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THE SHAMAN ARCHETYPE IN AZERBAIJANI MAGIC TALES: THE MOTIFS OF METAMORPHOSIS

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The article examines the vestiges of ancient shamanic worldviews within the structural and semantic framework of Azerbaijani magic tales, focusing specifically on the archetype of transformation and shape-shifting. The shaman and the dervish figure in magic tales are genealogically and functionally sacred mediators originating from the same mythic root, representing two distinct historical periods. In the archaic era, the shaman's magical capacities-such as journeying to the spirit world in a state of trance, healing the sick, foreseeing the future, and assuming various guises- underwent a transformation, being replaced in the narrative space of folktales by notions such as "talisman," "incantation," and "esoteric knowledge". Both figures serve as repositories of esoteric power capable of traversing the boundaries between Cosmos and Chaos. Drawing upon the theoretical and conceptual frameworks of Vladimir Propp, Mircea Eliade, Arnold van Gennep, Bahaeddin Ögel, Celal Beydili, and Seyfaddin Rzasoy, the study fundamentally establishes that the dervish and sorcerer (rammal) personas are genealogically folklorized derivatives of the archaic shaman-mediator. The investigation of shamanic/dervish transformations encountered in Azerbaijani folktales demonstrates that the dervish character is not merely a religious-mystical figure, but also the structural heir to archaic shamanic functions within the folktale. The dervish character in folktales is genealogically intertwined with the shaman archetype. The shaman's communion with the spirit world and mastery over natural forces have been transposed into the narrative realm as metamorphoses executed by the dervish through "talismans" and "sorcery".

Keywords: Azerbaijani folktales, shamanism, dervish, metamorphosis, archetype, zoomorphism.

INTRODUCTION

The phenomenon of transformation (shape-shifting), emerging from the most ancient strata of mythological thought, functions as a universal motif within the ritual and epic systems of human culture. Within the creative heritage of Turkic peoples, this motif carries a significant functional-semantic weight, particularly at the intersection of archaic shamanic practices and the subsequent traditions of dervishism.

Transformation constitutes one of the fundamental structural formulas of the Azerbaijani epic folklore system. As a folkloric motif, it encompasses a rich array of types and forms. A product of mythological cognition, this motif involves the capacity of animate and inanimate beings to alter their ontological essence and external form, transitioning into a different hypostasis. As Lyudmila



Vinogradova notes, transformation is not merely a folkloric motif but also an artistic reflection of a people's mythical beliefs [16, p. 67].

As the scholar indicates, transformation serves as a motif wherein mythical beliefs are mirrored; furthermore, the essence of transformation lies in the transition into another being through the alteration of outward appearance. Vladimir Propp explained transformation during mediation as a "metamorphosis of the soul", while Sergei Neklyudov interpreted any transformation as the soul's reflection across various beings [17, p. 111]. Within the language of epic texts, where detailed elaboration is unnecessary, "don deyishdirme" (shape-shifting) can be expressed simply by the word "became" (e.g., "...became a bird..."). Thus, as a component of traditional folkloric artistic thought, the motif of metamorphosis is intrinsically linked to a series of ancient views and conceptions originating from mythological reasoning.

One of the fundamental mystical transformations in folklore is the shaman/dervish transformation. In shamanic (kam-shaman, dervish) practice, transformation is an act of mediation – a mechanism of shape-shifting used to transition from one realm (world) to another. Within the typology of mystical metamorphoses, shaman/dervish transformations occupy a unique position. In shamanic practice, transformation is primarily a mediatory act that enables a subject in a "liminal" (threshold) state to pass from one world (Cosmos) to another (Chaos).

Shamans are beings capable of establishing contact with other worlds. This connection is termed mediation; therefore, shamans are regarded as mediums and mediators. Through mediation, they can ascend to the heavens - the world of the gods - or descend into the underworld - the realm of the dead. Shamans who ascend to the sky are called "white shamans", while those who descend to the underworld are known as "black shamans". A shaman traveling to the underworld, the realm of the dead (the world of Chaos), was required to change his appearance, guise, or form to avoid recognition. This is because the shaman enters the world of the dead to retrieve the soul of a sick person and restore it to them. If the inhabitants or guardians of the underworld perceive him as a living being rather than a spirit, they may capture and detain him. Consequently, the shaman must undergo a metamorphosis to resemble the inhabitants of the chaotic realm.

