

REPUBLIC OF AZERBAIJAN

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ABSTRACT

of the dissertation for the degree of Doctor of Philosophy

TYOLOGY OF AZERBAIJANI FABLES

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GENERAL CHARACTERISTICS OF THE RESEARCH

Relevance and extent of study of the subject. Allegorical elements manifested in the totemist, animist, and fetishist religious background, mythology, and folklore of the Azerbaijani people are considered the first examples of fable. These elements, which were likewise transmitted to the written literature from time to time, had a special place in the literary legacy of great poets of ancient and medieval periods such as Khagani Shirvani, Nizami Ganjavi, Muhammad Fuzuli, and Shah Ismail Khatai. As such, the allegorical elements, which manifested themselves in the creative works of different literary figures, have a unique path of development based on rich traditions: they took the form of term in the nineteenth century and were named a "fable". During that period, great thinker Abbasgulu Agha Bakikhanov created the first perfect examples of new fable and inspired following fable writers. Later, the subject and idea of the genre was expanded further in the works of Gasim bey Zakir, Seyid Azim Shirvani, Abbas Sahhat, Abdulla Shaig, Mirza Alakbar Sabir, etc.

The above evidently demonstrate that the history of fable dates back before century, although it was later recognized as a genre. Such approaches show that there are handful of genres in the Azerbaijani and world literature which have a history as ancient as fable.

It should be noted that the fable of the Azerbaijani literature is not isolated from the world fable and evolved as part of it. The integration process between peoples enabled creation of shared motives. The subjects that the Western literature took from the Eastern literature and vice versa once again prove it.

Thanks to great Greek fabulist Aesop, Roman fabulist Phaedrus, French fabulist La Fontaine, Russian fabulist Ivan Andreyevich Krylov, and many other writers, as well as "Kalila and Dimna", one of the most ancient examples of Indian literature, fable took its traditional form and became a source of subject for the literature of many people.

Later, the great Eastern poets Sanai Ghaznavi, Faridaddin

Attar, Jalaluddin Rumi, Sheikh Saadi Shirazi, and others used the traditions of fable in their works.

It should be noted that although Trediakovsky, Sumarokov, Khemnitzer, Dmitriev, and other Russian fabulists played a role in the formation of fable-writing traditions, the creation and development of Russian fables are mainly related to Krylov. Great Russian critic V.G. Belinsky, who called Krylov the real creator of Russian fables, wrote: "*There are several talented fable writers in our literature (Russian literature-ed. note). Krylov is really a genius creator of folktales. Practical intelligence, wisdom, and usual but satirical laughter of the Russian people are wholly represented in these fables.*"¹

Speaking about fables and history of fable-writing, academician M.Arif stresses the role of Krylov: "*The greatest literary and public contribution of Krylov is that the fable reached the highest stage of development as a genre (literary type) in his works. When appeared, Krylov overshadowed other fabulists, because his fables were unmatched both in content and artistry. Thanks to Krylov, fable became a socio-political satire in the broad sense.*"²

Due to the aforementioned qualities, the fables of Krylov open up new opportunities not only for Russian literature, but also for world literature. The Socio-political satirical character of fables in Krylov's works also could influence the fables of Azerbaijani fabulists G.Zakir, S.A.Shirvani, M.A.Sabir, A.Sahhat, and others.

Scientific, literary, and theoretical researches show that fable is a common genre in prose or verse. Fable employs as characters animals, plants, and things that bear moral qualities and attributes of people. Critical laughter, satirical form and a concise moral-didactic conclusion is the primary condition for fable.

The plot of fables both in prose and verse is simple, consistent, concrete, and clear. Events are interpreted either in the form of discussion or dialogue.

¹ Belinsky V.G. Selected works. Baku: Ushaqgencneshr, 1948, 272 p. page 220

² Arif.M. Krylov and Azerbaijani literature. Baku: Azernashr, 1944, 49 p. page 28

Didacticism of its structure, critical laughter in the expression form of thoughts, and hidden satirical conveyance of idea for fabulists and the feature of teaching humane qualities to readers make a fable relevant not only for the period it was written, but so much as all periods. Beyond doubt, the listed qualities make the study of the history and typological classification of fables along with their place in literature one of the most important and pressing challenges of literary studies.

It should be noted that there are a lot of articles about this genre that began to attract the attention of researchers since the middle of the nineteenth century. Individual literary scholars and critics have considered fable as the subject of study and conducted researches about this genre.

M.Jalal, J.Khandan, A.Mirahmadov, A.Hajiyev, A.Garabaghli, S.Jamshidov, J.Ahmadov, G.Namazov, and others studied the genre peculiarities of fable in Azerbaijan.

Mahabbat Mehdiyeva, in her book "I.A.Krylov and Azerbaijani literature" ("И.А.Крылов и Азербайджанская литература") published in the Russian language, discusses the influence of famous fabulist I.A.Krylov on the formation of fable as a genre in Azerbaijani literature. The book provides information about literary figures with an invaluable contribution to the translation of Krylov's fables into our language.

