

**REPUBLIC OF AZERBAIJAN**

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**ABSTRACT**

of the dissertation for the degree of Doctor of Philosophy

**ARCHETYPES AND IMAGES OF CHINESE ORIGIN IN  
AZERBAIJAN LITERATURE**

Specialty: 5715.01 – Literary theory, literary analysis  
and criticism

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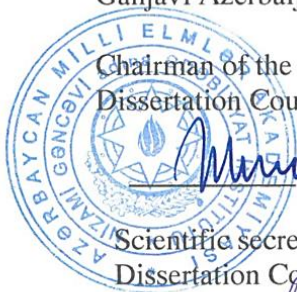
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## GENERAL CHARACTERISTICS OF THE WORK

**Relevance of the topic and degree of development.** China is one of the oldest civilizations in the world. It was one of the few civilizations with a socio-cultural genotype that preserved and enriched its culture and tradition, like the Turkic and Indian peoples. The distinguishing feature of Chinese civilization from other civilizations is the preservation and unchanging of cultural traditions and uniqueness without being affected by the environment.

When looking at the state of problem processing, two aspects should be noted; one is the development of Azerbaijani-Chinese literary relations and the topic of China in this context, and the other is the comparative study of archetypes of Chinese origin in Azerbaijani literature.

The "Five Classic Books" are the first and oldest examples of Chinese mythological thought: "Book of Changes", "Bamboo Chronicles" (竹书经年), "Spring and Autumn" (Chun xi Qiyu 春和), "Book of Songs" ("Shijing"), "Book of Documents" ("Shangshu") and other sources to study the history, culture, relationships, and mythology of ancient China, and at the same time special in terms of analysis is important. The book is considered valuable for studying the history of China and its neighboring countries. Along with the ancient Turkish epics "Genesis", "Manas", "Kitabi-Dade Gorgud", "Oguz Kagan", "Alp er Tunga", "And Golden Dressed Man", etc Many of the texts preserved in Chinese sources form the basis of Turkish mythological thought. Chinese sources are of particular importance in the study and research of the history and culture of the Turkish people, but without knowing the Chinese language, it is impossible to study, learn, and pass on Turkish history to future generations.

The typological commonalities between Chinese and Turkish civilizations are because China is an imperial civilization, and the long-term presence of Turks in the same civilization creates closeness and commonalities between cultures.

In the process of establishing Azerbaijan-China literary relations, the historically important Great Silk Road connecting the

East and the West from the beginning of the 2nd century BC played an important role. The Mogao Caves in Dunhuang City, located on the ancient Silk Road, are important and valuable sources for studying Chinese and Turkish history. This city, considered the land of ancient monuments, was built for defense against the Huns. Since most of the city is a desert, the meaning of the word "Mogao" (shamo 沙漠 desert, gao 高 high) means "elevation in the desert". Conservation and restoration of cave inscriptions, statues, and wall paintings is a means of studying ancient history, culture and tradition.

Literary relations between Azerbaijan and China were especially developed during the Soviet period, mutual relations were reflected in literature. Since 1932, Chinese fairy tales, legends, and stories have been translated into Azerbaijani. Azerbaijan-China literary relations are expanding and developing through literary translation. The translation of Chinese literary examples into Azerbaijani language, which is considered a manifestation of national and moral values, has always contributed to the mutual integration and enrichment of literature. Prominent Chinese poets include Du Fu, Li Bo, Amy Xiao, Mao Zedong, Lu Xin, Lu Tsi, Tian Jian, Wei Yan, Qi Zong Pin, Guo Mo Jo, Liu Jian, Sha Ou, Yang Chen, Zhu Ding, Li Di, Van Yapin, Sha Ou's poems were translated from Russian to our language. During the translation of Chinese tales and legends into the Azerbaijani language, the national characteristics of the people were preserved, and the main goal was to bring the people closer to each other, strengthen the ties between them, and get to know the folklore of those peoples. The epic "Kitabi-Dada Gorgud" from Azerbaijani literature, the poem "Leyli and Majnun" by Nizami Ganjavi, the novel "The Future" by Mirza Ibrahimov, the novel "Absheron" by Mehdi Huseyn, the selected poems of Samad Vurgun, the novel "People and Fates" by Alaviya Babayeva have been translated into Chinese. At the same time, the theme of China and images of Chinese origin in the work of Azerbaijani poets have been studied. Nizami Ganjavi, Imadeddin Nasimi, Shah Ismail Khatayi, Samad Vurgun, Rasul Rza, Osman Sarivelli, Suleyman Rustam, Mir Jalal, Ilyas Tapdig, Nariman

Hasanzade, Huseyn Huseynzade, Teymur Aliyev, Nabi Khazri, Mirvarid Dilbazi, Ahmad Jamil, Zeynal Khalil, and Zalimkhan Yagub have addressed the theme of China in their work.

The Institute of Literature named after Nizami Ganjavi of the Azerbaijan National Academy of Sciences played an exceptional role in the development of Azerbaijan-China literary relations during the period of independence. Thus, on the initiative of academician Isa Habibbeyli, the director of the Institute of Literature named after Nizami Ganjavi, the Institute of Literature named after Nizami Ganjavi and the Confucius Institute signed an agreement on the development of mutual scientific-literary relations on February 4, 2015, and the China Research Center started operating within the Institute.

Isa Habibbayli's articles "Azerbaijan-China Literary and Scientific Relations", "China in the New World Order", "Giving impetus to the implementation of the "One Belt, One Road" strategy", "Horizons of the Silk Road", "Baku-Tbilisi-Kars is the Iron Silk Road of the 21st Century" and poems "China from Azerbaijan", "Snow in Urumqi", "The Great Wall of China", "Again in China", "Azerbaijan from Asia", Badirkhan Ahmadov's "Chinese Motifs in Ancient Azerbaijani Literature", "Azerbaijan-China Literary Relations on the Iron Silk Road", Huseynbala Miralamov's articles "10 Magnificent Days in China", "Travel is the Road Leading to New Discoveries" have contributed to the development of literary relations.

The fact that the Turkic people (including Azerbaijan) and the Chinese people with an ancient history have close cultural ties makes the study of their common and overlapping archetypes relevant. In Chinese literature, the works of Wang Meng, Lu Xin, Mao Dun, Wen Yiduo, and other writers stand out in terms of archetypes. In recent times, attention and interest in this topic have increased even more. For this reason, it is of scientific importance to study the forms and characteristics of archetypes of Chinese origin in Azerbaijani literature, compare them, and study their common and different aspects. In the dissertation work, the archetypes of the butterfly, dragon, and snake in Azerbaijani and Chinese literature

were investigated, analyzed, and comparatively studied in legends, fairy tales, stories, narratives, and novels.

