursday is considered as a lucky day, since it opens on Friday, and Saturday is also considered as a lucky day, because it comes after Friday. As a result of this, the merchant prefers to go on a trip on Saturday, saying that "fathers say, he who goes on a trip on Saturday will return soon" and believes that the trip made on that day will be easier.

Except the concept of real time, there is also a concept of time worn in a mythological dress in folk tales. So, just as the folk tale space is built on opposites, such opposites are also found in the organization of time. In folk tales, time is divided into two poles, day and night. "The day is interpreted as a good time for a man and all his works, and the night is interpreted as an evil and dangerous time that does not belong to a man and it is under the rule of evil forces" (Tolstaya,

2010). Night is one of the most frequently used markers of time in folk tales, observed with prohibitions and bans. Its boundaries begin with the sunset and ends with the sunrise. Night is the time when demonic beings are active. Animals gather in the ruins namely at night. In the folk tale "Senem witchcraft" the events begin with the violation of the prohibition imposed at night (Nakhchivan folklore anthology, 2011). In the folk tale "A snake and a girl" the woman married by the woodcutter enters the skin of a snake at night, in "The Tale of the Woodcutter's Daughter" the Fairy that born after nine months, nine days, nine hours, and nine seconds has an unusual feature (flowers bloom on her face when she laughs), the hero of the folk tale loses her eyes) results the hero losing his eye-sights, etc. (Nakhchivan folklore anthology, 2010).

Since the night is the time when demonic beings become active, even in real life, one should not go to the place where they are (mill, bath, cemetery, etc.), and when they pass by these places say "Allahu-akbar, bismillah". The day is opposed to the night as the bright part of the day and is considered an auspicious time period. The representation of the evil of the night and the good of the day is reflected in the formula "may you have a good morning" and in the saying "the evil of the day is better than the good of the night" that are often used when the word tomorrow is used in folk tales. A proverb says "it's bad that was written at night" is actually related to the role of the night that played in the human thinking (Nakhchivan folklore anthology, 2012). The most culminating moment of the night is the intermediate period - the period when night and day intersect (close to dawn) and is considered the most dangerous period for humans. The giant attacks the king's garden before dawn, and the seven-winged witch steals the hero's shining buckle before dawn. Not only the day's intermediate period, but also the intermediate periods of the seasons are considered the most important moments. The pilgrim wheel stands on the eve of Novruz holiday. This meaning, which was imposed on the night, later underwent a certain transformation while maintaining its original meaning. The night associated with the activity of demonic beings was later described as the time when dirty deeds, evil deeds, deaths, and murders were committed.

In fairy tales, time and space also differ from each other. When talking about the concept of time to S.M. Tolstoy says that it belongs to this world: "... there is no time in that world, it is motionless and unchanging. In fairy tales, legends and narratives, when a person in the other world returns to the earth, he returns at the age that he left it"(Tolstaya, 2010).

In our opinion, the fact that the hero in that world does not change not due to the absence of time, but to its slow flow. A day passed in that world is equal to the years in this world. We mentioned that ideas about that world are formed on the basis of the ideas about this world, and the opposite of the characteristics belonging to this world apply to that world. This also applies to the organization of time. Time in that world differs from this world due to its speed. The slowness of time is also reflected in the age characteristics of the inhabitants in that world. Biological time progresses slowly in the inhabitants of that world. The hero spends about a thousand years in that world due to the time measurement in this world, but there is no change in his face. When he looks at the mirror, he looks like the first day he was born.

Unlike biological time, time flows faster in plants belonging to that world, and they grow faster. The apple tree that grows in the garden of the king blooms on the first day, sheds its flower on the second day, and bears fruit on the third day. The time of the tale is the time of the hero. Here the events follow the hero. It covers the period from his birth to his passing through certain trials and difficulties, to acquiring the values of folk tales, and to showing certain acts of bravery. Secondary characters are discussed only when they are related to the hero. Therefore, while the tale contains the information about the hero's birth, childhood, and going to school, there is no such information about the secondary characters. Their ages do not change, they are described at the same age. Although biological time is advancing for the hero, time has stopped for them (Nakhchivan folklore anthology, 2011).

In folk tales, that world is far away from this world. The fact that the hero wears iron shoes into his feet and takes an iron helmet on his hand, and searches for his lost wife until the heel of the shoe crumbles and the tip of the helmet is eaten away, also shows the remoteness of that place. It is impossible for an ordinary person to travel such a long distance. For this purpose, magical assistants and magical objects are needed. The movements between that world and this world is provided by certain entities, the bird Simurg and sea horse are used for this purpose in folk tales. Besides it, the giants and fairies who are the inhabitants of that world also perform this function. The objects belonging to the beings of that world - a flying carpet, a magic ring, as well as a pilgrim wheel and the other objects also perform this function. Magical words are also used for this purpose. The hero reads the magical words and closes his eyes, when he opens his eyes, he is

already in that world, and when he reads the magical words again and closes his eyes, he returns to the bright world.

