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ABSTRACT

of the dissertation for the degree of Doctor of Philosophy

**FOLKLORE GENRE OPTIONS IN XX CENTURY
AZERBAIJANI LITERATURE**

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Applicant: **Guntekin Gazanfar Musayeva**

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Dissertation was performed at the Department of literary theory of the Institute of Literature named after Nizami Ganjavi, Azerbaijan National Academy of Sciences.

Scientific adviser: Doctor of Science in Philology
Naila Baybala Muradaliyeva

Official opponents: Doctor of Science in Philology, Professor
Asif Abbas Hajiyev

Doctor of Science in Philology, Professor
Shrindil Hasan Alishanov

PhD Philology, Associate Professor
Atraba Bayram Gul

ED 1.05 - Dissertation Council of the Supreme Attestation Commission under the President of the Republic of Azerbaijan attached to the Institute of Literature named after Nizami Ganjavi of ANAS

Chairman of the
Dissertation Council: Academician, Doctor of Sciences in
Philological, Professor
Isa Akbar Habibbayli

Scientific Secretary of the
Dissertation Council:

PhD in Philosophy, Associate Professor
Ismikhan Mahammad Osmanli

Chairmen of the
Scientific seminar: Doctor of Philological Sciences,
Professor
Mammad İraj Aliyev



INTRODUCTION

Relevance and studying degree of the research issue.

Written literature has been nourished by folklore materials since ancient times and this process is still ongoing. That is why the folklore is considered one of the main sources in the study of the poetic structure of written literary genres. When looking at and examining the genres of written literature in the direction of historical poetics, elements from the folk tradition can be observed in their formation. However, there are also a number of genre forms in the creation of which folklore genres are directly involved as an invariant. Rather, there are not a few genre variants with folklore invariants in written literature. Due to the fact that folklore is more ancient, original, and a product of folk creativity, and that it preserves genetic codes more, as cultures experience the process of self-preservation and renewal, the cases of appeal to its possibilities and heritage become active and widen. Nutrition from folklore manifests itself in all structural components of an artistic work, including genre and form creation.

This process, which began in ancient and medieval times, continued with its characteristic features in the written literature of Azerbaijan in the 20th century. The folklore in the works of Jalil Mammadguluzade, Abdurrahim bey Hagverdiyev, Najaf bey Vazirov, Suleyman Sani Akhundov, Abdulla Shaig, Seyid Huseyn, Jafar Jabbarli, Samad Vurgun, Ilyas Afandiyev, Mir Mehdi Seyidzade, Zahid Khalil, Mammad Araz, Zalimkhan Yagub, Mammad Ismail and others was the main source not only with separate motifs and elements, but also with its structural units and genres.

In this period, which covers the return to the national tradition, the process of the influence of folklore on written literature in all literary genres attracts attention. The level of presence of genre elements in new variants, open or closed, determines the genetic link between them. In order to clarify this problem, it is necessary to bring the invariant and variant problem to the theoretical level. In Azerbaijani, as well as in the world literary studies, the relationship between genres and forms, the productive function of the invariant has

been investigated in a comparative aspect; instead of a complex approach to the issue, more separate elements and motives were encountered.

As in all fields, folklore has formed the initial models in genres. In this sense, it was a participant at some level in the creation of all genres in written literature. However, in a number of genres, it shows itself more clearly and does not deviate from its originality, mainly preserving its stable elements as invariants. In our literary studies, the structural mechanism of the invariant and variant problem has not been investigated, and the dynamics of the process for literary genres as a whole has not been revealed and systematized, at the same time, the social-cultural-psychological reasons of the activity in the field of genre in the return to folklore in the 20th century have not been taken into account in a related form, and attention has not been drawn to its strategic importance. There is a serious need for research in this area. The relevance of this dissertation is also due to the importance of that problem.

The topic was investigated in accordance with the subject of research taken by the researchers in the studies related to the relations between folklore and written literature, the characteristics of the manifestation of mythopoetics in written literature. Isa Habibbeyli, Kamran Aliyev, Mammad Aliyev, Asif Hajili, Parvana Isayeva, Nizami Mammadov (Muradoglu), Tahira Mammad, Javanshir Yusufli, Nigar Isayeva and many of our outstanding scholars have conducted researches of important scientific importance in the direction of solving the problem.

Academician Isa Habibbeyli's recently completed and published monograph "Book of Dada Gorgud" written epic or epos¹ is a very valuable theoretical study in terms of connecting folklore and written literature at the genre level¹. This study, which sheds light on the relationship between epic and epos, also investigates the role and participation of the invariant in the creation of new genres.

¹ Həbibbəyli, İ. Ə. "Kitabi-Dədə Qorqud" yazılı epos və ya eposya / İ.Həbibbəyli. – Bakı: Elm. – 2020 – 280 s.

The research conducted by Kamran Aliyev, the correspondent member of ANAS, and the department he has been leading for many years at the Institute of Folklore are also useful in terms of the results they have obtained for the topic we are investigating. Kamran Aliyev's monograph "Open book – "Dade Gorgud"² can be evaluated as a serious scientific resource in this sense. In the monograph, attention is focused on the primary sources of syllabic poetry, ethnomemory, transition from couplet to stanza, rhyme-rhythm system, ethnic and socio-psychological thought influencing the genre are investigated. This monograph, which opens up the mechanism of a huge process, significantly helps to study invariant and variant relations.

When Asif Hajiyev studied the continuation of mythology and folklore traditions in written fiction texts in his monograph "Poetics of Modern Prose"³, he focused on the problem of genre. There is also a separate chapter in the monograph entitled "Mythological and folklore traditions as genre-creating factors" that examines folklore genre invariants that influence the creation of new prose genres.