The expansion of cultural relations with China was a special policy of the Soviet Union. These relations were implemented in the context of bilateral cooperation. Azerbaijan, as an integral part of the USSR, also cooperated with China in accordance with the national policy. During the period of independence, bilateral relations and cultural relations have been developing without any external influence. The intensity of cultural relations makes literature studies relevant. Despite the existence of translation works and the writing of articles in the context of Azerbaijan-China literary relations, the topic of China in Azerbaijani literature has not been involved in research in a wide aspect until now. However, research has been conducted on the theory of archetypes. Parvane İsayeva in her monographs "Mythopoetics and the Poetic Structure of 20th Century Azerbaijani Literature" <sup>1</sup>, Hikmet Guliyev in his monographs "Semantic Structure and Paradigms of the Wise Old Man Archetype", Rustam Kamal in his dissertation "The Poetics of Kitabi-Dede Gorgud (Metaphorical Archetypes)", Ramazan Gafarov in his dissertation "Mythology of the Azerbaijani Turks", and Elnara Garagozova in her dissertation "New Forms of Archetypes in the Early 21st Century Azerbaijani Literature" have conducted research that will shed light on the problem of archetypes.

The dissertation serves to eliminate the gap in this field by being the first extensive and systematic study dedicated to the study of Azerbaijani-Chinese literary relations, archetypes, and images of Chinese origin in Azerbaijani literature, China, and the need to

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<sup>1</sup> İsayeva P. Mifopoetikavə XX əsrAzərbaycanədəbiyyatınınpoetikstrukturu (monografiya), Bakı. Elm və təhsil, 2016, Quliyev H. Müdrik Qoca arxetipinin semantik strukturu və paradıqmaları/ - Bakı: Elm və təhsil, 2016, 216 s., Rəsulov R. "Kitabi-Dədə Qorqud"un poetikası (metaforik arxetiplər): fil.f.d. alimlik dərəcəsi almaq üçün təqdim edilmiş dissertasiya/ - Bakı: 1999, Qafarov R. "Azərbaycan türklərinin mifologiyası: fil.e.d. alimlik dərəcəsi almaq üçün təqdim edilmiş dissertasiya/ - Bakı: 2010, Qaragözova E. "XXI əsrin əvvəlləri Azərbaycan ədəbiyyatında arxetipin yeni formaları/ fil.f.d. alimlik dərəcəsi almaq üçün təqdim edilmiş dissertasiya/ - Bakı: 2016

investigate and systematize the problem determines the main relevance of the dissertation work.

**The object and subject of the research.** The research object of the dissertation is archetypes and images of Chinese origin in Azerbaijani literature. The research subject of the dissertation is the history and development of Azerbaijani-Chinese literary relations, the Chinese theme in the work of Azerbaijani writers, the theory of images of Chinese origin, archetypes, and their similar and different treatment in Azerbaijani and Chinese literature.

**The theoretical and practical significance of research.** The research reveals centuries-old literary relations between the peoples of Azerbaijan and China and explores the development of archetypes and images of Chinese origin in Azerbaijani literature, and their artistic and aesthetic function.

The theoretical importance of the dissertation is that the research work can be used in the study of Azerbaijani-Chinese literary relations, in conducting research on the Chinese theme, images, and archetypes of Chinese origin in Azerbaijani literature.

The results of the research can be used by students studying in the relevant faculties of higher schools as additional resources, and the dissertation can be used as a resource in cultural and political events related to Azerbaijan-China relations.

**Research goals and objectives.** The main goal of the research is to investigate archetypes and images of Chinese origin in Azerbaijani literature. In this regard, several tasks have been set in the research work:

- To discover and analyze the historical beginning of literary relations between Azerbaijan and China;
- To study the influence of the historical Silk Road on the development of literary relations;
- to analyze the characteristics of the development of literary relations during the Soviet and Independence periods;
- -To investigate the Chinese theme and images of Chinese origin in medieval Azerbaijani literature (in the works of Nizami, Nasimi, Khatai);

- To reveal the state of the investigated problem in the Soviet era;
- To study the subject of China during the years of independence;
- To analyze the butterfly, dragon, and snake archetypes in Azerbaijani and Chinese literature, examine them in a comparative context, and analyze them based on parallels;

**Research methods.** The main research methods are historical-comparative, and hermeneutic analysis methods.

General scientific methods form the theoretical-methodological basis of the dissertation:

- collecting and systematizing scientific materials;
- a significant benefit from collected materials;
- systematic analysis and interpretation;
- a complex approach to the problem, the principle of historicity;
- the convenient search method of scientific innovation;
- obtaining scientific results by making generalizations.

**Main clauses defended.** The main propositions put forward in the study of archetypes and images of Chinese origin in Azerbaijani literature are as follows:

- Comparative study of ancient Turkic epics and Chinese mythological texts is of particular importance in the study of the history of Azerbaijani-Chinese literary relations;
- "Ancient Silk Road" has an important role in the study of the development of historical relations between Azerbaijan and China ;
- The formation of the Chinese theme in literature during the ancient and medieval period was due to the existence of literary relations in Azerbaijan and the fact that China is one of the ancient cultural civilization places;
- During the Soviet period, the more intensive development of relations gave reason to involve the Chinese topic in the research work;



- In the years of independence, researching the subject of China is of particular importance in terms of the development of relations;
- Archetypes of Chinese origin in Azerbaijani literature have a unique semiotic content and function and reflect the shades of the Sino-Turkish cultural junction;

**The scientific novelty of the research.** The dissertation work is the first scientific research work dedicated to the study of Azerbaijani-Chinese literary relations, the comparative study of archetypes of Chinese origin in Azerbaijani literature, the investigation of the artistic reflection of images of Chinese origin in Azerbaijani literature, and the study of the Chinese theme. The following scientific innovations were obtained in the research work:

- The historical relations between the Chinese civilization and the Turkic peoples reflected in the ancient Turkish epics were studied, the history of the ancient Silk Road and its role in Azerbaijan-China literary relations were investigated, the development of Azerbaijan-China literary relations during the Soviet and independence periods was involved in the study.
- Images of Chinese origin in Nizami Ganjavi's poems "Seven Beauties", "Iskandername", and "Khosrow and Shirin" were investigated and analyzed, and ghazals on China in the works of Imadaddin Nasimi and Shah Ismayil Khatayi were identified and studied.
- During the Soviet era and the years of independence, the topic of China in Azerbaijani literature was comprehensively investigated, and poetic examples on the topic of China were determined and analyzed.
- Archetypes were examined in the direction of the problem under study, in an intertextual context, and enriched and substantiated with examples.
- The manifestation of butterfly, snake, and dragon archetypes in Azerbaijani literature was compared with Chinese literature, mythological traces were revealed and involved in research.

**Research approval and implementation.** The main provisions of the research are reflected in authoritative scientific journals and anthologies recommended by the Higher Attestation Commission under the President of the Republic of Azerbaijan, in articles published in foreign scientific publications, and in reports presented and printed at international conferences and symposia.

**The name of the institution where the dissertation work was performed.** The dissertation was completed at the Department of Literary Theory of the Institute of Literature named after Nizami Ganjavi ANAS. The subject of the dissertation has not yet been a separate research object.