Chaos is the world of the dead, and it is impossible to enter without "dying". Shamans or heroes who cross into Chaos while still in a living status do so through ritual death and shape-shifting/transformation [12, p. 360].

Depending on the situation – whether dictated by environment, conditions, or terrain – the shaman may transform into various animals, including birds, or even inanimate objects during the transition to Chaos, whether in the subterranean layers or the celestial spheres. This behavioral complex, which pertains not only to the shaman but to the epic hero in general, is scientifically defined as transformation.

As emphasized in S. Rzasoy's research, the primary space where transformation actualizes is the boundary between Cosmos and Chaos [12, p. 156].

At this threshold, the shaman adopts zoomorphic (animal), ornitomorphic (bird), or inanimate forms depending on situational demands. The notes of the 17th-century Russian traveler A. Brand regarding Tungus shamans confirm the semantic connection between the concept of "shaman" and that of "sorcerer" or "priest" [14, p. 220].

The term "shaman", of Tungusic origin, is primarily expressed by the lexical unit "qam" (kam, ham, oyun) in Turkic areas. In the Central Asian shamanic tradition, individuals



holding this status are also known by various regional names, such as "bakhshi", "falchi", or "perihan." Mircea Eliade characterizes the shaman's status through a complex array of activities: he is simultaneously a sorcerer with magical powers, a healer performing medicinal functions, and a mystic and bard who establishes direct contact with the spirit world. Professor Füzuli Bayat structures the semantic framework of the "qamlik" ritual upon the "client – Shaman – spirit" triad, highlighting the shaman's mediatory function [4, p. 222].

Shamanic elements have undergone evolutionary transformations over time, finding a place within folklore, particularly in magic tales (wonder tales). The mythical duties of the shaman – such as healing, communicating with spirits, and clairvoyance – have been transferred to folk heroes and the dervish character. The stages of "illness", "suffering" and the "acquisition of extraordinary knowledge upon awakening" inherent in the process of becoming a shaman share a typological similarity with the initiation period of the fairy-tale hero.

In Azerbaijani folklore, specifically within the fairy-tale genre, the dervish character possesses a distinct mystic-functional status. We contend that the dervish figure is genealogically a transformative derivative of the shaman. From this perspective, studying the instances of shape-shifting found in texts within the framework of the "shaman/dervish transformation" concept yields more fundamental scientific results.

In Azerbaijani folktales, these metamorphoses are typically realized through verbal (prayer, incantation, spell) or ritualized actions performed by dervishes, sorcerers, mythological beings (e.g., *Kupegiren gari* – the "pot-riding crone" ("The Witch in the Mortar")), or the heroes themselves. The transformations under study can be classified according to their catalytic factors as follows:

- Transformations resulting from verbal magic (the chanting of spells and incantations);
- Transformations conditioned by the violation of sacred prohibitions (taboos);
- Transformations arising from the acquisition of esoteric knowledge (secrets).

Metamorphosis in Azerbaijani tales serves two primary functions depending on the protagonist's intent:

1. Altruistic (Benevolent) Transformations: Aimed at rescuing the hero from a difficult situation or defeating an enemy.
2. Malevolent (Harmful) Transformations: Performed to harm individuals or render them passive (e.g., petrification/turning into stone).

Within this context, the concept of "tilsim" (talismanic spell) functions as a magical energy possessing destructive power. However, the revelation of the "secret" behind the *tilsim* results in the loss of its ontological potency. The ability of folktale heroes to assume multiple animal guises is a direct vestige of shamanistic capability. These transformations are temporary in nature; although the hero adopts various biological or inanimate forms (animal, plant, or object), their internal essence (existence) remains constant, eventually returning to its original anthropological form.

In the context of subject-object relations, the formulas of shaman/dervish transformation can be systematized into three primary groups:

1. Transition from anthropomorphic to zoomorphic or other forms (The transformation of a human into an animal or an object);
2. Transition from zoomorphic to anthropomorphic forms (The transformation of an animal into a human);



3. Internal anthropomorphic shape-shifting (A human assuming the guise of another human).

Particularly in the motif of an animal transforming into a human, the function of the "guardian spirit" (tutelary spirit) comes to the fore, preserving the traces of the shamanic belief system. On the other hand, a human assuming the identity of another human typically serves the purpose of strategic disguise or deceiving an opponent.