Flora Karimova is one of the persons who conducted extensive and comprehensive research about fables. She studied the path of the historical development of fable from ancient times to the early twentieth century in her book "Azerbaijani fable" published in 2003.

Moreover, Maila Allahverdiyeva broadly researched fable as a literary genre and discussed the creation, promotion, and development of fables for children in her dissertation titled "Fable in the 20th-century Azerbaijani poetry" she defended to pursue a Ph.D degree in philology in 2013.

Goal and objectives of the research. The research aims at conducting a study by using scientific and theoretical evidence based on the studies of various researchers on mythology, folklore, history,

literature and other backgrounds of the Eastern and Western peoples who own the fables involved in the typology. Furthermore, the research is intended to determine socio-political, cultural, literary, and historical factors that contribute to the formation of fable in Azerbaijani literature and to clarify its developmental character as a literary genre in the 19th and 20th centuries. For this purpose, the following objectives have been determined:

- origin, formation, and development of fable;
- study the allegorical elements manifested, in the religious background and mythology of the folk and folklore literature, as the germ of fable;
- determine the level of study of allegory in ancient and medieval national classical written literature;
- study fable-like topics and plots of world literature;
- study the path of development of the 19th and 20th centuries Azerbaijani fable;
- identify genre peculiarities of fable;
- study fables in the background of typological analysis;
- discuss the developmental character of fable in the East and West;
- determine the extent of use of fable in the eastern education and training system; research the theoretical problems related to the use of fable in Azerbaijan;

Research methods. The dissertation has widely used the scientific and theoretical ideas existing in folklore and literary criticism. Historical-typological and historical-comparative analysis methods were applied in the study of the problem, and the principles of comparative literary criticism and systematic analysis were used, too.

Main propositions submitted for defense. The Main propositions submitted for defence to study the typology of Azerbaijani fables and to fully cover the subject are as follows:

- written literature of each people, benefiting from folklore, borrows its genre peculiarities over a certain period of time; in this sense, the fables taken from folklore literature also played an important role in the formation of fable as an individual literary

genre;

– Allegorical elements manifested themselves in the themes, motifs, plots, and characters adopted from folklore had a special place in the works of classical literary figures of ancient times;

– In the nineteenth century, fable became actual in terms of its theme, enriched in form and developed in the legacy of various literary figures and different literary works; fabulists brought new themes and plots to this genre over time;

– Fable developed as a genre in Azerbaijan in the context of Eastern and Western traditions; the quotes in literary and artistic works appearing from mythology till the present time led to the formation of common themes and motifs in the world literature;

– Fables that contain the main peculiarities of allegory have various features in terms of form, theme, and characters; means of artistic description and expression have been widely used in the fables of Eastern and Western literatures;

– Existence of schools in Sumer in the middle of the third millennium BC shows that education and training in the East has a long path of development;

– New type and secular schools were established in Azerbaijan in the 70-80s of the 20th century; textbooks written in line with the new curricula included fables relevant to the age and level of knowledge of students; children's literature played a big role in the development of fable;

Scientific novelty of the research. Elements of fable appeared in Azerbaijani literature in very ancient times, even in mythological periods. It is one of the important tasks before our literature to study the stages of evolution and development it has passed through. So far, certain works have been done in this regard, and some studies have been conducted in the descriptive and theoretical aspects.

Although a number of researches have been performed to study the literary and historical formation of fable and its development as a genre and the literary legacy of various fabulists, the present dissertation discusses the issue in historical aspect and studies the stages of development this genre has passed through in

the history of our literature. For the first time ever, the presented dissertation studies fables in a historical aspect.

Describing the path of development that led to the formation of fable as a genre, the dissertation studies, for the first time, its typological affinity with other allegorical forms of folklore by examples. Since the mythological and folkloristic periods of fable are common to all the nations from a theoretical and historical point of view, the dissertation mainly focuses on similar themes and plots existing in this respect and highlights the shared motifs of the Azerbaijani and world fabulists. In addition, the development features of Eastern and Western fables were considered from a historical and typological point of view in the dissertation, and the common themes and plots of fables of world literature were involved in the research in comparison with Azerbaijani fables. At the same time, employing comparative and typological methods, this research analyses the fables beginning from the first Azerbaijani textbooks to the contemporary textbooks taught in secondary schools in the present time. The dissertation also provides detailed information about the ideological, literary and artistic features of the fable.

Theoretical and practical significance of the research. The main propositions and conclusions of the dissertation may be applied and used in the following cases:

- In the theoretical research works on the folklore and classical and contemporary literature of Azerbaijani;
- As a textbook for conducting special courses at the Arts School of universities and as a methodical source at secondary schools in Azerbaijan.

Testing and application. The dissertation research was conducted in the Department of “Literary ceremonies and publications” of the National Museum of Azerbaijan Literature named after Nizami Ganjavi of the Azerbaijan National Academy of Sciences. The main propositions and conclusions of the dissertation were discussed at the meetings of the said department. The main theoretical propositions and major scientific novelties of the research are reflected in the journals recommended by the Supreme Attestation Commission under the President of the Republic of

Azerbaijan, as well as in various scientific articles it has published in the relevant scientific publications of foreign countries, including the reports it made at a number of International and Republican scientific conferences.