**The total volume of the dissertation with a sign, noting the volume of the structural sections of the dissertation separately.** The dissertation consists of an introduction, three chapters, a conclusion, and a list of used literature.

Introduction- 12193, Chapter I - 52347, Chapter II - 47967, Chapter III - 91573, Conclusion - 5635 marks. The total volume of the dissertation work is - 209635 marks.

## **THE MAIN CONTENT OF THE RESEARCH**

In the "**Introduction**" part of the dissertation, the relevance and degree of development of the topic, the goals and objectives of the research, research methods, the main propositions defended, scientific innovation, and theoretical and practical importance were determined.

The first chapter of the dissertation is called "**Azerbaijan-China Literary Relations and its development history**" and consists of two paragraphs. In the first paragraph, "**Azerbaijani-Chinese literary relations in the context of Chinese civilization and historical Silk Road**", the formation, development, and peculiarities of Azerbaijani-Chinese literary relations are investigated. It is noted that when analyzing the formation of literary

relations, it is important to take into account the issues of its creation and development, as well as the social conditions in which it occurs.

Turkic peoples are part of the world's culture with their ancient history and culture. Turks settled in many areas of the world under different names (Huns, Saks, Sumerians, Scythians, etc.), and their history and mythology have not been sufficiently studied.

The reason for the typological similarities between Chinese and Turkish civilizations is that China is an imperial civilization and the Turks participated in the creation of the same civilization. There are other reasons for the continuation of Chinese beliefs among the Uighurs for a long time. For these reasons, archetypes can be similar, and in some cases shared. Academician Isa Habibbayli, who conducted extremely important research in the development of literary relations, defined the main principles during the re-periodization of literary history in his book "Azerbaijani Literature: Periodization Concept and Development Stages" about civilization and considered the civilization factor as one of the main principles. According to him, *"Civilization factor plays an important role in the formation of literature"*.<sup>2</sup>

Ancient Turkish epics such as "Genesis", "Manas", "Shu", "Kitabi-Dade Gorgud", "Oguz Kagan", "Alp er Tunga", "And Golden Dressed Man" are the basis of Turkish mythological thought preserved in Chinese sources. Chinese sources are of particular importance in the study and research of the history and culture of the Turkish people, and they have been looked at again in the research work.

Ibrahim Kafesoglu, a prominent researcher of Turkish history and culture, writes in his book "Turkish National Culture"<sup>3</sup>: *"Because the scattered Turkish masses followed different development paths from each other, it is not easy to evaluate Turkish history as a whole in a certain period"*. Nevertheless, it is possible to see the Turkish history before the Huns, at least partially, in the

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<sup>2</sup> Həbibbəyli İ. Azərbaycan ədəbiyyatı: dövrləşdirmə konsepsiyası və inkişaf mərhələləri/ –Bakı, –2019.– s. 102

<sup>3</sup> Kafesoglu İ. Türk milli kültürü/–İstanbul:Ötüken. –2021, –s.41

Turkish epics. Among the ancient Turkish epics, which are partly about historical events, we get information about the existence of Turkic peoples that existed before the Huns in the epics "Alp Er Tunga", "Shu", "Oguz Khagan", "The Man in Golden Clothes".

The Great Silk Road connecting East and West played an important role in the formation of Azerbaijan-China relations from the beginning of the 2nd century BC and led to the development of literary and cultural relations along with trade. One of the main importance of the Great Silk Road is that besides playing an important role in the political and economic life of the countries it passes through, it has an irreplaceable influence on the development of culture in those places. This road played a great role in the spread of science, education, literature, religion, and culture.

China and the Ural-Altai peoples lived and existed in a single empire for a long time. Chinese civilization was formed and developed in their joint activity. Today, the Historical Silk Road is regaining its importance and plays the role of a bridge connecting different peoples, cultures, and Western and Eastern civilizations.

In this chapter of the dissertation work, the stages of development of literary relations, as well as the factors affecting their development, were investigated. At the same time, an idea of the general picture of literary relations was formed.

The second paragraph of the dissertation work is called **"General Characteristics of Azerbaijan-China literary relations during the Soviet and independence period "**. An important phase of literary relations is investigated in this paragraph of the dissertation work. Literary relations between Azerbaijan and China developed especially during the Soviet period. The works of many prominent writers and poets of Azerbaijan were published in Chinese in China, and at the same time, the works of prominent representatives of Chinese literature in Azerbaijan were published in Azerbaijani. Various mutual visits and business trips contributed to the development of literary relations. Such visits became more and more traditional and continued systematically. When the old Chinese writer Kī Zongpin ( Kē Zhòng Píng 柯仲平) came to Baku in 1954, he met the poets and writers of Azerbaijan at the Azerbaijan Writers'

Union and established friendly relations with our national poet Samad Vurgun. K1 Jonpin described his good impressions of Azerbaijan in his poem "Dedicated to Baku" ( Xiàn gěi Bākù 献维巴库). <sup>4</sup>The poem was translated from Russian to Azerbaijani in 1955 by the poet Nabi Khazri (Babayev).

高加索的山脉有多壮，  
苏联的膀子多粗；  
您，高加索山脉下的巴库，——  
阿塞拜疆的首都。  
白天来看您，  
您就象，苏联膀子上鼓起的一团筋肉；  
晚间来看您，  
您就象，苏联疆土上的一颗夜明珠。  
您巴库的里海，  
看来象多情的贝加尔湖；  
这个海同那个湖，  
就象苏联人看我们的那对眼珠。  
我们来在五月初，  
看见海滨上，红红绿绿，  
我们想起了祖国的江南——  
想起江南时，更爱巴库。

*We watched the snow-capped mountains of the  
Caucasus,  
Its flowing rivers and its green gardens,  
We arrived at the shore of the blue Caspian in the  
morning.  
We have met  
A magnificent city called Baku,  
During the day, dear Baku, you resemble a giant.*

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<sup>4</sup>柯仲平诗文集。文化艺术中文社。北京。1984，663 页数。Ki Conpi's collection of poems and essays. Culture and art publishing. — Beijing. — 1984. — 194 p.

*At night, the lights you take out of your bosom  
You burn in your heart.*<sup>5</sup>

The main reason why Azerbaijan-China cultural relations were implemented in a special order during the Soviet period was related to politics and ideology. These relations were realized in the context of bilateral cooperation. As a constituent part of the USSR, Azerbaijan also cooperated with China based on the common-state policy. Academician Isa Habibbeyli writes: *"Soviet period Azerbaijani literature covers the stage of creation of literature based on the method of socialist realism. At the same time, this period is remembered for the difficult social and political conditions of the socialist system, as well as the formation of national literature."*<sup>6</sup>The fact that China was also a socialist republic created conditions for the emergence of common principles and the development of literature and culture.