In the monograph entitled "Mythopoetics and Poetic Structure of 20th Century Azerbaijani Literature"⁴, Parvana Bekirgizi studied the structural mechanism of inter-genre connection while investigating mythopoetic structures in written literature and came up with scientific propositions that are important for this dissertation.

The doctoral dissertation of Ramil Aliyev, entitled "Turkish mythological thought and its epic transformations"⁵, Rahim Aliyev's monograph "The myth of the word"⁶, Ramazan Gafarli's thesis "Myth, legend, tale and epic"⁷ were also useful for our research in the

² Əliyev, K.İ. Açıq kitab - Dədə Qorqud [7 cilddə] / K. Əliyev / tərt. ed: G. Osmanova. – Bakı: Elm və təhsil, - 2019. - 384 s

³ Гаджиев А. Поэтика современной прозы. Вопросы мифологического и фольклорного генезиса / А. Гаджиев. – Баку: Мутарджим, - 1997. – 204 с.

⁴ Bəkirqızı, P. (İsayeva) Mifopoetika və XX əsr Azərbaycan ədəbiyyatının poetik strukturu (monoqrafiya) / P. Bəkirqızı. – Bakı: Elm və Təhsil, – 2015. – 248 s

⁵ Əliyev, R.M. Türk mifoloji düşüncəsi və onun epik transformasiyaları / R. Əliyev. – Bakı: Elm, – 2014. – 332 s.

⁶ Əliyev, R. N. Sözü mifi / R. Əliyev. – Bakı: Mütərcim, – 2011. – 175 s.

⁷ Qafarlı, R. Mif, əfsanə, nəğil və epos (şifahi epik ənənədə janrlarası əlaqə) / R. Qafarlı. – Bakı: ADPU, – 2002. – 758 s.

direction of tracking the creative power of myth and its transformations in folklore genres.

The academician Kamal Abdulla⁸ has recently achieved important scientific attainments by involving the problem of invariants and variants in the mythological period.

The scientific studies carried out by Mammad Aliyev⁹, Alizade Asgarli¹⁰, Kamala Isayeva¹¹ and Nizami Muradoglu's¹² on the evolution and origin of genres in poetry are important as scientific reference sources on the evolution of genres in poetry.

In Tahira Mammad's monograph "Poetics of 20th century Azerbaijani dramaturgy"¹³, articles on square-ceremonial performances and written literature, and in Javanshir Yusifli's monograph "Poetics of Azerbaijani comedy"¹⁴, issues such as the influence of folklore genre elements on the structure of the dramatic text and literary image were also investigated.

In the monograph by Nigar Isayeva on "20th Century Azerbaijani Storytelling and Folklore"¹⁵, dedicated to a problem related to the present dissertation, the problems of reworking the themes of legends and narratives in stories and using the aforementioned folklore genre models as a writer's manner are investigated.

⁸ Abdulla K. Filologiyamızda yeni istiqamət – MİFOLİNQİVİSTİKA. [Elektron resurs] / – 01 oktyabr, 2020.

⁹ Əliyev, M. İ. Ədəbiyyat nəzəriyyəsi / M.Əliyev. – Bakı: Elm və Təhsil, – 2012. – 480 s.

¹⁰ Əsgərli, Ə. B. XX əsr Azərbaycan şeirinin poetikası (ali məktəblərin magistratura pilləsi üçün dərs vəsaiti) / Ə. Əsgərli. – Bakı: Apostrof, – 2014. – 316 s.

¹¹ İsayeva, K. Müasir Azərbaycan poeziyasında qoşma / K.İsayev. – Bakı: Elm, – 2009. – 156 s.

¹² Muradoğlu, N. Çağdaş poeziya və folklor / N.Muradoğlu. – Bakı: Elm və Təhsil, – 2021. – 392 s.

¹³ Məmməd, T.Q. XX əsr Azərbaycan dramaturgiyasının poetikası / T.Məmməd. – Bakı: Elm, – 1999. – 208 s.

¹⁴ Yusifli, C. Azərbaycan komediyasının poetikası : / filologiya elmləri doktoru dis. / – Bakı: YYSQ, - 2014. – 456 s.

¹⁵ İsayeva, N. F. XX əsr Azərbaycan hekayəçiliyi və folklor / N. İsayev. – Bakı: Uğur, – 2008. – 160 s.

The above-mentioned studies have had a positive effect on the clarification of our scientific-theoretical view, and each of them has been addressed and referenced while working on relevant problems. However, the goals and objectives, scientific innovations, and theoretical provisions of the present study were determined in a different direction and corresponding results were obtained.

Aims and objectives of the research: The main goal of the research is to investigate the genre-creating function of oral folk literature by literary types in the direction of historical poetics based on the 20th century Azerbaijani written literature. The following tasks have been set for this:

- To form a scientific-theoretical idea about the concepts of variance, variant and invariant;
- To investigate the originality function of the folk literature invariants in written literature of all literary types;
- To involve the poetics of new genres derived from the genres of the folk literature in comparative research.

Research methods. The research in the dissertation was conducted on the basis of historical-comparative, typological-comparative, structural-semantic, systematic analysis methods.

Main clauses set for defense. Mainly, the following provisions were defended in the thesis work:

- Folklore is the primary source of written literature in genre creation as well as in many directions;
- At the end of the 19th century and at the beginning of the 20th century, in order to preserve and keep alive the traditions related to the national renaissance, there was an activation of the appeal to folklore genres, and numerous new variants were created in our literature based on the invariants of folk literature;
- The return to folklore was observed in individual motifs, plots, and images, but also manifested itself in the complex participation of genre components;
- The genre form, known mainly as literary tales in scientific literature, has legend-story, narrative-story, fairy-tale variants, and in some cases folklore invariants cross-participate in the new form;

- Folklore participates in all literary types of written literature with its genre-creating power;

- In the creation of genre forms, transformations according to the period and author's position are also observed;

The feeding of written literature from folklore in genre creation is one of the main factors that reveal the genetic memory of our literature.