Name of the organization where the dissertation research was conducted. National Museum of Azerbaijan Literature named after Nizami Ganjavi of the Azerbaijan National Academy of Sciences.

Structure and total volume of the dissertation. The dissertation has been written in accordance with the requirements set by the Supreme Attestation Commission under the President of the Republic of Azerbaijan. The dissertation consists of an introduction (11 391), two chapters (first chapter has two paragraphs – 105 906 conventional signs; second chapter has three paragraphs –92 916 conventional signs), conclusion, and list of references.

The total volume of the dissertation is 216 723 conventional signs.

MAIN CONTENT OF THE DISSERTATION

In the **Introduction** of the dissertation, the relevance and level of study of the topic are discussed as a general characteristic of the work, goal, objectives, and methods of the research are determined, main scientific propositions put to the defence are explained, the scientific novelty and theoretical and practical significance of the work are justified.

The first chapter titled "**Historical development stages of Azerbaijani fables**" consists of two paragraphs. According to the first paragraph named "**Reflection of the allegorical elements of folklore literature in written literature and the formation of fable as a genre**", fable, which embodies the history, socio-political life, and family life of the people and has concise form and deep meaning, once existed in Azerbaijani literature as an example of folklore, came a long path of development, and evolved as a genre in written

literature.

Until its formation as a genre in written literature, fable appeared in various forms in our folklore. The dissertation provides information on the debate, personification, and narrative which are among those literary forms, as well as information on parables of didactic and religious content, and apologies. The ideas put forward are justified by examples.

The dissertation also gives detailed information about allegory and explains that allegory alone is not a fable, but rather is the method of description and means of expression of the genre. Thus, allegory is the description of an abstract idea and concept with the help of a concrete subject or event. It should be noted that the allegorical artistic detail not only makes a person think but also educates him, and influences the formation of his character.

This paragraph concludes that although fables are based on allegory, not all allegorical works are considered fable. Thus, allegorical elements are found not only in fables, but also in different types of folklore and written literature. For example, "Fox and Wolf", "Shangul, Shungul, and Mangul", and others are fairy tales that are rich in allegorical elements. "Bengu-Bade", "Seven Goblets", and "Sohbatul-asmar" by Muhammad Fuzuli are considered allegorical poems in literary history since they are rich in allegorical elements. However, these works can be deemed fable neither in form nor in content.

The Mythology that unites religious beliefs, political views, and different backgrounds of separate peoples and that is the most ancient cultural form has played an important role in the creation of fables and world folklore examples generating from folk imagination. According to researchers, *"mythology is the product of the post-animist, -anthropomorphic, and -totemist views of ancient people"*.³

The dissertation provides detailed information on totemism, totemic ancestors, and totemist views that constitute a great stage in the life of the peoples in the world.

³ Afandiyev. P. Azerbaijan folklore literature. Baku: Maarif, 1981, 403 p. page 72

Each nation sanctified certain creatures and worshipped them as part of their religious beliefs. This was due to the religious views that claim the origin of primitive people was associated with animals, birds, fish, and even insects. Ancient people, who thought that their fate was dependent on the will of animals, invented various fairy tales, legends, narratives, myths, proverbs, sayings, and tongue-twisters about totems. The dissertation also analyzes these folklore examples rich in allegory and includes holy birds-ongons in the research. In addition, the dissertation talks in detail about the influence of totemism on the ancient folk street performances and provides interesting facts about the survived traces of such performances.

The dissertation discusses fetishism and animism which are religious mythological beliefs. It is said that the animation of nature and the way animals and birds are described as if they think and speak as human beings come from an animist view.

As you know, since the author of folklore examples, which are often called "oral literature", is unknown, it is difficult to find out which genre, fairy tale or fable appeared earlier. Professor M.Tahmasib said: *"Fairy tales about animals were first invented in the prehistorical period, used as a special means of magic by ancient hunter-gatherer tribes for a long time, and later played a major role in the creation of allegorical fairy tales and fables."*⁴ The dissertation studies the different genre peculiarities of fairy tales and fables by examples.

According to folklore specialist S.P.Pirsultanli, fables, anecdotes, funny stories, tongue-twisters, folk performances, proverbs, and sayings are a valuable treasure for laughter in Azerbaijan folklore.⁵ Hence, it may be concluded that there are shared themes and plots between fable and the foregoing folklore genres which are closely interrelated.

The allegorical elements found in separate folklore genres and then extended to the written literature can be considered the first

⁴ Aliyev.O. Poetics of Azerbaijani fairy tales. Baku: Seda, 2001, 192 p. page. 44

⁵ Pirsultanli.S.P. Laughter in Azerbaijani folklore. Ganja: 2010, 127 p. page 11

examples of fable. So, the dissertation studies the allegorical themes, plots, and characters from oral literature and folk fables and used in the works of Afzaladdin Khagani, Nizami Ganjavi, Shah Ismail Khatai, Mahammad Fuzuli, and other literary figures before the formation of fable as a genre in the national literature (until the nineteenth century). The ideas put forward are further analyzed in detail on the basis of examples.