The history of translation art in Azerbaijan is related to the tradition of translations from Arabic and Persian languages. In the Soviet era, translations were mainly made from Russian and vice versa. Examples of world literature were also translated into our language through the Russian language. During the study of Chinese literature, more Russian-language sources were used. In our modern times, the study of research based on sources, involvement in research, and comparative research is considered one of the main principles. The perfect study of the language helps to strengthen the relations between peoples. Many artistic examples from Chinese to Azerbaijani, as well as various works from Azerbaijani literature to Chinese, have been translated since the Soviet era. Among the literary examples are the epic "Kitabi-Dade Gorgud", the poem "Leyli and Majnun" by Nizami Ganjavi, the novel "The Future" by Mirza Ibrahimov, the novel "Absheron" by Mehdi Huseyn, selected poems of Samad Vurgu, the novel "Men and Fates" by Alaviya

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<sup>5</sup>Kı Con Pin "Bakı"(şeir)// "Azərbaycan" jurnalı. – Bakı, –1955, №3, –s. 118

<sup>6</sup>Həbibbəyli İ. Azərbaycan ədəbiyyatı: dövrləşdirmə konsepsiyası və inkişaf mərhələləri/ –Bakı, –2019. – s. 116

Babayeva, Hamlet by Isakhanli. His poems have been translated into Chinese.

There have been long historical relations between the two countries, especially in the years of independence, Azerbaijan-China relations, which were founded by national leader Heydar Aliyev, have developed on a rising line.

During the years of independence, many studies and articles were written on Chinese literature, which contributed to the development of mutual relations. In the dissertation work, extensive information was given about those studies, and appropriate references were made to them.

Scientific results obtained in this chapter of the research work "Azerbaijani-Chinese Literary Relations in the Soviet Era" <sup>7</sup>, "The role of Nabi Khazri in the development of Azerbaijani-Chinese literary relations" <sup>8</sup>, "Azerbaijani-Chinese literary relations in the years of independence" <sup>9</sup>, "Heydar in the formation and development of Azerbaijani-Chinese literary relations" The role of Aliyev" <sup>10</sup>, "Chinese and Azerbaijani culture against the background of the clash of civilizations"<sup>11</sup> theses and articles found.

The second chapter of the dissertation is called "**Topics and Images of Chinese Origin in Azerbaijani Literature**" and consists of two paragraphs. In the first paragraph entitled "**The Chinese**

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<sup>7</sup>Kərimova N. Azərbaycan-Çin ədəbi əlaqələri sovet dövründə//Gənc tədqiqatçılar IV Beynəlxalq Elmi Konfransı, – Bakı: Qafqaz Universiteti, – 29-30 Aprel, – 2016, –s. 1070-1072

<sup>8</sup> Kərimova N. Azərbaycan-Çin ədəbi əlaqələrinin inkişafında Nəbi Xəzrinin rolu//XXI əsr dünya elminin inteqrasiya prosesləri mövzusunda Beynəlxalq Forum. –Gəncə. –10-14 oktyabr, –2016, –s. 365-367

<sup>9</sup>Kərimova N. Azərbaycan-Çin ədəbi əlaqələri Müstəqillik illərində// Müstəqillik dövrü Azərbaycan ədəbiyyatı. –Bakı: Elm və təhsil, –2016. –s.1045-1047

<sup>10</sup>Kərimova N. Azərbaycan-Çin ədəbi əlaqələrinin formalaşması və inkişafında Heydər Əliyevin rolu //Heydər Əliyevin dövlətçilik idealları və müasir gənclik mövzusunda Respublika konfransı. –Bakı-Gəncə, –22-24 iyun 2023, –s.185-189

<sup>11</sup> Kərimova N.Çin və Azərbaycan mədəniyyəti sivilizasiyalar kontekstində// – Bakı:Poetika. izm, –2024. №1 , – s. 73-80

**theme in ancient and medieval Azerbaijani literature (in the works of Nizami, Nasimi, Khatayi) and images of Chinese origin"**, the Chinese theme and images of Chinese origin in the works of Nizami Ganjavi, Imaddin Nasimi, Shah Ismayil Khatayi were investigated. The development of literary relations has led to the emergence of motifs related to China in Azerbaijani literature.

Here, first of all, the points found in Nizami Ganjavi's poems "Yeddi Gozel", "Khosrow and Shirin", and "Iskandername" have been examined and presented. His works prove that the poet had a rich knowledge of China, one of the world's cultural centers. Chinese art and culture are often mentioned in his works. Taking advantage of the power of his artistic imagination, Nizami Ganjavi touched on the subject of China sometimes from real historical facts and sometimes through anachronism. The images and events related to China in Nizami Ganjavi's work allow us to imagine the full picture of Azerbaijan-China relations at that time.

China is one of the most used allusions in Nizami's "Khamsa". The work "Seven Beauties" provides extensive information about the country of China located in the Far East. Nizami describes the historical events and heroes as he recreates them in his imagination. In the part of the work dedicated to the beauty of China, a rich geographical and cultural description of China can be found.

In the poem "Iskandername", which is the last work of Nizami and talks about Iskender the Great's journeys, victories, and conversations with sages and philosophers, the theme of China is a line.

Nizami indulges in historical anachronisms to express his ideas, takes Iskender to Azerbaijan and China, meets the Turks, fights with the Russians, gathers philosophers who lived in different eras in one place, around Iskender, and promises them.

In the poem "Khosrow and Shirin" by Dahi Nizami, the architect Farhad is a real lover distinguished by his skill, skill, wit, courage and fearlessness. The work does not provide accurate information about Farhad's whereabouts and origin. Only Farhad is



reported to have studied together with Shapur in China. In addition, it is noted that Farhad is a skilled painter, sculptor, and craftsman.

The great Azerbaijani poet Imadeddin Nasimi also addressed the topic of China. Expressions such as Chinese beauty, Chinese musk, Chinyu-Machin, Mongolchin are often used in his poems. Professor Tahira Mammad writes: *"In medieval literature, the word Tatar mostly means Turks living in the geography of China and Turkestan. Nasimi uses the words Turkish, Tatar and Mongolian as synonyms of each other"*.<sup>12</sup>

In the gazal "Rose is the flower of the spirit, the seed is put to shame", Nasimi refers to the Chinese beauty while saying "China nigaru". In the ghazal "O Nafeyi - list of Chinese hair", the lover compares the blackness of his lover's hair to Chinese musk. Here Chinese musk is used in the meaning of hair curl. She says that her lover's beauty drives the sun and the moon crazy.

Nasimi used the contrast of colors in her poems and used the contrast of black and white prominently. *"Iman", "camphor", "spirit", Chinese, Machin, Khata, and Rum as the counterpart of white, "kufr", "musk", "zulf", Abyssinian, Indian, Hindu, Negro and the counterpart of black color. etc. used words like In this case, the names of the countries, according to the color of the skin of the population, become the bearer of the meaning of that color and become metaphorical"*.<sup>13</sup>

Shah Ismayil Khatayi addressed the theme of China in his works and often used the word China in his poems. In the ghazal, the word "china" is used in several senses. In his ghazals, he repeatedly used the word China with different meanings and imbued it with a deep meaning with the expressions Chinü-Machin, nafeyi-chin, chini-purchin .