In folk tales, space and time are united, since time is formed according to space, it has different characteristic features in each folktale group. Time in fairy tales is fantastic time. One needs magical powers and magical tools to move in the world of fairy tales. The one who has possessed them subdues time and space, crosses impassable distances in a short time, and he immediately gets information from miles away. Thanks to these powers, he can reorganize space, change its character, move spatial elements from one place to another, speed the time up or turn it back. In short, magical power gives the hero unlimited power. A person with magical powers turns a green valley into a waterless desert, turns a city into a lake, its people into fish, changes the characteristics of spatial elements (hides a sleeping person under the leaves of a tree, fruits make a noise when a stranger enters the garden, the carpet or the door does not allow a stranger to leave the space, when a stranger comes into the space, the space throws him back). Such lines give the space a fantastic character, distinguishing it from real space. The events take place in the background of that place. Of course, it is impossible to act in such a place without having magical powers and magical tools. Therefore, the helper- magical tool plays an important role in achieving the set goal. The hero's activity depends on his magical powers. The hero, who wanders in the ashes and sleeps in the shade of a tree gets magical powers and then sends a messenger to the king's daughter, accomplishes difficult tasks thanks to magical helpers, wins over demonic beings, etc. After getting a magical object, the hero can stop the time, travel several months in a few hours, and realizes his dreams and desires that seem unrealistic. He builds a house in the middle of the sea, in an hour he builds a mansion with its head touching the sky, he makes clothes in a walnut shell, etc. Therefore, it is impossible to function in the world of magical fairy tales without magical power, magical helper. In fairy tales, magical means, magical power is a means to social welfare and personal happiness.

In fairy tales, a person who acquires supernatural means and extraordinary powers also subdues time and space. Thanks to that power, he can change the space due to his purpose and desire, use it for his own purpose, upload the space elements with completely different functions that are not inherent to their nature. We should note that not only ordinary power, but also magic items give power over the space. When those things are in the hands of antagonistic powers, they

use it for their evil purposes. For example, in the tale "Three Brothers", although the old man who appear before the brothers helps the brothers who are unhappy with their fate, only the younger brother gets an honest wife by following the old man's words (Nakhchivan folklore anthology, 2010).

Thus, in fairy tales, the hero dominates over time and space. He can stop the time, speed it up, bring the past back, but he does all these things thanks to his magical power and magical items. The gardener eats the apple of youth and turns into a boy at the age of fifteen, the king wants to be rejuvenated by bathing in the milk of a hippopotamus. The hero takes a bite of the magic apple, becomes old and dies in the second bite. Having gained magical powers, there is no insurmountable obstacle in front of the hero. Thanks to such powers, endless seas are not considered any obstacles for him, even if there is no ship, he can make a way in the sea and move easily. In short, possessing a magical power or object means unlimited power over time and space.

As the tale is arranged by the actions of the hero directed towards a certain goal, the sequence of actions in the tale also reflects a certain period of the hero's life: his birth, going to school, leaving home to get a certain goal and reaching his goal. The plot time is also the hero's biographical time. Conceptions of biographical time were first investigated by S.Y. Neklyudov on epic texts, and those ideas were later applied to various epic works by N.N.Nikolayeva and other researchers (Neklyudov, 1973). Biological time is a ring of folk-tale time and, together with epochal time, constitutes the total folk-tale time. Unlike epochal time, biological time is more direct and determines the general tendency of the plot. From this point of view, it is useful to follow the time in fairy tales gathered in Nakhchivan by taking advantage of S.Y. Neklyudov's ideas about biographical time.

In fairy tales, time begins with the hero and ends with the hero. Time cannot be imagined beyond the hero. All events follow the hero's trajectory, supporting, secondary characters are discussed only when they are related to the hero. For example, we discover that the dragon has cut off the water supply and left the city without water, the snake has eaten the bird Simurg's chicks and left the bird longing for the chick after the hero meets him. Antagonistic characters such as Dazivar and Dashkuvar are reported only after the hero meets them. The fairy tale only tells about the events that happened to the hero, there are almost no episodes that are not related to him, that

are beyond him. All events happen around him. The plot of the tale also follows the hero, separate episodes are connected to one another via him and the plot is directed to him (Neklyudov, 1973).