The second paragraph titled "Fable-writing heritage of Azerbaijan and authors" studies the formation of fables as a genre in Azerbaijan in the 19th century. In addition, the fables of poets and writers of that period are involved in the research and studied.

It should be noted that fable-writing traditions in classical literature stepped into a new stage of development under the influence of Russian and world fables in the said period and evolved from allegory into a literary genre reflecting real-life events. The important socio-political and moral issues of Azerbaijani society in the 19th century can be regarded as the main reason for the emergence of a new form of fable in this period.

In Azerbaijani literature, Abbasgulu Agha Bakikhanov is the first prominent representative of the genre of fable which was focused on current problems and was enriched in form. The dissertation discusses his collection of poems in the Persian language titled "Mishket ul-envar" which he wrote under the influence of N.Ganjavi's "Mekhzen ul-esrar" ("The Treasury of Mysteries"), as well as "Fox and Sheep", "Arrogance", "Plane tree and Pumpkin", "Donkey and Nightingale", and "Worm and Snail" fables that took their theme from famous Eastern myths and legends.

The dissertation also researches the fables of Gasim bey Zakir who wrote almost all genres of poetry. Those fables were told as fairy tales in folk literature and used as a lyrico-epic genre (shared genre – ed.) in written literature.⁶ It is noted that Gasim bey Zakir, using fable as a method to express his critic and satiric thoughts, put to a completely new path the fable-writing practice of moral and didactic nature initiated by A.A.Bakikhanov.

⁶ Mammadov K. Gasim bey Zakir. Baku: Ganjlik, 1984, 230 p. page 60.

Gasim bey Zakir was both faithful to the progressive traditions of literary and public thinking and benefitted from the rich traditions of Eastern and Western classical poets. He wrote about the topics of interest of his time and created unique fables.

The dissertation also analyzes in detail "Fox and Lion" fable that the poet wrote in socio-political theme under the influence of folk fable "Lion and Rabbit", "Lion, Wolf, and Jackal" fable that was written under the same theme as "Kalila and Dimna", folk fable "Wolf, Fox, and Lion", and Jalaluddin Rumi's "Reften-i qorg ve rubah der xedmet-i shir be shekar" ("Wolf and fox going to hunting in the service of a lion"), and I.A.Krylov's "Lion in hunting", and "Fox and Wolf", "Camel and Donkey", "About betrayed companions", and "About loyal friends" fables which took their theme from Azerbaijani allegorical fairy tale "Fox and Wolf".

The research involves the fables of Seyid Azim Shirvani, a prominent fabulist of the nineteenth century who played an important role as educator, publicist, lyrical and satirical poet in the history of our literary and social thinking. The dissertation also considers translations, made by S.A.Shirvani, of works by I.I.Dmitriev, I.A.Krylov, and U.Zekani, Shirvani's poems written under the influence of "Kalila and Dimna", and Shirvani's fable "Talk between dog and cat" inspired by M.Fuzuli's fable "Kurbe ve seg" ("Dog and Cat").

The dissertation uses specific examples to scrutinize both the original fables and relevant translations of Mirza Alakbar Sabir, a prominent representative of our satirical poetry and founder of a literary school, and Abdulla Shaig and Abbas Sahhat, famous fabulists of the twentieth century.

Although allegorical works, including fables, were not very popular in Azerbaijan in the 1920s and 1930s when Azerbaijan fell under the control of the Soviet Union, M.Mushfig, A.Dai, M.Rahim, M.Dilbazi, O.Sarivalli, and others wrote fables and poems of allegorical nature. They are also discussed in the dissertation.

It should be noted that since the fifties of the twentieth century there has been a revival in the fable-writing. Thus, the publication of the magazine "Kirpi" ("Hedgehog") in 1952 and afterwards the

creation of satire and humour corner in other media gave impetus to the independent allegorical works and fables. New examples of fables were written by R.Rza, M.M.Seyidzada, A.Hajiyev, B.Sadigov and others, and this genre became to draw more attention. The dissertation explores the fables of the above-mentioned poets.

Among the authors of the contemporary Azerbaijani fable, Hikmat Ziya, who attracts attention in terms of literary tradition and novelty, is distinguished by his unique fables. The dissertation points out various themes and forms of the poet's fables that also differ from the preceding and following fables with their new characters, hyperboles, comparisons, and ability to explain the deep meaning of the concise form. H.Ziya's fables involved in the research are broadly interpreted and studied on the basis of examples.

The dissertation researches the fables of fabulists M.Makhfi (Aliyev) and M.Guliyev (Gajar), and of children's fabulists H.K.Sanili, I.Tapdig, T.Mahmud, Z.Khalil, T.Elchin, F.Sadig, Kh.Alibayli, T.Mahmud, etc.