Textual Analysis and Case Studies

The conflict between Ibrahim and the Dervish in the folktale "*Yeddi dagh almasy*" (The Seven Mountain Apples) serves as a classic example of a shamanistic "transformation duel." The conflict between Ibrahim and the Dervish in the folktale "*Yeddi dagh almasy*" is a vivid local rendition of the international plot ATU 325 (The Magician and His Pupil). This narrative structure showcases a classic shamanic transformation duel, where the master and apprentice compete through successive zoomorphic shifts.

The protagonist Ibrahim's successive transitions into a bird, a crane, a mouse, a lion, a gazelle, a watermelon, and millet – countered by the rival Dervish in the guise of a hen – must be evaluated as a competitive display of magical potency. Ibrahim's eventual victory by transforming into a fox to defeat the Dervish proves that metamorphosis functions as a sophisticated combat tactic. In this narrative, Ibrahim acts as a shaman/dervish figure, undergoing multiple shifts in form:

"Ibrahim recited the spell and became a bird, flapping his wings towards the sky..."; "Ibrahim descended to the water... On the third attempt, he became a crane, stretching his beak to retrieve the rag..."; "He swiftly reached the ground and became a mouse, entering a hole..."; "Ibrahim realized he was cornered; he became smoke, exited the hole, and turned into a lion..."; "Leaving the lion's guise, Ibrahim became a gazelle..."; "Seeing he would be caught, he recited a spell and became a watermelon in the garden..."; "Observing the old Dervish cutting all the melons, Ibrahim quickly became a bird and ascended..."; "Ibrahim became a handful of millet scattered across the field, hiding one grain beneath a bush..."; "The Dervish became a hen with chicks and began to peck the grain. Ibrahim recited a spell, became a fox, emerged from under the bush, seized the Dervish by the throat, and strangled him" [3, Vol.2, 58].

Similarly, in the tale "*Simany naghly*" (The Tale of Siman), a gazelle captured by the protagonist in the forest transforms into an old woman (*qary*). The narrative emphasizes her polymorphic abilities: *"Do you see this wild rooster? This is an old woman who can enter the guise of any animal..."* [3, Vol.2, 34]. The polymorphic capabilities of the *qary* in this tale (manifesting as a gazelle, an old woman, and a rooster) represent distinct elements of an archaic shamanic substratum.

In Azerbaijani folktales, the most prevalent form of shaman/dervish transformation manifests in the motif of assuming a bird's guise (aviamorphism). The roots of this motif are embedded in the relationship between soul and body within the ancient Turkic belief system. Celal Beydili notes that according to ancient Turkic tenets, when the "*qut*" (soul/vital force) leaves the body, it enters the form of a bird and perches on the branches of the World Tree [5, p. 233]. The expression of the act of death as "flying away" (*usha barmys*) in ancient Turkic monuments proves that the soul was essentially conceived in the guise of a bird.

During cosmological journeys – particularly to communicate with celestial deities – shamans entered the guise of a bird at a ritual level. For this reason, shamanic attributes (clothing, feathers, masks) functionally symbolize the bird. As emphasized in the research of Kadriye Türkan, the goo-



se, crow, owl, and swan are the metamorphic figures most frequently utilized by shamans [14, p. 143].

Throughout the process of historical-cultural development, shamanistic transformations gradually evolved into Sufi-Dervish terminology and folkloric texts. According to the research of Ba-haeddin Ögel, the transformation of Ahmed Yasawi into a crane, Haji Bektash Veli into a pigeon, and Abdal Musa into a *keyik* (deer) represents a synthesis of this archaic substratum with Islamic mysticism [11, p. 29].

In the Azerbaijani folktale genre, the motif of assuming a bird's guise arises from the hero's need to overcome spatial barriers (the ability to fly) and to acquire esoteric knowledge. Phraseological units in the Azerbaijani language, such as "*qushu konmak*" (the perching of one's bird), serve as linguo-mythological vestiges of the soul's transition from an anthropological form to a zoomorphic one.

In the epic "The Book of Dede Korkut": In the tale of *Deli Domrul*, the Angel of Death (Azrael) transforming into a pigeon to distance himself from the scene [10, p. 242] shares a typological similarity with the shape-shifting rituals performed by shamans to rescue a diseased soul.

In the folktale "Yeddi dagh almasy" (The Seven Mountain Apples): The hero Ibrahim's transformation into a bird to overcome obstacles reflects a shamanistic journey on an archetypal plane and a "magical transformation" based on the dervishes' talismanic knowledge on a structural plane [3, Vol.2, 59].