Molla Panah Vagif also named Chin and Machin as place names. Academician Isa Habibbayli explains the name Chini-

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<sup>12</sup>Məmməd T. Azərbaycan ədəbiyyatında tatar obrazı // AMEA Ədəbiyyat məcmuəsi. –Bakı. –2016. №2, –s. 380

<sup>13</sup>Şixiyeva S. Nəsiminin lirikası: irfani mündəricə və poetik zinətlər. Nəsimi -650/– Bakı: Elm və təhsil, –2019, – s.256

Machin in his article "Azerbaijan-China Literary and Scientific Relations" and writes: *"The geography of Chini-Machin is the name of the upper northern part of China called Machin. In ancient sources, it was called Tashkat. According to the information, this is a fertile land with natural beauty. In the 17th century, Vaqif presented China and China as two countries. It should actually be understood as two regions of the same country".*<sup>14</sup>

The second paragraph of this chapter, titled **"The Theme of China and Images of Chinese Origin in the Creativity of Azerbaijani Poets in the Soviet Era and the Years of Independence,"** discusses literary examples written on the theme of China in the creativity of Azerbaijani poets Samad Vurgun, Rasul Rza, Osman Sarivelli, Suleyman Rustam, Mir Jalal, Ilyas Tapdig, Nariman Hasanzadeh, Huseyn Huseynzadeh, Teymur Aliyev, Nabi Khazri, Mirvarid Dilbazi, Ahmad Jamil, Zeynal Khalil, Zalimkhan Yagub and others, starting from the 20s-30s of the 20th century.

Samad Vurgun's poems "Towards Far Away", "Culture Palace", "Comrade Commander", "Orderly Hero", Rasul Rza's "Chapey", "Si-Au", "Hey, Friends", "Chinese Friend" poems, Suleyman Rustam's "Chinese brother", "Chinese", "Taiwan is China's!" Osman Sarivalli's "Horizons of the East", and "My Big Back" poems, Alirza Abdullayev's "Chinese Girl" poem, Teymur Elchi's "Beijing Bell" poem, Nariman Hasanzade's "Meeting on the Shikh Dzun", Mirvarid Dilbazi's "Chinese Girl" poems, Huseyn Huseynzade's poem "Dostlug", "China" by Ilyas Tapdig, "Aziz Bayram" by Anvar Alibayli, Zakir Suleymanov's poems in "New China", "There is a street in Beijing", "Meeting with Mao Zedong", "Grandfather and grandson", "Tabriz carpet in Beijing", "Arshin the buyer" included in the series of poems "Songs from a trip to China" by Balash Azeroglu. in Peking" poems, "A trip to China", "Meeting in Beijing" included in the series of poems "China Notebook" by Zalimkhan Yagub and The poems "Chinese Girl, Chinese Beauty", Bakhtiyar Vahabzade's "The Sword that Cuts Ourselves", Isa

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<sup>14</sup>Həbibbəyli İ. Azərbaycan-Çin ədəbi və elmi əlaqələri // Müqayisəli ədəbiyyatşünaslıq. –2021, №1, –s. 10

Habibbeyli's "China as Seen from Azerbaijan", "Snow in Urumchi", "Azerbaijan as Seen from Asia" were included in the dissertation research.

Throughout history, Japanese imperialism has been one of China's greatest enemies. Starting from 1875, Japan's aggression against China became widespread, and America-England also created an opportunity for this invasion process. At that time, Azerbaijani poets glorified the bravery of Chinese heroes and criticized the Japanese invaders. This struggle of the Chinese people for freedom is praised as a symbol of freedom and peace in the world. Azerbaijani writers also had deep respect and love for this struggle and wrote poems and works reflecting this love. In addition to the themes of China's freedom struggle and later victory, Azerbaijani poets also wrote poems dedicated to Chinese beauties.

After the Second World War, the Chinese people won the liberation struggle and the People's Republic of China was established on October 1, 1949. After that, friendly relations between the two countries expanded, Chinese writers came to Azerbaijan, got to know our poets and established mutual relations. The expansion of Azerbaijani-Chinese literary relations, visits of cultural figures to China, and close friendships with Chinese writers enable our poets to write new and beautiful works.

Starting from the Soviet era and continuing during the years of independence, the rich examples of literature dedicated to China by Azerbaijani poets and written in China are translated into Chinese, and Chinese scientists, writers, and actors come to our homeland and establish close friendships. This friendship plays an important role in the development of relations. At the same time, it creates inspiration for the creation of new literary examples. Today, mutual cooperation between Azerbaijan and China in many fields serves the interests and development of both countries. Cultural, commercial, political, and literary relations with Azerbaijan and China, which began in ancient times, maintain their relevance even today. In a certain period, these mutual relations reached a slightly lower level, and in a certain period, they reached their highest development line. Even

today, many poets address the subject of China in Azerbaijani literature.

The scientific results obtained in this chapter of the research work are reflected in the article "Chinese Theme in Nizami Ganjavi's Work" <sup>15</sup>, "Azerbaijani fiction in Chinese" <sup>16</sup>, and "Modern Chinese poems in Azerbaijani" <sup>17</sup>.

The third chapter of the dissertation is called "**Analysis of Archetypes of Chinese Origin in Azerbaijani and Chinese Literature**" and consists of two paragraphs.

The first paragraph of this chapter, titled "**Archetypes in an Intertextual Context**" discusses the theory of archetypes. Despite the research conducted by different scholars in different countries of the world, the problem of archetypes continues to seek its scientific solution and to define a new perspective in each era.

Eric Neumann, Mirice Eliade, Joseph Kempel, Alan Dandes, Karl Kerenyi, N. Fry, Y. Meletinski, and other scientists have conducted substantial research on the theory of archetypes. Carl Gustav Jung shows that *"the concept of archetype emerged based on numerous observations that demonstrate that myths and fairy tales in world literature contain certain motifs wherever and whenever they occur in the world. We see the same motifs in the fantasies, dreams, vigils, and daydreams of people today. I think this I call the type images and their association's archetypal thoughts (archetypes) are like a part of the subconscious that is not expressed, even though it lives in the inherited being of the soul"*.<sup>18</sup>

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<sup>15</sup>Kərimova N. Nizami Gəncəvi yaradıcılığında Çin mövzusu // Ədəbi əlaqələr toplusu, №11, –Bakı: Elm və təhsil, –2017, –s. 63-71

<sup>16</sup>Kərimova N. Azərbaycan bədii ədəbiyyatı çin dilində //–Bakı: “Filologiya məsələləri” jurnalı, – 2018. № 19, – s. 310-315

<sup>17</sup>Kərimova N. Müasir Çin şeirləri Azərbaycan dilində //Hoca Ahmet Yesevi Uluslararası Bilimsel Araştırmalar Konferansı // Türkiyə. Adıyaman, Gölbaşı, – 2019, –26-27 avqust, – s.383-388

<sup>18</sup>Jung C.G. Anılar, düşlər və düşüncələr (Çeviren: İris Kantemir). – İstanbul: Can Sanay yayımları , – 2012, – s.327

Although the theory of archetypes began in the science of psychology, it is used in many areas of culture - mythology, folklore, religion, literature, etc. is applied and shows itself mostly in literature and art. The history of the development of archetypes in Azerbaijani literature is ancient. Thus, we find archetypes in fairy tales, myths, and legends.