The main propositions of these chapters are discussed in the articles published in academic journals.

The second chapter titled **"Azerbaijan fables in the context of Eastern and Western traditions"** consists of three paragraphs. The first paragraph titled **"Common subject, plot, motifs in world fables and their use in Azerbaijani fables"** deals with the influence of national oral fable-writing traditions on the formation of fable as a genre in Azerbaijani literature. It also discusses the influence of allegorical elements, fable-like plots, and common themes in the folklore and written literature of Western and Eastern peoples. It is noted that the fables were nurtured from folklore literature and were written down at times. They were also carried through from one generation to another, and evolved into an independent literary genre of universal importance in the process of literary-cultural integration.

According to the dissertation, the most ancient examples of this genre were found in Sumerian writings. Fables, originating from folklore literature, were written down at schools, i.e. "Edubba scribal school". *Examples of Sumerian folklore literature known as "School (Edubba) texts", including Sumerian fables, were written in the first*

*half of the second millennium BC*⁷.

When we look at the first examples of fables involved in the research and the post-Sumerian traditions of fable-writing, we see certain similarities between their content and form, despite the fact that they were written in different times and different places.

The dissertation provides exhaustive information about the genre of fable which has a special place in the literary legacy of ancient Greek writers Hesiod, Aesop, and Babrius, Roman fabulist Phaedrus, philosopher Jalaluddin Rumi, Persian poet Sadi Shirazi, French poet La Fontaine, Russian poet I.Krylov, and other literary figures, and in "Kalila and Dimna", which is a literary source popular in the East and West. The examples of fable are comparatively analyzed.

It is known that the ancient Greek fables were developed in literary form by Aesop. Aesop wrote fables in the form of an epic poem. His fables have a clear and smooth style and are concluded by proverbs and sayings as a didactic outcome. These fables have been a source of theme and idea for many writers. It should be noted that the similarity of socio-political, economic-geographical, and cultural-historical conditions lead to the emergence of similar genres and motifs in different or the same times and places. In this regard, the dissertation claims that Phaedrus wrote his "Fox and Grape" fable under the influence of Aesop's "Fox and Grapes", and that H.Ziya, who was a famous fabulist of the 20th century Azerbaijani literature, wrote his "Arrogant Fox" fable inspired by these two fables.

The research also showed that poets and writers such as J.La Fontaine, I.Krylov, M.A.Sabir, and A.Shaig took the known plots from the collection called "Aesop fables" and wrote new and original fables. In this respect, the dissertation describes that I.A. Krylov and M.A.Sabir wrote their fables in verse under the same name as the "Crow and Fox" fable of Aesop, but in a slightly changed theme. The fables are comparatively analyzed in the

⁷ Huseynov, I.Afandiyeva, N. Ancient world culture. Baku: Marsprint NPM, 2009, 428 p. page 73

dissertation.

The dissertation also speaks about the theory of citation or comparativism which has become a term in the literary studies and scientific-theoretical literature in the world. This theory was established by Theodor Benfey in the second half of the 19th century. The dissertation shows that Theodor Benfey analyzed the ancient Indian masterpiece "Panchatantra" and compared its structure with other works such as "Stefanit and Ikhnilat" and "Kalila and Dimna". He concluded that *the plot of myths, legends, and narratives of ancient Indian people and other Eastern peoples had been influential and moved into the European literary culture over time*.⁸ And, in our opinion, this once more proves the phrase "the East is a creator, and the West is a beneficiary".

As you know, "Kalila and Dimna", which benefited from wise Eastern knowledge and later influenced Western literature, had a significant impact on the development of the genre of fable in world literature. Its introduction clearly shows the purpose and idea of the work: *"This book uses animals and birds as main characters so that its true purpose is kept secret from uneducated and ignorant people"*⁹.

Promotion of this Indian book and multiple translations into Arabic, Persian, and Turkish languages allowed Azerbaijani poets, well-versed in literature, history, philosophy, and folklore of Eastern nations, to get acquainted with "Kalila and Dimna" and to use moralizing fables and myths in their works. Thus, the dissertation discusses the influence of "Kalila and Dimna" on N.Ganjavi's poem "Khosrov and Shirin", and analyzes these works by examples.

Speaking about common motifs, the dissertation examines the works by a number of literary figures who were inspired by Afzaladdin Khagani Shirvani's qasida "Mantiq ut-teyr". The dissertation mentions philosophical didactic works - "Mantiq ut-teyr"

⁸ Hajiyev.A. Fundamentals of Literary Studies. Baku: ASPU Publishing House, 2005, 367 p. page 81

⁹ Kalila and Dimna. translated R.Sultanov. edited M.Ibrahimov. Baku: Azerbaijan University Publishing House, 1960, 344 p. page 39

by Faridduddin Attar (12th-13th centuries) and "Lisan ut-teyr" by Alishir Navai (15th century).