The object and subject of the research. The object of the research is the genre-creating function of folklore genre invariants in written literature. The main subject of the research includes examples of the works of artists who have creative participation in the formation of folklore genre variants in the literature of the 20th century.

Scientific novelty of the dissertation. In the thesis, the problem of folklore genre invariant and variants in written literature is treated as an important cultural-strategic process, the socio-psychological, historical and political reasons for the activation observed in this process in the 20th century are connected with the main problem under investigation;

- Based on folklore genre invariants, the mechanism of genre derivation in written literature is involved in the analysis;

- The typology of the genres occurring in written literature is carried out according to literary types;

- Terminological names are proposed for forms according to the place of folklore genres in new structures and the dominance of elements;

- Form classification of literary tales is given;

- Legends-poems become a separate research subject for the first time;

- The written genre options of folk games and performances, fugitive epics are defined.

Theoretical and practical significance of the research: The study of the influence of folklore invariance on genre variability in written literature in a comparative aspect and in the direction of historical poetics is important in terms of clarifying a number of theoretical issues. The results of the research can be used in the study of theoretical problems such as invariant, variants resulting from the

penetration of folklore into different literary types, genetic discontinuity in our literature, integration between stages, literary influence, written literature and folklore, literature and history, etc. The research work can be addressed in the process of teaching literary theory and literary history, folklore subjects.

Dissertation approbation and application: The main provisions of the work are reflected in scientific articles published in various scientific collections and materials of international conferences.

The name of the organization where the dissertation work was carried out: The research work was carried out in the “Literary theory” department of the Institute of Literature named after Nziami Ganjavi of ANAS.

Structure and general scope of the dissertation: The dissertation was written in accordance with the requirements set by the Higher Attestation Commission under the President of the Republic of Azerbaijan.

The dissertation consists of an introduction, three chapters, a conclusion and a list of references. The introduction consists of 10 284 characters, Chapter I – 71 441 characters, Chapter II – 66 738 characters, Chapter III - 49 597 characters, result – 3 220 characters. The total volume of the research is 201 283 characters

MAIN CONTENT OF THE WORK

The “Introduction” of the dissertation discusses the relevance of the subject and the level of development, scientific innovation, research methods, object and subject, goals and objectives, theoretical and practical importance, approbation, structure of the dissertation in accordance with the requirements of the Higher Attestation Commission.

The first chapter of the research paper is called “**The invariant-variant problem between folklore and written literary genres**” and consists of two paragraphs. In the first paragraph (“**Organization of genres and variant form in the context of invariant-variant**”), the theoretical-aesthetic parameters of the invariant-variant relationship, originality and derivative relations are involved in the analysis.

One of the characteristic features of folklore texts is genre variation. According to the Russian researcher Boris Putilov¹⁶, variance is a whole national system, from the smallest elements of each text to the most diverse levels, as the clearest, brightest, permanent qualities of folklore. The derivation of options is a regular, not messy, process. No matter how many new variants are created, there is an invariant that stands at its beginning. Sometimes it can be difficult to determine. In some cases, not only one, but many invariants may be involved in the basis of the new variant. The newly created variant takes structural elements from the pre-existing one and takes place in the series of options, gaining the function of generation.

In literary studies, the concept of variant (variant is the Latin word *varius* – “various”, “different”) realizes the presentation of any text, content in different sizes and structures, while invariant contains its image in the core, the original state, the form of creation. No matter how much the variants and differences increase, it retains the elements connected to that first structure. In this sense, the form or content revealed by the folklore keeps alive its ancestral genome in subsequent “generations” openly or covertly.

¹⁶ Путилов Б.Н. Фольклор и народная культура. / Н.Б.Путилов. - СПб.: Наука, - 1994. - 238 с.

Invariant, which expresses stability and changelessness in its content, is used as a concept related to both general and specific directions. We can find it as a concept related to stability in chemistry, computer, mathematics, engineering, economics, linguistics and in the fields of other branches of science; it contains features that remain unchanged during the update. The same thing happens in literature as well. In the relationship of stability and dynamism in creativity, the invariant corresponds to the first side, and the variant corresponds to the second side; the relationship is dynamic. The first party acts as the originator, and the second party as the assignee. We can observe that dynamic in the structure of different components of the work. Thus, this model, i.e. invariant-variant, which we use in the comparison of genres of folklore and written literature, serves to reveal the hereditary relations and genetic continuity between the two creative types. By determining the points of forward and backward movement of the researched subject we can reveal the characteristic events, such as successor-inheritance, primary-derivative, modification-mutation and to learn the experiences from the aforementioned discourses based on drawing the trajectory of this movement.

Based on the theoretical propositions put forward in the dissertation, different literary examples in different genres were involved in comparative analysis in the context of stability and dynamism, as a result of which significant results were obtained. The linear and crossed patterns of the invariant are defined. We have referred on the activity of authors in a new variant creation, the examples from works of Huseyn Javid, Jalil Mammadguluzade, Abdulla Shaig, M.A. Sabir, Ahmad Javad, Jafar Jabbarli, Samad Vurgun, Suleyman Rustam, Suleyman Rahimov, Ali Valiyev, Mirmehdi Seyidzade, Ilyas Efendiyev, Mammad Araz, Khalil Reza, Zalimkhan Yaqub, Mammad Ismayil and other poets and prose writers were widely discussed and are included in the research in the relevant sections of the dissertation.