In the tales "Khayin vezir" (The Treacherous Vizier) and "Nushaperi khanimyn naghyly" (The Tale of Lady Nushaperi): In these texts, transformation is presented primarily as *tilsim* (talismanic spell) and the knowledge of a *rammal* (soothsayer), representing a folklorized variant of the dervish figure [9, p. 146; 2, p. 22].

Chthonic and Totemic Metamorphoses: Guises of the Serpent, Gazelle, Rabbit, Fox, and Horse

In shaman-dervish transformations, animal symbols represent not only a change in physical appearance but also the appropriation of the mythological and functional energy inherent to that specific creature.

The Serpent Guise: Manifestation of Chthonic Power

In mythology, the serpent is the primary symbol of the underworld (the chthonic realm) and serves as one of the auxiliary spirits that guide the shaman during esoteric journeys. In Azerbaijani folklore, this form is actively utilized for both benevolent and malevolent purposes:

- Negative Function: In the tale of "*Melik Memmed and Melik Ahmed*," the motif of a father assuming the guise of a serpent to harm his own son demonstrates the dangerous aspect of transformation [3, Vol.1, 60].

- Positive and Protective Function: In the legend of "*The Enchanted Girl*," the motif of entering a serpent's guise to defeat a rival is based on the shaman's magical struggle executed through a protective spirit [3, Vol.3, 373]. Furthermore, in the tale of "*Nushaperi khanim*," the crone's infiltration into secret locations while in the form of a serpent stems from shaman-like behavior rooted in the serpent's attributes of permeability and secrecy [2, p. 11].

The Gazelle and Deer Guise: The Totemic Guardian Spirits

In Azerbaijani folklore, the figures of the gazelle and the deer represent not only grace and innocence but also function as totem-ancestors and guardian spirits. In shamanic mythology, the ma-



nifestation of the guardian spirit known as "*ine kil*" in the form of a deer confirms the sacred essence of this imagery [13, p. 23].

- Socio-Biological Function: The motif of women transforming into deer to nourish the abandoned with their milk is, in fact, a vestige of the ancient belief that totems protect their descendants. The permanence of the transformation (fleeing into the forest as a deer) resulting from the disclosure of a secret serves as a mechanism of punishment or a "return to origins" within this ancient belief system.

- Narrative Example: "*One night, a man saw his wife leave the house. He followed her and observed a herd of deer standing on a hill; his wife was milking them. Upon seeing the man, the woman turned into a deer and joined the herd. Later, when the man passed away and was buried in a domed tomb, the villagers reported seeing a deer approach the tomb. The deer, showing no fear of anyone, lay by the grave and wept. Eventually, the deer died there, and the relatives buried the deer in the same spot*" [2, p. 64].

The Rabbit Guise: The Guide and Auxiliary Spirit

The rabbit fulfills the function of a guide (*yol-gösterme*) during the journey to the spirit world in shamanic cosmogony. In the rituals of the Siberian Turks, the shaman's encounter with a rabbit while ascending to the seventh layer of the sky and utilizing its guidance points to the archaic roots of this figure [7, p. 301].

The *Rammal* (Soothsayer) and Dervish Connection: In the tale of "*Lal gyzyn naghyly*" (The Tale of the Mute Girl), the *rammal*'s appearance in the guise of a rabbit proves that this typology is directly linked to the shaman-dervish lineage. The figure of the *rammal* (talisman-master) carries the shaman's guiding spirit onto the folkloric plane through the "rabbit guise."

Narrative Example: In "*Lal gyzyn naghyly*," the girl tells the hero: "*The rabbit you encountered in the forest is my father's soothsayer. He helped me and brought me here. This palace also belongs to him. He always travels in the guise of a rabbit, coming to the aid of those in difficult situations*" [2, p. 146].

Strategic Function: The rabbit character in "*Simanyyn naghyly*" performs the same guiding function, leading the hero to his destination. This is a clear example of shamanic auxiliary spirits in folkloric texts transforming into dervish/*rammal* attributes [2, p. 39].

The Fox Guise: Symbol of Cunning and Transformation

In Azerbaijani folktales, the motif of transforming into a fox is directly linked to shamanistic transformations through its archaic roots. In shamanic mythology, beyond symbolizing cunning, the fox is an auxiliary spirit possessing the ability to cross difficult boundaries and acquire clandestine information.