As a continuation of the topic, the dissertation presents interesting facts about the "Tutinamas" of the following centuries. It is noted that for the first time this work was translated from the Sanskrit language into the Persian language in the early 14th century by Imad bin Mohammed an-Naari, and the translation was named "Javahir ul-asmar" ("Graceful night talks").¹⁰ The dissertation provides information on how talented scientist and poet Ziyaaddin Nakhshabi skillfully studied this work and shares information about recognition of his translation work all over the world.

The dissertation gives detailed information about Mohsun Abdulhamid Nasiri, who was a prominent writer of the 18th century and author of the first "Tutinama" in the history of our literature, and analyzes his "Tutinama". Similar motifs of "Lisan ut-teyr" by M.Nasiri, "Kalila and Dimna", and "Tutinama" by Z.Nakhshabi are comparatively studied in the dissertation.

The dissertation also discusses the common motifs in the fables of La Fontaine and comparatively analyzes the examples.

It should be noted that the influence of Russian fabulist I.A.Krylov, who benefited from the literary legacy of La Fontaine, on the world literature, including Azerbaijani literature is evident. *"His language is a valuable source of russisms. Krylov's fables cannot be translated into any foreign language"*¹¹ said great Russian critic V.G.Belinsky. On the contrary, it should be noted that for the first time A.A.Bakikhanov translated I.A.Krylov's fable "Donkey and Nightingale" in the 1830s. Later, this fable was translated into our language by H.Haradaghi (1888), R. Afandiyev (1898), and A.Shaig (1913) in their own style. The dissertation provides a fragment from each translation and comparatively analyses them. The dissertation also stresses that H.Ziya's fable "Nightingale in chorus" seems to be inspired by I.A.Krylov's fable "Donkey and Nightingale".

The dissertation also examines articles and caricatures on

¹⁰ Nakhshabi.Z. Tutinama. Baku: Azernashr, 1990, 368 p. page 3

¹¹ Belinsky V.G. Selected works. Baku. Ushaqanjnashr, 1948, 272 p. page 101

Krylov's fables published in the printed media.

Furthermore, the dissertation mentions several Russian poets and writers such as Sergey Mikhalkov, Leo Tolstoy, Ivan Khemnitzer, Ivan Dmitriev, Alexander Sumarokov, and others.

The second paragraph titled **"East–West synthesis in Azerbaijani fables in terms of form and content characteristics"** studies fable as a term. It is noted in the dissertation that fable is a moral-didactic and socio-political literary form existing in both folklore and written literature of the East and West. Fable, which can be written in prose and verse, has a certain poetics, style, and form as an independent genre. Where necessary, fables use satire, humour, irony, aphorisms, proverbs, and sayings. Great Russian critic V. G. Belinsky said: *"The purpose... and main quality of fable is satire and humour."*¹²

This paragraph examines the Eastern and Western fables from the typological point of view and studies them in the following conditional groups:

1. Typology of fables in terms of form and content.

For the purpose of the dissertation, "form" means the genre of fable. Thus, the research examines fables written either in prose or in verse or in both of them.

It is noted that most of the fables found in the Azerbaijan literature of the 19th and 20th centuries are in verse. When it comes to world literature, Aesop, Babrius, J. La Fontaine, L.Tolstoy, and G.E.Lessing wrote fables in prose, and Hesiod, Phaedrus, I.A.Krylov, A.P.Sumarokov, I.I.Dmitriev, Mikhalkov, and others wrote fables in verse.

One of the fables written both in prose and verse is "Gulistan" by Sadi Shirazi.

According to the dissertation, the volume of fables belongs to its typology for the form. The research has found that fables are also different in volume. Thus, most of the fables written in the 19th-20th centuries are medium-sized. But H.Ziya's fables have different

¹² Mirahmadov.A. Literary studies. Encyclopedic dictionary. Baku: Azerbaijan Encyclopedia, 1998, 240 p. page 127

volumes. The dissertation studies his fables that consist of a line, or a couplet, as well as his large-sized fables, and analyzes them by examples.

Form types of fables may include meter, division, and rhyme. As you know, there are three meters in literary studies: aruz, syllable, and free verse. The dissertation examines the examples of each of the three meters.

For the themes of fables, the dissertation divides them into moral-didactic and socio-political groups. In fact, such classification is conditional as the moral-didactic conclusion also manifests itself in the socio-political fables. Azerbaijani fables are based on moral-didactic content as a genre. The dissertation considers both socio-political and moral didactic fables and lists them.

The dissertation also mentions children's and adults' fables as a typological division of fables.

When dividing fables into types, it is necessary to touch upon the characters. The dissertation also studies the typology of characters existing in Eastern and Western literature. The characters of fables are quite diverse. The dissertation claims that the characters of the fable, which is a satirical and descriptive genre with a critic and moral theme, are animals, plants, and things. It should be noted that the fables differ not only in the diversity of the themes and characters but also in the psychological and philosophical meanings they express.

Furthermore, almost every one of the means of artistic description and expression is used to a greater or lesser extent depending on the level of study. This paragraph also discusses metonymy, metaphor, simile, symbol, characters, and allegory widely used in fables of Eastern literature.