Sometimes it gets so clear image that even in tales with three episodes, the storyteller narrates directly about the younger brother without informing about the fate of the elder and middle brothers. For example, in "The son of jug maker" tale, the son of the jug maker knows that the spirit of the giant is in the water inside the bottle and by this way he saves his brothers. The tale does not provide detailed information about their fate and the events that happened to them (Nakhchivan folklore anthology, 2012). The fact that the narrator does not develop the events that happened to the older brothers, completes the information about them that they chase the gazelle and disappear. It is due to the fact that the tales are based on a single hero. Since the tale is based on the younger brother, the fate and destiny of the older brothers is informed during the activity of the younger brother only.

As time is perceived together with action, there is no time beyond the action, therefore, everything in a folk tale is given in action, the thing which does not move is not spoken about. In the tale "The son of a fisherman, Ahmet", the biographical time of the hero who is too lazy, begins when his father dies. He takes the bird called "Falcon" that he caught in his field, the king asks him to bring ivory for making a cage for the bird. So, the hero's activity accelerates after this event (Nakhchivan folklore anthology, 2012).

In the folk tales the hero of the tale is constantly moving, it is impossible to see him in a static state. He will either go to save the kidnapped girl, or leave the house in pursuit of a difficult task, or go after the girl he is in love with, etc. That's why D.S. Likhachev notes that the folk tale is made up of the hero's displacements within the folk tale world (Likhachev, 1962). That is, the hero's activity is the major condition for the development of the plot line. In fairy tales, it is magical objects and supporters that stimulates the hero. After the hero gets a magic ring, he sends a messenger to marry with the king's daughter. The hero, who gets a magic sword and shield, goes to rescue the girl escaped by the giant. As a magic item activates a hero, its loss also causes the hero to become inactive. After the hero loses the magic ring, all the values he has got are lost, he returns to the initial state in the exposition.

Of course, the fact that the hero remains passive for a long time does not correspond to the logic of the tale. Therefore, in a short time, the hero leaves the passive state and becomes active

again. The hero whose magic ring was stolen returns the lost value by acquiring another magical object (Nakhchivan folklore anthology, 2012).

According to S.Y.Neklyudov, secondary characters either completely lose their age characteristics or are depicted at a static age (Neklyudov, 1973). The biological times of secondary characters are quite short, almost entirely linked to the biological time of the protagonist. Since their folktale lives are short, we cannot see them grow old. In this regard, they are devoid of age characteristics or depicted in the the same age. The events that take place in the epic world are given as events that make up the hero's biography, the age characteristics of the characters that included in his biography most (as a father, a mother, a sister, a brother, a wife, etc.) are given.

Some personal qualities of the characters are depicted as the indicator of their age. Smart, wise people, as a rule, are described as old. In the tale "The Gate of the Wishes", the king's son addresses to the elderly people to discover the secret of the wheat (Nakhchivan folklore anthology, 2012). This can be seen in the other tales as well. The oldest of the brothers or sisters to whom the hero turns for help can help him. This is due to the idea that an older person is wiser and smarter than the rest. Getting older also means becoming more informed person. Therefore, when the hero receives news of his stolen wife, he turns to the younger brother and he sends him to the middle brother and the middle brother sends him to the elder brother. Only a three-hundred-year-old fortune-teller can interpret the king's dream. When the hero arrives in a small town, he turns to the old men for advice.

Keeping an old man in cotton or exaggerating his age are actually artistic techniques used to make the character appear to be extremely old. By this way, it is tried to emphasize that they are not only old, but also they are the most informed and knowledgeable men. Apparently, old age is not only an indicator of age, but also old age means an experience and outlook. On the contrary, being young is interpreted as a novice and inexperience. The hero's capturing by the enemy is associated with his being young, in other words, his being inexperienced. After growing up and reaching the age of seventeen, he already gains experience, thanks to this experience he can escape from captivity, etc.

In fairy tales, age is not just measured by years, a person's physical appearance and body measurements also become an indicator of his age. The elder brother is bigger than the other brothers not only in age but also due to his body size. In folk tales, the younger brother is described

as small, the middle brother is relatively big, and the elder brother is the biggest of all. A body size is also a measure of physical strength. It is for this reason that in fairy tales where physical strength is praised, the hero is, as a rule, presented with large body size. Such heroes require special clothes and a special ride. Becha darvish can't wear what clothes are given to him. Only the dress given by the French king matches his body size. Whatever horse they give, the horse cannot withstand his weight, and as soon as he puts his hand on it, the horse's back breaks. Only the horse gifted by the French king withstands his weight (Nakhchivan folklore anthology, 2012).

The hero's birth plays a major role in the organization of biographical time. The events take place in a fantastical setting both in fairy and heroic tales. The place is chosen according to its fantastic peculiarities. Unusualness plays a key role in the organization of the folktale space. The birth of a hero in such a place is also unusual. The hero is either obtained by vows after a long longing for a child, or as a result of taking magical means, or is appeared from demonic beings. His unusual origin distinguishes him from other folk tale characters, it is a passport to his success in the folk tale space.