The Sorceress and Metamorphosis: The fox character encountered in the tale "*Dostlughun sirri*" (The Secret of Friendship) is, in reality, the transformed guise of a sorceress [1, p. 239]. Here, the fox guise functions as an obstacle or a trial on the hero's journey. The verbal magic (spells/talismanic incantations) underlying such transformations proves that these characters belong to the dervish-sorcerer typology, and that the tradition of shamanistic shape-shifting has been preserved within the narrative structure of the folktale.

The Horse Guise: Sacred and Cosmological Medium

In shamanic cosmogony, the horse is regarded as one of the most vital sacred animals. It serves as both the primary meditative and physical vehicle during the shaman's journey to the "other



world" (the spirit realm). In Azerbaijani folktales, the horse functions as both a means of transport and a subject of transformation, reflecting a vestige of this ancient belief:

- Transmission and Shape-shifting: In these narratives, the hero's act of wrapping himself in a horse's hide to cross into the underworld, or the horse itself assuming supernatural forms (three-legged, winged, or fire-breathing), strengthens its role as a mediator between the chthonic and celestial realms.

- Transformation as a Means of Conflict: In the tale of "*Agh qush*" (The White Bird), the motif of the girl's father transforming into a blizzard and her uncle into a saddled horse [2, p. 110]. echoes the magical duels between shamans, where two practitioners battle in various guises. In this context, the horse guise is a strategic form selected either to deceive the opponent or to physically destroy the hero. "The motifs of aviamorphism found in tales like "*Agh qush*" align with the ATU 400 (The Quest for the Lost Wife) cycle, specifically involving the "Swan Maiden" motif. The exceptional functionality of the horse in texts such as "*Uchbygh Kosa*" (The Three-Mustached Kosa), "*Koroghlu*," and "*Uch gardash*" (The Three Brothers) makes it an inseparable part of the shaman/dervish transformation system.

CONCLUSION

The study of shaman/dervish transformations within Azerbaijani folktales demonstrates that the dervish character is not merely a religious-mystical figure but also the structural successor to archaic shamanic functions. Based on this research, the following scientific conclusions have been drawn:

- The dervish figure in these narratives is genealogically intertwined with the shamanic archetype. The shaman's ability to communicate with the spirit world and command the forces of nature has evolved within the narrative space into transformations executed by the dervish through "tilsim" (talismanic spells) and magic.

- Zoomorphic transformations (assuming the guises of birds, serpents, gazelles, horses, rabbits, and foxes) are not coincidental plot devices but are rooted in the mythological semantics of the respective animals. Entering a bird's guise symbolizes the mobility of the soul; the serpent represents a connection to the chthonic (underworld) realm; the gazelle signifies totemic guardianship; and the horse symbolizes cosmological guidance.

- The transformative capabilities of folktale heroes and dervishes result from their possession of esoteric knowledge (verbal magic). Within the plot, these metamorphoses function as mechanisms for testing the hero, defeating adversaries, or uncovering hidden truths (the disclosure of secrets).

- Unlike in legends, transformations in folktales are predominantly temporary. This confirms the principle of the hero maintaining their anthropological essence and returning to human form after a ritual journey – paralleling a shaman's return from an ecstatic voyage.

This research opens new perspectives for studying the syncretism of shamanic and Sufi elements in Turkic oral traditions and suggests that the dervish figure in Azerbaijani folklore serves as a key bridge between archaic rituals and Islamic mysticism.