The second paragraph of the first chapter is called **“Socio-strategic reasons for the return to folklore in 20th century Azerbaijani literature and its manifestation in genres”**.

The beginning of the 20th century is the period of enrichment of Azerbaijani literature in the direction of genre-style, method-trend. In the genre landscape of that stage, three directions are mainly observed: a) the existence of traditional, classical Eastern poetry genres; b) the rapid growth of genres of Western origin in all literary types; c) Genres created in written literature based on the invariants of folk literature (which includes all literary types). As you can see, while the traditional genre structures continue their life, at the same time, fundamental dynamics were experienced and enriched in that field in our literature. The changes in the mentioned directions attract attention as the main characteristic feature of the literary process since the 19th century. However, in the 20th century, the volume and speed of the process increased. Our poets and writers, who consider it important to adopt Western technology in order to modernize the sphere of creativity and to establish an integration with world literature in accordance with the times, preferred its natural synthesis with national tradition.

Serious historical events taking place in the regions close to Azerbaijan - the Bolshevik revolutions in Russia, the Sattarkhan movement in Iran, the declaration of mashrutiyet in the Ottoman Empire, the turmoil caused by the First World War on an international scale, and the great discoveries of science led to the formation of new ideas and aesthetic qualities in the works of our writers. The redistribution of the world, attempts to give it a new order (especially due to the dismemberment and appropriation of the East) pushed our writers to struggle for national life and self-affirmation. One of the manifestations of self-preservation is established in the attempt to claim folklore, which is the main indicator of our national identity, and to keep it alive. The preservation of folklore, preserving its existence as a national source in various ways in new creative fields was one of the main issues that our intellectuals were thinking about. As the written literature developed, the field of creation of folklore narrowed due to natural reasons, and the opportunities became limited. No matter how strong the people's inclination towards oral creativity is, they sympathize with it, written, authored, single-variant creativity

seems more suitable for the new era. In these conditions, the task of preserving the traditions of folk literature falls on the written literature.

At the beginning of the 20th century, the global flow of structural elements from folklore and myth creation in literature opens the way for the development of mythological theories that are relevant for that period. The development of these theories, the study of literature, genetics and folklore relations has been carried out in parallel with the collection and research of folklore materials since the 19th century. In the field of writing and printing folklore texts, Russian scientists have provided invaluable services. Radlov, Potanin, Schmidt, Kozin, Verbitsky, Putilov and others made an incomparable contribution to Russian, Turkish, and world culture with their activities. As the texts came to light, their influence over written literature grew stronger.

In the 19th and 20th centuries, which are characterized as the period of the formation of nations and self-assertion, one of the ways to protect one's national individuality was to keep the tradition alive; the return to folklore and its genres was in this sense not only a literary but also an ideological-strategic issue. It is important to consider this context in the topic we are investigating.

Almost every one of the sources we have consulted suggests that culture should be given a special place among the main principles of the nation's existence. If we are talking about the culture of people living in the same area, in the same society, who speak the same language, then ethno-culture and related genetic factors will be at the forefront here. In the 19th-20th century Azerbaijani literature, the expansion of the development of folklore genres along with genres of Western origin is related to that socio-cultural problem. We can conclude that the existence of folklore, ethno-culture in the new stage by penetrating into different fields of creativity is one of the mechanisms that help the formation and self-protection of the nation as a socio-cultural phenomenon. Considering this, at the beginning of the 20th century, Azerbaijan's thinkers, who can be considered not only as writers, but also as geologists, gave ample space to folklore motifs and elements, as well as genre invariants in their works. Many examples can be given from the works of Abdurrahim bey

Hagverdiyev, Jalil Mammadguluzade, Najaf bey Vazirov, Abdulla Shaig, Abbas Sahhat, Suleyman Sani Akhundov, Ahmad Javad, Mikayil Mushfiq and others.

Our writers and poets skillfully used folklore invariants to enrich all literary genres. Folkloric sources were the basis of genre creativity of “Molla Nasreddin” magazine; layla, bayati, agi (elegy), goshma, garayli, tale, legend, joke, proverb and parables were the poetic means used to express the ideas and goals of the magazine. By resorting to traditional forms and structures, it was easier to communicate with the people and more easily penetrate into their spiritual world. Jalil Mammadguluzade, the editor-in-chief of the magazine and its strategy creator, has widely used the mentioned method in his work. In Molla Nasreddin's genre strategy, the aspect that attracts more attention is the transformation of invariants. In this way, they enriched not only satire, but also our literature in general, and contributed to world literature in terms of poetics. The problems investigated in the chapter were published in the form of articles and reports and delivered to the scientific community^{17, 18, 19}.

The second chapter of the thesis work is called “**Written epic variants of folklore genres**”. In the first paragraph of this chapter, which is called “**Mechanism of variation of fairy tales, legends and narratives in written literature**”, narrative variants created with the participation of epic folklore genres are investigated. In terms of brevity, narrative style, tendency to a specific story, the story is closer to the genres of legends and narratives of folklore.

As we know, legends and narrative texts are compact. Namely, the writer should not allow verbosity based on this criterion. Because a wide description can reduce the readability of stories written in

¹⁷ Мусаева, Г. Г. Жанровые инварианты фольклора в письменной литературе начала XX века как социокультурная парадигма. Гельветика: Закарпатські філологічні студії,- 2020, Випуск 14, - с. 268-272.

¹⁸ Musayeva, G.Q. İnvariant və variant kontekstində janrların təkamülü // – Bakı: Elmi Əsərlər, BSU, – 2020. №1, – s. 176-182.