In fairy tales, the hero's youth period is not so important, it is said that he grew up by months, by years, and that period is passed over. In heroic tales, old age, childhood and youth assume special importance. It is the period that the hero acquires the heroic traits and extraordinary power, and the foundation of the conflict with the antagonistic forces is laid. That's why the role of the hero in the tale structure of the childhood period increases and it is made up of many motives such as early birth, early language development, early walking, early heroism in the heroic tales. We do not want to dwell on hero's childhood, as the motives that make up hero's childhood are widely discussed in the studies devoted to heroic tales. We want to dwell only on the naming of the hero.

In heroic tales, the name is given to the character according to some sign. The connection between the name and the image individualizes the image, turns it into a specific character (Rustamzadeh, 2013). We find this principle in the naming of some characters in other folk tales, but here there is a connection between the character and the name, not the external, but the internal sign of the characters. Many of the characters' names also refer to their actions. The image of the Black Hero in the tale "Beche Darvish" gathered in Nakhchivan is one of such personages (Nakhchivan folklore anthology, 2012).

The biological time of the beings of that world is longer. They gain eternal life by keeping their souls beyond the body. Immortality makes them invincible. It is possible to kill them only by obtaining their lives. By depicting the giants with seven or nine heads, or the formation of a new one in place of a severed head, is another form of the expression of their immortality. The fact is that the soul of the giant's being beyond his body and the giant's and the dragon's having many heads are the manifestation of the same idea in different forms and the materialization of the soul. The soul materializes in the form of different beings: a pigeon, a fish, a vein, etc. Besides materialization, it is hidden in such a place that it is difficult to find and obtain it.

The world of folk tales is full of various options and transformations of certain ideas. Certain ideas can be expressed in different forms and patterns while keeping its essence. So, the materialization of the soul occurs by this way. Besides the soul, we observe the materialization of abstract concepts. The girl enchants herself to the parrot, where the parrot expresses her feelings and emotions. Thanks to the parrot, the king discovers his daughter is in love with which boy. When the parrot sees the hero and begins to sing, the king realizes that he is his future son-in-law. Human luck and destiny are materialized by this way.

In demonic beings, biological time is measured by the existence of the soul, not the body. A demonic being can be killed, but it is not fully killed unless you destroy its soul. That soul lives in the blood, in certain things, and when it has the opportunity, it is reborn in another form, in another shape. Therefore, to destroy him, it is necessary to destroy his soul. Thus, in fairy tales, traces of the past are reflected on the hero: he is born, grows up, reaches adulthood leaves home in pursuit of a certain goal. We do not observe it in secondary characters' activity. There are no signs of aging, hair loss, or the traces of the past. Instead, the physical traces left by passing the time are given. Time is not perceived by its external signs, but by its physical qualities. In the fairy tale "Snake Girl", the girl found by the boy on the side of the road is a girl according to all her physical signs, but thanks to the foresight of the merchant, it turns out that she is a snake. Nothing is said about the time that has passed, but how the boy got rid of the snake is given in the tale and it can be understood that a long time has passed (Nakhchivan folklore anthology, 2012).

Conclusion

We mentioned earlier that the size of the giant's body also means his age, and keeping the old man in cotton shows that he is very old. As it is apparently seen, time is perceived by physical signs, but not some abstract concepts. This shows once again that there is no abstract concept of time in fairy tales. Time is visible and audible time. The coming of spring is noticed by blooming the sedges, getting dark is felt by the arrival of jackals, and the crowing of the rooster let us know about the coming of morning. Not only general time, but also internal periods are given by empirical concepts. The periods of the morning are distinguished by the first cry of the rooster, the second cry and the periods of the afternoon are distinguished according to the position of the sun, whether it is at peak or set. To summarize what has been said, we can say that the characteristic of time in fairy tales does not exist beyond the character. The characteristics of time - its straightness, irreversibility, uninterruptedness and perception due to physical signs are manifested in the actions and activities of the hero and other characters of the folk tale and in the organization of their biographical times. Therefore, in fairy tales, time is not a passive background which events happen, it is one of the main components that organizes the plot and shapes of the tale. The study of the peculiarities of time and space reveals the poetic features of the folk tale, the rules of its organization, which helps us to better understand the tales and grasp the meanings they express in the epic time framework.

Thus, the artistic representation of the concept of epic time in the folk tales gathered in Nakhchivan is of irreplaceable importance in the in-depth study of the historical past of the Azerbaijani people and the protection of national and moral values. I conclude my opinion that all universal values are very important to develop the mankind, but by the help of oral folk literature, as well as folk tales we may maintain our national values. Studying folk tale samples gathered in Nakhchivan is also essential issue to preserve these values.

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