Parvana Isayeva writes: *"Literature preserves its attachment to myth at the structural and semantic levels. There are many ways in which mythological material can be transformed into literary works created in the modern era, including the "memory of the genre", the collective subconscious, as well as the author's interest in archaic structures, images, plots, and a deliberate bias towards mythological paradigms"*.<sup>19</sup>

In recent times, a new term - "Intertextuality" has been widely used in literary studies. Intertextuality manifests itself in scientific works as well as in artistic works. Intertextuality is the interpretation of known texts in a new way, a text within a text or a connection between texts. The composition of the works includes the use of religious texts, fairy tales, legends, epic texts, and one text in another.

The theory of archetypes is also more prominent in the intertextual context. The use of archetypal images and motifs in the works shows similarities or differences depending on the place and time. If we pay attention to the archetypes separately, that is, independently, we can observe that each of them has instinctive forms. Eric Neumann writes in his thoughts on the archetype: *"The dynamic quality of the archetype is revealed in an energetic process in the psyche, and this process takes placesimultaneously both in the subconscious and between the subconscious and the conscious"*.<sup>20</sup>

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<sup>19</sup>İsayeva P. Arxetipik obrazlar yeni transformasiyada / Müqayisəli ədəbiyyat: Ədəbiyyatlarda və Mədəniyyətlərdə arxetiplər. IV Beynəlxalq Elmi Konfrans materialları. –Bakı, –22-23 oktyabr 2010, –s.42

<sup>20</sup>Neumann Erich. The Great Mother an analysis of the archetype/– New York. Princeton University Press, –1972, –p. 3

In the 20th century, masters of literature such as Lu Xin, Mao Dun, Wen Yiduo, Wang Meng, and Mo Yan tried to apply archetypal criticism in the study of their works, and were pioneers in the application of archetypal criticism in China. Fu Daobin's monograph "Bells in the Tang Dynasty: An Archetypal Criticism of Chinese Literature", Wu Guangzheng "Archetypes and Motifs: Important Elements of Story in Ancient Chinese Novels", Xia Xiu "Archetypal Theory and Literary Activity", Bien Shoutan Bian Shoutang) "Textual Research and Interpretation of Literary Archetypes", Chen Yanxia Yungyuan "Heroic Archetype and Chinese Stories", Zhou Tao "Folk Archetypes and Modern Chinese Literature", Ye Shu Xian "Theory and Methods of Archetypal Criticism", Chen Jincheng "Chinese Literary Archetypes" These are examples of Chinese theorists' deep and thorough research on the theory of archetypes.

Chinese theorist Shen Banghe writes: "*Yung is a 'student of Chinese thought' and the origin of the psychology of personality analysis is Chinese Taoism.*" *It was Laozi's theory of Tao that most inspired Jung. He realized that the interaction of the Yin and Yang poles of the "Tao" represented "archetypal Chinese thought."* Jung said in his book *The Modern Significance of Psychology*: "*In classical Chinese philosophy, there are two opposing principles: 'Yan' representing light and 'Yin' representing darkness.*" Jung believed that Laozi's discussion of the relationship between "being" and "nothingness," "yin" and "yang" showed that "*the two opposites are mutually conditioned and originally one bod*".<sup>21</sup>

Archetypes are the expression of subconscious processes and existing information in consciousness. In other words, archetypes are the cover, presentation, and tip of the iceberg of emotional materials.

All these studies show that before and after Jung, it is possible to find the idea of archetypes and the idea that world cultures are composed of similar plots and motifs. It is clear from the opinions expressed about the archetype theory in different periods that this

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<sup>21</sup>Sheng Banghe, Psixologiyanın ustadı olan Yungun "Çin tefekkürünün tələbəsi" olduğu niyə deyilir? 盛邦和, 为什么说, 心理学大师荣格是“中国思想的学生”? <https://www.aisixiang.com/data/122764.html>

term, with its different meanings and explanations, has created conditions for obtaining different and at the same time interesting results in studies related to folklore, literature, and culture. That trend continues in research today. In modern world literary studies, the concept of archetype has expanded its boundaries and its number has increased significantly. Today, archetypes act as primordial, ancient, recurring motifs, plots, and images.

The second paragraph of this chapter, entitled "**Semantics and Function of Common Archetypes in Azerbaijani and Chinese Literature**" consists of three subheadings. In this paragraph, an extensive study of archetypes of Chinese origin in Azerbaijani literature has been conducted. Here, several archetypes of Chinese origin have been studied, their specifics have been determined, and they have been included in the research. As in the literature of many peoples of the world, the archetype of the butterfly found its artistic reflection in the literature of Azerbaijan and was expressed in a unique way in the works of our poets and writers. "Butterfly" and "I Found" by Imadeddin Nasimi, "Night Butterfly" by Ilgar Fahmi, "Butterfly Wings" by Ramiz Rovsha, the story "Yel Ahmaddin Beyliyi" by Mevlud Suleymanli, and the novel "Butterfly Model 102" by Aydın Talibzade are of this type. There are many examples of the butterfly archetype in world literature and art. "Butterfly Dream" shown on Turkish television, "Butterfly Effect" films by American director and screenwriter Eric Bress, "Butterfly" by Argentinian writer Julio Cortazar, "Butterfly in Sleep" stories by philosopher Zhuang Zi (Zhuang Zi 庄子) from Chinese literature (Hudie meng 蝴蝶梦), Chinese legend "Butterfly Lovers" (Liangzhu or Liangshan bo yu Zhu ying tai 梁祝, 梁山伯与祝英台), Wang Meng (Wang Meng 王蒙) "Butterfly" story (Hudie 蝴蝶), etc. In literary examples, the butterfly has been explored as an archetypal symbol.

Butterfly, as a symbol of change, goes through four stages: egg, caterpillar, pupa and winged insect. The transition of the butterfly from one stage to another makes it a symbol of life and death. The butterfly philosophy is described in the mind of each nation

according to its worldview. In mythical thinking, the butterfly is the basis of the soul, immortality, rebirth, and transformation. In Imadaddin Nasimi's ghazals "Butterfly" and "I Found" the butterfly is expressed in a unique way in terms of an archetypal symbol. In general, in Nasimi's poetry, the dress is considered a symbol of transience and change. In Nasimi's poem, the word butterfly is used in the meaning of construction. At first glance, this dress is called a butterfly because it looks like a butterfly. The builder has two wings, right and left, like a butterfly, fully and completely alive as a real butterfly. In the poem "Butterfly", Nasimi also points to the unity-body philosophy. According to the one-body philosophy, God is the only existence, and all animate and inanimate beings in the universe are only a particle of him.