¹⁹ Musayeva, G. Q. Aforizmlər atalar sözlərinin invariantı kimi// Ümummilli lider Heydər Əliyevin anadan olmasının 93- cü ilinə həsr olunmuş Gənc Tədqiqatçıların IV Beynəlxalq Elmi Konfransı, – Bakı: Qafqaz Universiteti – 20-30 aprel, – 2016, – s.1177.

folklore style. In addition, the folklore of the legend and narrative genre should be preserved as much as possible in the narrative genre. At the same time, the author's and folklore inspiration should show themselves mutually in the work.

“Legend and narrative text should express the artistic-aesthetic goal set by the writer not directly, nakedly, but indirectly, in a mannered form”²⁰.

When using the folklore text and its genre elements, the writer freely approaches the principles of spoken word art. In his work, he creatively approaches the poetic structure formed by folk literature and uses it according to his purpose. If the author wants to create a literary tale, he tries to maintain the stability requirement of the invariant. However, his creative manner, author's position and tendency also realize the possibility of change; differences between invariant and variant emerge that define the identity, although not sharp. Thus, the transformation of the genres of legend and narrative into the genre of narrative is a complex genre change. Writers such as Abdulla Shaig, Suleyman Sani Akhundov, Seyid Huseyn, and Suleyman Rahimov, Ali Valiyev, Mirza Ibrahimov, Anvar Mammadkhanli, and Ilyas Afandiyev masterfully used this genre change at the beginning of the 20th century. The variants formed by the mentioned authors were continued in later stages.

As a result of the transformation of the folk story into a writer's story, a new variant of folk literature appears in written literature, which is interpreted as the “legend-story” or “narrative-story” genre in literary studies. The “narrative-story” genre includes Mirza Ibrahimov's “Souvenir of the Poet”, Ilyas Afandiyev's “The floods took Sara away”, Mehdi Huseyn's “The Legend of Karam”, Seyid Huseyn's “White Horse and White Chukha”, Suleyman Rahimov's “Fairy Pebble”, the “legend-story” genre is suitable for Suleyman Sani Akhundov's “Blood Spring”, Ilyas Afandiyev's “Snowy Mountain”, and Mirza Ibrahimov's “At the Bonfire”.

We can characterize the writer's tales written using stable elements of fairy tale development as fairy-tales. In classical epic

²⁰ İsayeva, N. F. XX əsr Azərbaycan hekayəçiliyi və folklor / N. İsayev. – Bakı: Uğur, – 2008. – 160 s.

literature, fairy-tale plots and fairy-tale situations were used a lot. There are many examples of this. However, the fairy-tale genre can be evaluated more as a phenomenon specific to the Azerbaijani literature of the beginning of the 20th century. This was one of the manifestations of nationalization in our literature (at the same time in culture, philosophical outlook) and served the purpose of national renaissance and upbringing of the young generation in the national spirit.

The second paragraph of the second chapter is called “**Verse epic variants of folklore genre invariants**”.

Genres passing from oral folk literature to written epic literature are not only revealed in prose. It also has forms written in verse. In this sense, fable is one of the most widespread genres of oral and written literature. It is known that fables are written mostly in verse. However, in the literary tradition, there are also its forms written in prose. If we compare the fable in the context of folklore and written literature, there is no significant difference between them in terms of genre structure. However, in contrast to folklore, the influence of the author's position and the principles of the literary movement based on the author's work is manifested in the fables of written literature. This change mainly refers to the content and does not create a significant difference in terms of genre.

Tales-poems are one of the genres created on the basis of the synthesis of genres. These are mainly rhymed tales written for children, for whom the invariants are tales about animals. The great enlightened ideologist Abdulla Shaig has an exceptional role in the emergence and development of fairy-tale-poems like many new forms. His poems “The Fox and the Rooster”, “The Fox Goes on a Pilgrimage”, “The Good Support” and fairy-tale poems have many things in common with the poetics of animal tales.

Abdulla Shaig also has fairy-tales-poems related to real-life events, the invariance of household tales is clearly observed in their structure. As an example, the work “Jafar and Bashir” quoted by the German writer W. Bush can be cited. This is author's tale in a verse. Since fairy tales are not a genre of written literature, such epic works are considered as poems. However, “Jafar and Bashir” reflects the

structural elements related to the development of fairy tales, especially the arrangement of events, the confrontation between good and evil, and the motif of good punishing evil in the end.

One of the works written by Abdulla Shaig in the form of a fairy tale-poem is “Tapdig Dede”. Both the content and form of this fairy-tale-poem show the presence of fairy-tale elements. The first stanza of “Tapdig Dede” begins with the word “They say...” from the fairy tale formula variants. Images, space-time presentation, description and narration, language-stylistic features, dream and writing motive, ruler-people relations show typological parallelism with the fairy tale genre, as if a fairy tale is being told in poetry.

Legend-poem is one of the genre variants created on the basis of folklore genre invariants in written literature. Legends are one of the most widespread ancient genres of folklore. It is closer to the mythological worldview than other genres.

Jafar Jabbarli's “Maiden's Tower“ is the first perfect example of the formation of the legend-poem genre in Azerbaijani literature. It is true, even before that, we encounter legendary images and motifs in poems, for example: “The Poet, the Fairy of the Poem and the Townsman” by Abbas Sahhat. However, the example where the legend prevails as a genre invariant and forms the main part of the poem is the poem “Maiden's Tower”.

The first three parts of the work, which have an introductory nature, tell about the history of the tower and the ambiguity of the reason for its creation. This does not contradict the development of the legend, but arouses interest in the unusualness of the place.

The sadness and unusualness of the incident is completely consistent with the principle of the legend. The event must be sad or unusual for the castle's name to be associated with it.