The third paragraph titled "**The use of fables in the Eastern education and training system and theoretical problems of the use of the genre in Azerbaijan**" discusses the existence of school education in Sumer in the third millennium BC and provides information on the first teaching aid-"school texts", cuneiform, and teacher-student relations.

As we know, the dominant position of Arabic and Persian languages in both education and education, and poetry and art did not allow the teaching of native language in the Middle Ages in Azerbaijan. However, the official inclusion of the Azerbaijani language into the curriculum of the new type secular schools such as "Usuli-Jadid" and "Russian Muslim School" established in major cities of Transcaucasia and mainly in the uyezd (an administrative subdivision of the Russian Empire) centres since the 30s of the 19th century lead to the creation of new textbooks and teaching aids in the native language.

This paragraph of the dissertation examines a new type of secular schools and provides information on the education system of that time, the teaching of the Azerbaijani language, and the creation of children's literature.

When studying the works of poets and writers of the late 19th century and early 20th century, it becomes evident that most of them were teachers of educational institutions. Authors attributed a particular place in the textbooks to the fables as they were perceived as didactic in nature, written in clear and expressive language, and distinguished by the variety of characters that altogether made them suitable for schoolchildren.

The dissertation discusses, as one of the first textbooks, "Kitabi-Turki" ("Turkish language book") textbook by Mirza Shafi Vazeh and Ivan Grigoryev and examines the fables presented therein.

The dissertation studies the pedagogical work of Aleksey Osipovich Chernyayevsky and his textbook "Veten dili" ("Native Language"), which immensely contributed to the development of the Azerbaijani language, and put forward interesting ideas. The dissertation states that "Kindergarten", "Besiret-ul-etfal" (Rashid bey Afandiyev), "Turkish alphabet and first reading", "Second year", "Third year", "Our spelling" (Mahmud bey Mahmudbayov and others), "Brief information on the grammar of Azerbaijani Turkish" (Nariman Narimanov), "Calculation issues", "Dictionary" (Uzeyir bey Hajibayli), and other methodical aids, which were used as teaching aids in the 20th century, were successful examples of the textbooks on teaching of native language started by "Veten dili".

The dissertation comparatively studies fables presented in "Rabiul-ətfal" and "Tajul-kutub" by Seyid Azim Shirvani, "Veten dili", by Aleksey Osipovich Chernyayevsky, "Kindergarten" and "Besiret-ul-ətfal" by Rashid bey Afandiyev, "Child glasses" and "Gulzar" by Abdulla Shaig, "New school" or "Third year" by Abbas Sahhat and Mahmud bey Mahmudbeyov, and "Gift for children" by Firudun bey Kocharli. In addition, theoretical problems related to the application of these examples to school textbooks based on typological classification are researched.

Fable, as a genre, is of great importance in the upbringing of young schoolchildren, development of their imagination and fantasies, and improvement of their memory. Therefore, the dissertation examines fables, allegorical stories, and works presented in textbooks on the Azerbaijani language and literature of secondary schools with Azerbaijani as the language of instruction. The research shows that, unlike the initial textbooks, modern textbooks provide theoretical and practical examples related to fables likewise.

As we know, the role of children's literature in the creation and development of children's literature is much greater than that of mother tongue textbook. The dissertation also studies the children's literature created by prominent educators of the 19th and 20th centuries and provides details on the fables and allegorical stories published in those journals.

The role of children's literature of the following period in the development and promotion of fable should also be stressed. In this regard, the dissertation provides a succinct overview of children's literature of both the Soviet period and today.

The propositions containing the main conclusions of the second chapter are presented in the articles published in the academic journals.

In the **Conclusion** part of the dissertation, the scientific-theoretical conclusions reached by the studies throughout the research are summarized as follows:

- Fable is one of the oldest forms of oral culture. This method of allegorical expression, which had a long process of evolution until it was formed as a peculiar genre, had existed in certain forms

in pre-Islamic religious views. Thus, it is possible to see allegory to a greater or lesser extent in totemic ancestry and related religious beliefs, and in fetishism, which is an integral part of each religion, and in animist thinking, which claims that nature and material world is under the control of the soul.

– Mythology, which is the most ancient form of culture, played a big role in the creation of world folklore literature, including fable. Features such as the animation of nature, the human-like behaviour of animals and birds have been characteristic not only of fairy tales and fables but also of a number of folklore genres that benefit from myths as a product of folk.

– Allegorical elements are used in the literary forms such as debate, personification, anthropomorphism, and narrative in Eastern literature and parables in Western literature.

– Allegory is not a genre, but a descriptive method and a means of expression. Although not all works written on the allegorical subject are considered fables, all fables however are based on allegory.

– Classical poetry, which has an abundant artistic heritage, is also rich in fable-like plots taken from Azerbaijan and the Eastern lifestyle. Such fables can be found in the literary legacy of the prominent representatives of classical Azerbaijani literature such as Kh.Shirvani, N.Ganjavi, M.Fuzuli, Sh.I.Khatai, etc.