*Butterfly meat has come to the people of wisdom,  
What a shame that a gay, ignorant, ignorant butterfly.  
O Nasimi, the earth is gay, the people who spread it are  
freezing,  
He didn't wear it for a moment of disbelief, he thought it  
was a butterfly from prison.<sup>22</sup>*

Unlike Nasimi, Ilgar Fahmi interprets the butterfly in his poem not as a dress, but as a woman. However, according to some opinions, "*The night butterfly is a symbol of hidden wisdom because butterflies cannot be seen in the darkness of the night*".<sup>23</sup> A deep meaning is hidden in the name of the poem "Night Butterfly". In his poem, the poet introduces an immoral woman who leads a nightlife to the reader under the name of a night butterfly. Comparing a woman to a butterfly, which is a symbol of beauty and elegance, the poet expresses the contradictory points between her external and internal appearance in highly poetic language.

The Chinese philosopher Zhuangzi (Zhuang Zi) gave a special place to the butterfly archetype in his work, and used it archetypically in his work "Butterfly in a Dream". In the work, we are faced with the

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<sup>22</sup>Nəsimi İ. Seçilmiş əsərləri/[2 cilddə]. c.1, – Bakı: Şərq-Qərb, –2013, –s.117

<sup>23</sup>Шейнина Е.А. Энциклопедия символов, «Издательство АСТ»; –Харьков: «Торсинг», –2001.–с.103-104



problem of the loss of the difference between reality and dream, and at the same time, the duality of personality. Juan Jou can't understand and accept that he turned into a butterfly and then returned to himself again. He cannot decide which of these is reality and which is a dream. The hero realizes his mental-spiritual transformation in an allegorical way, struggling to distinguish whether he is Juan Joe or a butterfly. The fact that he sees himself as a freely flying butterfly is an indicator of his high inner freedom, rich spiritual world, and psychological and spiritual state.

In the legend of "Liangzhu", both lovers are finally freed by turning into butterflies and flying in the sky of love to meet each other. Here, the butterfly is a symbol of love, loyalty, beauty, and freedom, it represents meeting and reaching the goal. The butterfly is an indicator of an independent life and a free destiny, it expresses a happy ideal. The butterfly archetype is extremely rich in aesthetic and spiritual aspects. In the legend, the butterfly is an archetypal symbol, and according to Chinese belief, two butterflies flying side by side symbolize a happy family.

In the second sub-heading called "Dragon archetype", the dragon archetype in the literature of Azerbaijan and China is comparatively investigated and researched. In the literature of Azerbaijan and China: Nizami Ganjavi's "Iskandarnama" (part of the "Name of Honor"), "Seven Beautiful" works, Sara Baghirova's novel "Dragon's Cave", the tale "Malikmammad", the tale "We Found", the tale "Black Horse", "The Three-Headed Dragon" fairy tale, "Magic draw", "Ma Lian and the magic brush", "Dragon Living in the Mingjiang River", "Legend of the Return of the Wild Dragon"(蛮龙归正的神话), "Legend of the Dragon Furnace"(龙窑的优送), "Legend of the Dragon Horse Negative Image"(龙马老图的优送), "The Legend of Dapen Fighting the Dragon(大鹏斗孽龙什么)", "The Legend of the Dragon Woman"(龙女的什么), "The Little White Dragon"(小白龙歌是), "Dragon Woman In examples such as the tale "he stole the magic whip"(龙女盗神鞭), the dragon is archetypal.

The dragon is a product of mythical thinking, a generalized image of the fears, thoughts, and subconscious ideas of primitive people. He first appeared as a totem in the belief system and mythical thinking of our people. In Azerbaijani mythology, the dragon has wings and a terrible appearance. Sometimes it is a huge snake. He lives in an underground cave and protects the treasure there. Sometimes it is said that it lives in the water or in the forest. On the one hand, it is a symbol of blessing, prosperity, and strength. Research shows that in the ancient sources of Azerbaijan, the dragon was initially perceived in a positive sense, and after Zoroastrianism, it underwent a transformation and began to contain a negative meaning. The dragon is a negative image in Western literature, and a mostly positive image - a benevolent god - in East Asia, especially Chinese literature. In Chinese mythology, the dragon archetype has a positive meaning, and it gives water to people, irrigates their fields, and protects territories from disasters. Even the dragon comes third in the list of Chinese Gods after Heaven and Earth. This once again proves that the dragon has a special place in Chinese mythology. In general, the Chinese describe the appearance of the dragon in a very strange way. These images combine the characteristics of different animals. Research scientist Bahaddin Ögel notes that the dragon is a motif that came from China in ancient times. He writes in the book "Turkish Mythology": *"The dragon is a motif that came to the Turks from China in ancient times. This creature is called "büka" in the old Turkish language and means a big snake"*.<sup>24</sup>

In the book "Chinese Myths and Legends" it is mentioned about the dragon: *"In China, the dragon is not an evil force, but a good force that brings rain and represents the efficiency principle of nature. The negative dragons are those introduced by the Buddhists"*.<sup>25</sup>

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<sup>24</sup> Ögel B. Türk Mitolojisi (Kaynakları ve Açıklamaları ile Destanlar)/ II cild, – Ankara: Türk Tarih Kurumu Basımevi, –1995, –s.566-567

<sup>25</sup> Edward Theodore Chalmers Werner. Çin Mitleri ve Efsaneleri/ İngilizceden çeviren Şebnem Duran. – İzmir. –2008. –s. 179

The Chinese dragon manifests the auspicious beginning-Yan. In the dual symbolism of In-Yan, In-woman is depicted as the beginning, and Yan as the male beginning.

The manifestation of the snake archetype in Azerbaijani and Chinese literary examples is investigated in the third sub-heading called "Snake Archetype". The legends of "Snake Love", "Abdulasser Mountain", "Snake Boy", "Golden Snake", "The Snake and the Girl", "From the Hand of Dad Khanpari", "Khoja's Tale", "Jamisaf's Tale", "Wooden Sword", Isa Mughan's story "Snake Valley or the Fate of the Prophet", Mustafa Chamanli's novel "Spotted Viper", Sharif Aghayar's "Harami" novel, etc. we find the archetypal image of the snake in our literary examples. In Chinese literature, Li Bihua's "Green Snake"(李碧华"青蛇"), Pu Sonlin's "Strange Tales from Liyaojai Studio" (蒲松龄"聊斋志异"), folktale "The Tale of the White Snake" (白蛇传), Fin Menlon's "Common words to warn the world - Lady White Snake"(冯梦龙"白娘子永镇雷峰塔"), "The Farmer and the Snake"(农夫与蛇), "Fu Si" and Archetypal examples in Nu Wa (伏羲和女娲故事), Liu Zhongyuan's Conversation of the Snake Catcher(柳宗元"捕蛇者), and Detailed Notes of Taiping were studied.