Among the works of the legend-poem genre, Samad Vurgu's “Legend of the Moon” also attracts attention as an example of high mastery. The plot and composition of the work correspond in many ways to Jafar Jabbarli's “Maiden's Tower”. So, in this poem, before going to the content of the legend, the author presents the part that connects it with reality and his own thoughts, and adds footnotes to the content of the legend. However, unlike Jafar Jabbarli, Samad

Vurgu is remembered more for his role as the author in “The Legend of the Moon”.

In Samad Vurgu's poem, branching occurs both before the text of the legend and in the plot of the legend. Since the legend is considered one of the laconic informative genres of folklore epic literature, fragmentation in its plot does not occupy such a large place. “As the description of episodic events in the legends is presented in an informative manner, these texts are far from "oratory²¹” . The diversification of events is related to the epic possibilities of the poem. Since “Legend of the Moon” belongs to the legend-poem genre of written literature based on the folklore genre invariant, it will undoubtedly have the characteristics of the poem genre.

Rasul Rza's poem “Maiden's Tower”, written by using the poetic features of legends, has a unique place in our literature. In this poem, we observe the syncretism of both legend and fairy tale genre. This gives us a reason to mention not one, but two elements of folklore genres in the poem “Maiden's Tower”. The poem is very close to the genre of fairy tales due to the character of the poem, social status incompatibility between the lovers that we find in most fairy tales, the formulas typical for the fairy tale, and the participation of numbers that represent the source of power.

But in this work, elements of legend are more noticeable. Rasul Reza, who proficiently uses the structural components of the legend as a genre, did not use a ready-made legend plot here. He himself created a new legend - the legend of the author. This allowed the poet to approach the fixed principles formed in folklore somewhat creatively and freely. He even included religious-mystical elements in the legend-poem - like Ugur walking over the kernels. It is clear from the history of religion that Prophet Jesus could easily walk on water. It is written in the Bible: “It was already dark, but Jesus had not yet come to them. Because a strong wind was blowing, the lake was wavy. After walking twenty-five or thirty stadia, they were frightened when they

²¹ Hüseyinqızı E. Azərbaycan əfsanələrinin mətn xüsusiyyətləri. [Elektron resurs] / – 03 noyabr, 2021.

saw Jesus walking on the lake and approaching the boat. And Jesus said to them: “It is I, do not be afraid!” - he said²².

Another aspect that brings the poem “Maiden's Tower” closer to a legend is that the finale of this genre ends tragically, unlike fairy tales.

The results obtained in this chapter have been published in the Republic and outside the Republic in the form of the following articles and reports in prestigious scientific journals^{23, 24, 25, 26, 27}.

The third chapter is called “**The influence of folklore genres on the creation of literary forms in written drama**”. The first paragraph of this chapter is called “**Folk play - plays and literary drama variants of fairy tales**”.

In the 20th century Azerbaijani literature, skits written on the basis of folk plays, fairy tales, and new forms of children's plays also appeared. We find these types of works mostly in creative examples of enlightened or critical realism. Folklore-based skits or small plays written for children were mainly created by enlightened realists.

Jalil Mammadguluzade's plays “Raisin game” and “The dumb” were created on the basis of folk games and performances.

Speaking about Jalil Mammadguluzade's mastery, researchers noted that elements of folk plays were observed in his creativity,

²² Yəhya. [Elektron resurs] / – <https://www.bebliya.com/pages/main.aspx?Language=Azerbaijan&Book=43&Chapter=6&DLang=Azerbaijan>

²³ Musayeva, G.Q. XX əsr Azərbaycan hekayəçiliyində əfsanə və rəvayət janrları // – Bakı: Gənc Alimlərin Əsərləri, – 2015. №12, – s. 233-238

²⁴ Musayeva, G. Q. Əfsanə - hekayə janr formasının ədəbiyyatımızda təşəkkül və inkişafı // - Bakı: “Poetika. izm” (Nizami Gəncəvi adına Ədəbiyyat İnstitutunun Elmi Əsərləri), - 2020. № 1-2, - s. 34 – 39.

²⁵ Musayeva G. Q. Əfsanə-poema: folklor və yazılı ədəbiyyat kontekstində // Dil, Cəmiyyət, Şəxsiyyət və Nizami Gəncəvi yaradıcılığı adlı Beynəlxalq Elmi Konfrans. –Bakı: - 28-29 oktyabr- 2021, - s.100.

²⁶ Мусаева, Г. Г. Сказка-рассказ как форма синтеза различных жанров // Наука и общество: проблемы современных исследований. XIV Международная научно-практическая конференция: сборник статей : в 2 ч. – Ч. 1, – Омск : - 2020, - с.52 – 58.

²⁷ Musayeva, G.Q. Abdulla Şaiqin mənzum hekayələrində uşaq nağıllarının invariantları // – Bakı: Ədəbiyyat məcmuəsi (Nizami Gəncəvi adına Ədəbiyyat İnstitutunun Elmi Əsərləri), – 2015. c.21, – s. 34-42.

especially in his drama. Professor Tahira Mammad considers this as a typical case for the writer's dramaturgical creativity: "The writer's dramaturgy is closely related to folk plays and performances in terms of image, plot, and compositional structure. Although this relationship is somewhat deeply absorbed in his large-scale works, it is visible in his small-scale dramas ("Tea Table", "The Raisin Game", "The Curse", "The Dumb", "Players", "The Gathering")²⁸. When considering those works on the level of folklore genre invariant, the compatibility of "Raisin game" and "the Dumb" with the requirements of folk game can be observed even more.

Abdulla Shaig, who is very closely related to folklore literary traditions, occupies a special place in our literature with his works based on fairy tales. He benefited from folklore genre traditions in dramaturgy as well as in other literary genres. He preferred the fairy-tale version. In this version, he wrote plays for both adults and children.