– The most ancient examples of the genre of fable were found in the Sumerian writings. These fables were related to the life and family of the Sumerians and were written in Sumerian schools. In Western literature, the first examples of this genre appeared in Greece and Rome. Later, these plots took a special place in world literature as a common theme.

– "Kalila and Dimna" influenced the formation of fable as a genre in world literature. The plots and motifs of this masterpiece led to the creation of many allegorical works in both Eastern and Western literature.

– Among the common themes and plots, the following two have a special place, i.e the world-famous works of "Gulistan" and "Bostan" by Sadi Shirazi, who is distinguished in Eastern literature

with his unique literary legacy, and allegorical stories presented in "Masnavi" by M.J.Rumi, who influenced both Eastern and Western literature.

– Russian fabulist I.A.Krylov played a big role in the development of the genre of fable in Azerbaijani literature. Many of his fables have been translated into our language.

– The first examples of the new type of fable which formed as a genre in Azerbaijani literature in the 19th century belong to A.A.Bakikhanov who is the founder of literary relations between Azerbaijan and Russia with his translation from I.A.Krylov. The legacy of fable-writing preserved by G.B.Zakir and S.A.Shirvani evolved in terms of theme and form and inspired following literary figures. Thanks to the works by M.A.Sabir, A.Shaig, and A.Sahhat, who wrote unique fables in the later 19th century and early 20th century, this genre stepped into a new stage of development.

–Fable, which formed as a term and literary genre in Azerbaijani literature in the 19th century, is distinguished by its form, theme, and variety of characters. Fables written in Eastern and Western literature are distinguished not only by the means of artistic description and expression, variety of themes, and richness of characters; but also psychological and philosophical meanings they express.

– The typology of the forms of fables include the way they are written in prose or in verse, and their meter, division, rhyme, and volume. When it comes to the theme, fables can be conditionally grouped as moral-didactic fables, socio-political fables, and fables for children and adults.

– Opening of new secular schools in Azerbaijan in the first half of the 19th century, the progress of the school and educational movement, and the development of educational-realist literature was of great importance in the cultural life of the people. The Teaching of the Azerbaijani language in new schools, such as "Usuli-Jadid" and "Russian Muslim School", has given impetus to the creation of children's literature. The fables in the school textbooks were written relevant to the age and level of knowledge of the children.

List of scientific works published on the theme of the dissertation:

1. The 19th century Azerbaijani fable in the new stage of development (in the literary legacy of A.Bakikhanov, G.Zakir, and S.A.Shirvani) Treatise. Collection of studies. Science and Education. Baku, 2014. pages 58-63.
2. Ali-Shir Navai as a follower of Nizami traditions / Materials of the International Conference on "Contemporary Turkological Studies: Problems and Perspectives" / 21-22 November 2016. Pages 107-108.
3. Motifs of "Kalila and Dimna" in Nizami's poem "The Treasury of Mysteries" / Materials of the Republican Scientific Conference on "Nizami and World Culture" dedicated to Nizami Ganjavi's 875th anniversary / Science and Education. Baku. 24 November 2016. pages 150-152.
4. Fable in textbook "Native Language" ("Veten dili") of A.O.Chernyayevsky Treatise. Collection of studies.13. Science and Education. Baku, 2017. pages 196-200.
5. Allegorical elements existing in pre-Islamic religious ideas and folklore. Treatise. Collection of studies 14. Science and Education. Baku, 2018. pages 77-83.
6. Allegory in Nizami's poem "The Treasury of Mysteries". Manuscripts don't burn. Institute of Manuscripts named after Muhammad Fuzuli of ANAS, Baku, Science and Education. July-December 2018. pages 115-119.
7. Allegorical plots in Azerbaijani and Indian literature: research and interactions / Materials of international scientific conference on "The role of fiction in intercultural dialogue". Baku, 4-5 December 2018. pages 126-127.
8. Common motives in the world fables and their influence on the works of Azerbaijan. Spirit time. NG Verlag Berlin. 2018. No.12 pages 39-41.
9. Gasim bey Zakir's fables in the context of Eastern and Western fable-writing. Comparative Literary Studies.

International scientific journal. Baku. Science and Education. 2019. No. 1. pages 168-171.

10. The path of formation of fable as a genre– from folklore to written literature Azerbaijani literary studies. Works of Literature Institute named after Nizami Ganjavi. Baku. Science and Education. 2019. No.2. pages 328-333.
11. Traces of totemism in Azerbaijani folklore and its reflection in the genre of fable. Dnipro, Ukraine. 27-28 September 2019. pages 192-193.
12. Fable as a branch of the works of Seyid Azim. Philology issues. Baku. Science and education. 2019. No.7. pages 271-277.
13. Fable in intercultural integration. Scientific bulletin of the international humanitarian university volume 2. Odessa. 2019. No. 38. pages 33-35.
14. Allegory in Nizami Ganjavi's poem "The Seven Beauties" / Materials of the international scientific conference on "The place of classical Azerbaijani literature and art in national self-determination and cultural progress in Central Asia". Baku, Science and Education. 23-25 December 2020. pages 231-232

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