In many Azerbaijani folk epics and legends, the snake embodies intelligence, wisdom, and other positive qualities. The motif of marrying a snake in Azerbaijani legends preserves the totemic content of the snake in the primitive thinking of the people. In legends, the snake is associated with the tree cult. The snake turns into a bush, and sometimes the girl's hair turns into a snake, and the snake turns into a tree: *"In China, the snake and the dragon are the fifth animal in the Chinese zodiac. The snake is one of the five harmful creatures and is considered an evil force, while the dragon is good and harmless and is a symbol of strength and fertility".*<sup>26</sup>

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<sup>26</sup> Wolfram Eberhard, Çin Simgeleri Sözlüğü / Çev. Aytut Kazancıgil, Ayşe Berceket, -İstanbul: KabcacıYayınevi, -2000, -s. 104

Scientific results obtained in the last chapter of the research work: "Butterfly archetype in Azerbaijani and Chinese literature" <sup>27</sup>, "Snake an archetype in Azerbaijani and Chinese literature" <sup>28</sup>, "Characteristics of the artistic manifestation of the dragon archetype in Azerbaijani and Chinese literature" <sup>29</sup>, "Snake archetype in Azerbaijani and Chinese literature" <sup>30</sup>, "The butterfly archetype in Azerbaijan and Chinese literature" <sup>31</sup>, " текстax " <sup>32</sup>Is reflected in theses and articles.

We can present the scientific results we have reached during the research with the following provisions:

1. Peoples of Chinese and Turkic origin lived in a single empire for many years and together participated in the creation of the so-called Chinese civilization. The historic Silk Road serves as a bridge by connecting the culture and literature of all the peoples it passes through. Thanks to historical research, the common culture and historical traditions of the Chinese and Turkish peoples create a basis for conducting ethno-historical research and are of particular importance from the point of view of the study of this field.
2. Artists such as Nizami, Nasimi and Khatayi addressed the Chinese theme in their own way and created poetic texts rich

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<sup>27</sup>Kərimova N. Azərbaycan və Çin ədəbiyyatında kəpənək arxetipi // "Müqayisəli ədəbiyyatşünaslıq" jurnalı, –Bakı: Elm və təhsil,– 2019. № 2, – s. 164-171

<sup>28</sup>Kərimova N. İlan arxetipi Azərbaycan və Çin ədəbiyyatında //– Bakı:Poetika. izm, –2018. № 4, –s. 55-61

<sup>29</sup>Kərimova N. Əjdaha arxetipinin Azərbaycan və Çin ədəbiyyatında bədii təzahür xüsusiyyətləri // Heydər Əliyev: Multikulturalizm və tolerantlıq ideologiyası III Beynəlxalq elmi konfrans. – Bakı, –5-6 may 2020. –s.112 –114

<sup>30</sup>Kərimova N.İlan arxetipinin Azərbaycan və Çin ədəbiyyatında təzahürü // IV Beynəlxalq Türk Kültür Coğrafiyasında Elm və Sosial Bilimlər Simpoziumu // –Bakı, –2018, 27-30 iyun. –s. 96

<sup>31</sup>Karimova N. The butterfly archetype in Azerbaijan and Chinese literature// Ukrainian Journal of Sinology Studies, – Kyiv. Issue 2 September 2020, –p. 34-40

<sup>32</sup>Керимова Н.Художественная интерпретация архетипа дракона в восточных текстах // Вчені записки ТНУ імені В. І. Вернадського. Серія: Філологія. Журналістика. –України. Том 33 (72) № 6 2022 Частина 2. –с.112-117

in Chinese themes and images of Chinese origin. The events and images related to China in their works provide an opportunity to describe and analyze the current picture of Azerbaijan-China relations at that time. The tradition that started with Nizami Ganjavi has a special place in the creativity of many poets even today. Addressing the Chinese theme plays an important role in the development of literary relations and becomes a source of inspiration for the creation of new literary examples.

3. In modern world literary studies, the involvement of archetypes in intertextual research is a remarkable nuance. The study of the theory of archetypes remains relevant today. Common archetypes in Azerbaijani and Chinese literature are embodied in similar and different ways in terms of semantics and functionality. The forms of manifestation of the butterfly, dragon, and snake archetypes in oral and written Azerbaijani and Chinese literary and artistic texts were investigated on the basis of certain examples and justified by the texts in which the archetypes in both literatures have similar and different characteristics.

**The main content of the dissertation is reflected in the following articles and conference materials of the applicant:**

1. Azərbaycan-Çin ədəbi əlaqələri Müstəqillik illərində// Müstəqillik dövrü Azərbaycan ədəbiyyatı. –Bakı: Elm və təhsil, –2016. – s.1045-1047
2. Azərbaycan-Çin ədəbi əlaqələri sovet dövründə//Gənc tədqiqatçılar IV Beynəlxalq Elmi Konfransı, – Bakı: Qafqaz Universiteti, – 29-30 Aprel, –2016, – s. 1070-1072
3. Azərbaycan-Çin ədəbi əlaqələrinin inkişafında Nəbi Xəzrinin rolu//XXI əsr dünya elminin inteqrasiya prosesləri mövzusunda Beynəlxalq Forum. Gəncə. –10-14 oktyabr, – 2016, – s. 365-367
4. Nizami Gəncəvi yaradıcılığında Çin mövzusu // Ədəbi əlaqələr toplusu, №11, –Bakı: Elm və təhsil, –2017, –s. 63-71

5. İlan arxetipi Azərbaycan və Çin ədəbiyyatında // – Bakı: Poetika. izm, –2018. № 4, – s. 55-61
6. Azərbaycan bədii ədəbiyyatı çin dilində //– Bakı: “Filologiya məsələləri” jurnalı, –2018. № 19, –s. 310-315
7. İlan arxetipinin Azərbaycan və Çin ədəbiyyatında təzahürü // IV Beynəlxalq Türk Kültür Coğrafiyasında Elm və Sosial Bilimlər Simpoziumu // – Bakı, – 2018, 27-30 iyun. –s. 96
8. Müasir Çin şeirləri Azərbaycan dilində //Hoca Ahmet Yesevi Uluslararası Bilimsel Araşdırmalar Konfransı // – Türkiyə. Adıyaman, Gölbaşı, – 2019, 26-27 avqust, –s.383-388
9. Azərbaycan və Çin ədəbiyyatında kəpənək arxetipi // “Müqayisəli ədəbiyyatşünaslıq” jurnalı, –Bakı: Elm və təhsil,–2019. № 2, –s. 164-171
10. The butterfly archetype in Azerbaijan and Chinese literature// Ukrainian Journal of Sinology Studies, – Kyiv. Issue 2 September 2020, –p. 34-40
11. Əjdaha arxetipinin Azərbaycan və Çin ədəbiyyatında bədii təzahür xüsusiyyətləri // Heydər Əliyev: Multikulturalizm və tolerantlıq ideologiyası III Beynəlxalq elmi konfrans. – Bakı, 5-6 may 2020. –s.112-114
12. Художественная интерпретация архетипа дракона в восточных текстах // Вчені записки ТНУ імені В. І. Вернадського. Серія: Філологія. Журналістика. – Україна. Том 33 (72) № 6. –2022 Частина 2. –с.112-117
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