One of Abdulla Shaig's fairy-tale plays is "Son of the People", a four-act, one-scene drama. The beginning and end of the events in the work, the plot line, the characters and the relationship between them, the place where the events take place, provide the basis for the use of the magical auxiliary fairy tale genre as an invariant. The author has comprehensively used the components of the fairy tale genre to instill in the reader the love of the country and the people, to awaken the spirit of struggle. For this, he connects the fairy tale elements with social-real content. Despite the fact that the fairy tale is included in the epic genre, it retains its structural superiority in a number of drama works, including "The Son of the People". This situation results in the synthesis of genres and a version of a fairy tale-play is created.

The fairy tale-play tradition was continued in Soviet literature in the works of Mirmehdi Seyidzade.

The play "Dwarf", written on the basis of well-known fairy tale motifs, differs from its invariant in many respects. Like Eloglu, the

²⁸ Məmməd, T. Q. Cəlil Məmmədquluzadənin kiçik pyeslərində xalq oyun və tamaşa motivləri / T.Məmməd. Ədəbiyyat müasir elmi yanaşmalar kontekstində – Bakı: Xan, – 2016. – 412 s.

hero of the fairy tale Dwarf carries the characteristic features of his bald character. This hero, who got his name from the ironic attitude of the society to his stature, knows how to defend himself well and is always one step ahead of those around him with his cunning mind. Thanks to this ability, he collects the firewood that he will bring home from the forest to his friends, carries the firewood to his friends, and finally, saying that he is tired, he himself rides on their backs. The Dwarf, who gives the impression of dishonesty with his tricks, becomes a real hero when he uses his wits at the last moment and saves both himself and his friends from the giant.

The fact that the dwarf enters the text from the beginning with his heroic enthusiasm and ability, and at the end, his grandiose declaration of his victory, which is of social importance, gives a reason to speak in the play without benefiting from the invariants of two folklore genres - fairy tales and epics. Despite the observation of some epic elements, in terms of genre invariance in "Dwarf", the fairy tale is more dominant. So, it is a fantasy and a fairy tale world, either because of the place where the events take place, or the identity of the other side where the hero proves his strength, and the methods of struggle. The relationship between events and reality is also at the level of a fairy tale; with a convincing presentation of unreality.

The examples we selected from the 20th century drama show that Azerbaijani dramatists paid special attention to creating folk memory and folklore traditions in written literature, their benefit from folklore is manifested not only in the use of individual elements and motives, plots and images, but also in the structure of genre poetics. At this time, they use not only plays and performances belonging to the dramatic type of folklore, but also tales of the epic type.

The second paragraph of the third chapter is called **"Poetics of sagas on fugitives and variation in written drama"**.

At the end of the 19th century and the beginning of the 20th century, the fugitive movement was widespread in Azerbaijan as an expression of protest against the local judges and the tsarist administration. During this period, sagas on fugitives based on historical reality were emerging.

The epics related to the movement of fugitives did not become epics since their heroes, the forces they fought against were real, known to the people when they were first created, and later, the Soviet regime stifled the spirit of the national struggle. However, like the fugitives themselves, the epics dedicated to them gained wide popularity and interest among the people; its influence on written literature also increased. The influence of fugitive epics is manifested in a number of epic and dramatic works at the beginning of the 20th century. However, its structural impact on a wider scale is manifested in Najaf Bey Vazirov's drama "Fugitives in the Past". In the drama, the behavior of the hero, his relationship with his friends, his family joining him in the struggle, the sequence of events, the presentation of space and time are very close to the poetics of the epic.

Najaf Bey Vazirov's work "Fugitive in the Past" is the first drama in Azerbaijani drama written in the spirit of the motives of struggle against the occupation policy of Tsarist Russia.

Fugitive epics and written literature acting from a close position, instilling a spirit of struggle and protest against injustice can be observed in the works of other playwrights in the literature of the first decades of the 20th century. The spirit of smuggling can also be found in Jafar Jabbarli's works "Nasreddin Shah", "War of Trablis" and "Bride of Fire". Later, in the folk heroic dramas of Samad Vurgun, we come across motives related to smuggling. However, although the motifs and situations related to smuggling are included in the mentioned works, the complex penetration of the epic's poetic structure is not visible.

"Fugitives in the past" is close to the epic not only in its theme and idea, but also in its poetic structure. On the basis of the literary hero, his comrades-in-arms, family members and time-space meeting, we can observe that there is a very close connection between the drama "Fugitives in the Past" and the epic genre.

From the conducted research, we conclude that the genre invariant of the drama "Fugitives in the Past" is the smuggling epics that belong to folk heroic epics.

Like "Fugitives in the Past", the poetic system of Suleyman Rustam's drama "Qachaq Nabi" shows serious parallels with

smuggling epics. The places where the events took place in the work, the literary hero, his family, friends, the auxiliary force (horse), the forms of encountering the enemy, the form of the conclusion of the events demonstrate the completeness of the elements from the poetics of the epic. Unlike Najaf Bey Vazirov, Suleyman Rustam's work is dedicated to a real personality, a national hero. To such a hero, about whom the people created a legend and added songs to his name.

Many of the heroes mentioned in the play are also found in the narratives and epics about Gachag Nabi, and some of them are the product of the author's imagination. The fact that the main hero and his comrades-in-arms are real people in the play, the coincidence of the events in history, the epic and the play, and the fact that Suleyman Rustam uses some pieces of poetry from the epic in his work, give reason to talk about him as a historical work. It is impossible to pronounce that sentence about “Fugitives in the past”. Both works, “Fugitives in the Past” and “Qachaq Nabi” were written on the topic of smuggling and using the poetics of the genre of fugitive epics. Nevertheless, although “Qachaq Nabi” is a historical-heroic drama, “Fugitives in the Past” is not a historical-heroic drama. This gives us a reason to conclude that in order to benefit from the poetics of smuggling sagas, it is not necessary to allocate a place to the historical hero and his struggle in the work.