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AZƏRBAYCAN SEHRLİ NAĞILLARINDA ŞAMAN ARXETİPİ: ÇEVİRLMƏ MOTİVİ

Ə.Ş. Əliyeva

Məqalədə qədim şaman dünyagörüşünün izləri Azərbaycan sehrli nağıllarının struktur və semantik müstəvisində, xüsusilə çevrilmə (cildləyişmə) arxetipi kontekstində tədqiq olunur. Şaman və sehrli nağıllardakı dərviş obrazı, genealoji və funksional baxımdan eyni mifik kökdən qidalanan, iki fərqli dövrün sakral vasitəçiləridir. Arxaik dövrdə şamanın trans halında ruhlar dünyasına səyahət etmək, insanları müalicə etmək, gələcəyi görmək və müxtəlif cildlərə girmək kimi sehrli qabiliyyətləri transformasiyaya uğrayaraq nağıl məkanında “tilsim”, “əfsun” və “gizli elm, sirləri bilmə” kimi sözlərlə əvəz edilmişdir. Hər iki personaj Kosmos və Xaosu adlaya bilən ezoterik gücün daşıyıcılarıdır. Tədqiqatda Vladimir Propp, Mirça Eliade, Arnold van Gennep, Bahaeddin Ögəl, Cəlal Bəydili və Seyfəddin Rzasoyun elmi-nəzəri konsepsiyalarına istinad edilərək, dərviş/rəmmal obrazlarının arxaik şaman-mediatorunun folklorlaşmış törəmələri olduğu fundamental şəkildə əsaslandırılır. Azərbaycan nağıllarında rast gəlinən şaman/dərviş çevrilmələrinin tədqiqi göstərir ki, dərviş personajı təkcə dini-mistik bir fiqur deyil, həm də arxaik şaman funksiyalarının nağıl strukturundakı varisidir. Məqalədə “Yeddi dağ alması”, “Simanın nağılı”, “Məlik Məmməd...”, “Sehrlənmiş qız”, “Nuşapəri xanımın nağılı”, “Lal qızın nağılı” və “Dostluğun sirri” kimi folklor mətnlərinin təhlili əsasında konkret heyvan cildlərinin (quş, ilan, ceyran/maral, dovşan, tülkü və at) daşdığı mifoloji-semantik enerjilər araşdırılır. Müəyyən edilmişdir ki, quş cildinə girmə ruhun hərəkətiliyini (qut anlayışını), ilan xtonik aləmlə əlaqəni, ceyran totemik hamiliyi, dovşan bələdçiliyi, at isə kosmoloji vasitəçiliyi simvolizə edir.



Nağıllardakı dərviş obrazı genealoji cəhətdən şaman arxetipi ilə sıx bağlıdır. Şamanın ruhlar dünyası ilə qurduğu əlaqə və təbiət qüvvələrinə hakimlik qabiliyyəti, nağıl məkanında dərvişin "tilsim" və "sehr" vasitəsilə icra etdiyi transformasiyalara çevrilmişdir.

Açar sözlər: *Azərbaycan nağılları, şamanizm, dərviş, metamorfoza, arxetip, zoomorfizm.*

АРХЕТИП ШАМАНА В АЗЕРБАЙДЖАНСКИХ ВОЛШЕБНЫХ СКАЗКАХ: МОТИВ ТРАНСФОРМАЦИИ

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В статье исследуются следы древнего шаманского мировоззрения в структурно-семантической плоскости азербайджанских волшебных сказок, в частности, в контексте архетипа трансформации (оборотничества). Образ шамана и персонаж дервиша в волшебных сказках являются сакральными медиаторами двух разных исторических эпох, генеалогически и функционально происходящими из одного мифического корня. В архаический период магические способности шамана - такие как путешествие в мир духов в состоянии транса, исцеление людей, предвидение будущего и принятие различных обличей - претерпели трансформацию, сменившись в повествовательном пространстве сказки такими понятиями, как «талисман», «закливание» и «тайное знание, ведение тайн». Оба они выступают носителями эзотерической силы, способными пересекать границы между Космосом и Хаосом. Опираясь на научно-теоретические концепции Владимира Проппа, Мирчи Элиаде, Арнольда ван Геннепа, Б. Эгеля, Дж. Бейдили и С. Рзасоя, в исследовании фундаментально обосновывается, что образы дервиша и гадателя (*раммала*) генеалогически представляют собой фольклоризированные дериваты архаичного шамана-медиатора. Изучение шаманско-дервишских перевоплощений, встречающихся в азербайджанских сказках, показывает, что персонаж дервиша - это не просто религиозно-мистическая фигура, но и структурный преемник архаических шаманских функций в сказочном пространстве. На основе анализа таких фольклорных текстов, как «Сказка о семи горных яблоках», «Сказка о Симане», «Мелик-Мамед...», «Заколдованная девушка», «Сказка о Нушапери-ханум», «Сказка о немой девушке» и «Тайна дружбы», исследуются мифолого-семантические энергии, заложенные в конкретных животных обличах (авиаморфизм/птица, змея, джейран/олень, заяц, лиса и лошадь). Установлено, что принятие птичьего облича символизирует подвижность души (концепт *кут*), змея означает связь с хтоническим миром, джейран - тотемическое покровительство, заяц - функцию проводника, а лошадь - космологическое посредничество. Образ дервиша в сказках генеалогически тесно связан с архетипом шамана. Связь шамана с миром духов и его способность управлять силами природы трансформировались в сказочном пространстве в метаморфозы, осуществляемые дервишем посредством «талисманов» и «колдовства».

Ключевые слова: *азербайджанские сказки, шаманизм, дервиш, метаморфоза, архетип, zoomorfizm.*