The scientific results obtained in this chapter have been published in reputable journals in the Republic and outside the Republic (Turkey)^{29, 30}.

The **results** of the research given in the dissertation can be presented in a somewhat generalized way as follows:

- One of the ways of enriching the written literature with folklore is its new variants based on genre invariants. It is important

²⁹ Musayeva G. Q. Dastan poetikası və Nəcəf bəy Vəzirovun “Keçmişdə qaçaqlar” dramı // Elm və Tədrisin Aktual Problemləri adlı I Beynəlxalq Elmi Konfrans. – Ankara: - 15 oktyabr- 2019, - s.382-387.

³⁰ Musayeva, G. Q. Nağılların ədəbi dram variantları //- Bakı: “Poetika. izm” (Nizami Gəncəvi adına Ədəbiyyat İnstitutunun Elmi Əsərləri), - 2021, № 2, - s. 80 – 86.

from a scientific point of view to explain that process with invariant-variant, semi variant-variant relations.

- Written literature formed and developed its genres on the basis of folklore traditions and paved the way for the emergence, diversification and expansion of new ones with its immanent characteristics.

- Folklore has shown its genre productivity in all stages of written literature.

- At the end of the 19th century and the beginning of the 20th century, the socio-political events on the international and local scale activated the return to folk renaissance in all directions, as well as in genres.

- The influence of the genres of oral folk literature in the direction of the creation of new variants in written literature did not occur in a single line, but in all literary types.

- Genres of folklore origin in written literature show themselves as invariants in the case that the structural elements of the genre are transferred to the new version in a complex form. The presence of any image, motive, plot and situation does not give reason to talk about the genre option.

- Although the folklore genre enters a new version with its structural elements, it also adopts many peculiarities from written literature.

- Although the genres of oral folk literature manifest themselves more in written literature with direct variation, we are also witnessing transformations.

- When talking about the use of folklore genres in written literature, more literary tales were mentioned. The study showed that literary tales themselves are divided into forms and variants such as legend-story, narrative-story, fairy-tale-story. In addition, there are fairy-tale-poem, fairy-tale-drama, legend-poem options.

- There are cases when the genre belonging to the epic type in folklore creates variants of both epic and dramatic genres in written literature.

- Heroic epics had a significant impact on the creation of folk heroic dramas with their motives. However, the version of heroic epics

touching upon the activity of fugitives and runaways had a greater impact on written drama and was effective in creating a new form with its genre components.

- The participation of folklore in the genre creation of written literature is one of the ways to trace genetic continuity through the literary text, it is relevant and has special scientific importance.

The main content of the study is reflected in the following articles and conference proceedings of the applicant:

1. Musayeva, G.Q. Abdulla Şaiqin mənzum hekayələrində uşaq nağıllarının invariantları // – Bakı: Ədəbiyyat məcmuəsi (Nizami Gəncəvi adına Ədəbiyyat İnstitutunun Elmi Əsərləri), – 2015. c.21, – s. 34-42.
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3. Musayeva, G. Q. Aforizmlər atalar sözlərinin invariantı kimi// Ümummilli lider Heydər Əliyevin anadan olmasının 93- cü ilinə həsr olunmuş Gənc Tədqiqatçıların IV Beynəlxalq Elmi Konfransı, – Bakı: Qafqaz Universiteti – 20-30 aprel, – 2016, – s.1177.
4. Musayeva, G. Q. XX əsr (ilk onillikləri) Azərbaycan ədəbiyyatında folklorə qayıdışın janrlarda təzahürü //– Bakı: Filologiya məsələləri, - 2019, № 17, - s. 200-206.
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6. Мусаева, Г. Г. Жанровые инварианты фольклора в письменной литературе начала XX века как социокультурная парадигма. Гельветика: Закарпатські філологічні студії, - 2020, Випуск 14, - с. 268-272.

7. Мусаева, Г. Г. Сказка-рассказ как форма синтеза различных жанров // Наука и общество: проблемы современных исследований. XIV Международная научно-практическая конференция: сборник статей : в 2 ч. – Ч. 1, – Омск : - 2020, - с. 52 – 58.
8. Musayeva, G.Q. İnvariant və variant kontekstində janrların təkamülü // – Bakı: Elmi Əsərlər, BSU, – 2020. №1, – s. 176 -182.
9. Musayeva, G. Q. Əfsanə - hekayə janr formasının ədəbiyyatımızda təşəkkül və inkişafı // - Bakı: “Poetika. izm” (Nizami Gəncəvi adına Ədəbiyyat İnstitutunun Elmi Əsərləri), - 2020. № 1-2, - s. 34 – 39.
10. Musayeva G. Q. Əfsanə-poema: folklor və yazılı ədəbiyyat kontekstində // Dil, Cəmiyyət, Şəxsiyyət və Nizami Gəncəvi yaradıcılığı adlı Beynəlxalq Elmi Konfrans. – Bakı: - 28-29 oktyabr - 2021, - s.100.
11. Musayeva, G. Q. Nağılların ədəbi dram variantları // -Bakı:“Poetika. izm” (Nizami Gəncəvi adına Ədəbiyyat İnstitutunun Elmi Əsərləri), - 2021, № 2, - s. 80 – 86.

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Address: AZ 1143. Baku, 115 Huseyn Javid Avenue, Academy Campus, Main building, IV floor, Electronic assembly hall of the Institute of Literature named after Nizami Ganjavi.

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