

REPUBLIC OF AZERBAIJAN

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ABSTRACT

of the dissertation for the degree of Doctor of Philosophy

“ONE THOUSAND AND ONE QUARTERS OF AN HOUR” LITERARY MONUMENT AND REALITIES OF AZERBAIJAN

Speciality: 5716.01– Azerbaijani literature
5721.01– Textual studies; processing
of ancient manuscripts on spiritual
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Field of science: Philology

Applicant: **Rahila Intigam Sadikhova**

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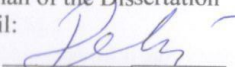
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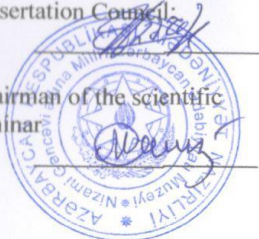
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GENERAL CHARACTERISTIC OF THE RESEARCH

Relevance of the research and degree of development. The dissertation submitted for defense is on an actual topic- It is dedicated to the study of "One thousand and one quarters of an hour. Tatarian Tales", which appeared in the framework of the new literary fashion that emerged in Europe at the beginning of the 18th century and which, benefiting from the traditional all-Turkic thinking, contains a number of important points and real information related to the literature, history, and geography of Azerbaijan. The work included in the study was created in the example of the "One Thousand and One Nights" fairy tale, which is considered an ancient Arab literary monument, and has earned a worthy place among such works.

The "One Thousand and One Nights" monument, which gained world fame after it was first translated into French by the famous orientalist Antoine Galland in 1704, has won the eternal sympathy of Eastern readers as well as Western readers. It is no coincidence that the first printed copy of the book is related to the name of Europe.

The mysterious "One Thousand and One Nights" fairy tales have not left an impact on Azerbaijani literature, and a number of prominent literary representatives have addressed this topic. The genius Azerbaijani poet Nizami Ganjavi wrote one of the five poems included in "Khamsa" - the verse novel "Yeddi Gozal" under the influence of "One Thousand and One Nights".

In the history of Azerbaijani literature, it is possible to find other works that are structurally reminiscent of the "One Thousand and One Nights" model. Of these, the works "Dastani-Ahmed Harami"¹ and "Lisan at-tayr" (Mohsun Nasiri) deserve to be mentioned.

When talking about the relevance of the research work, it should be noted that taking into account the psychological impact of fairy tales, this ancient folklore genre was approached from a

¹ Dastani-Əhməd Hərami / – Bakı: Şərq-Qərb, – 2004. –120 s.

multidisciplinary point of view in the example of "One thousand and one quarters of an hour. Tatarian tales". Thus, the work is interesting not only from the literary aspect, but also from the point of view of the strong elements of psychologism. The theoretical considerations of Vladimir Yakovlevich Propp², Maria Luisa von Franz, Carl Gustav Jung³, Dmitry Sokolov⁴, Clarissa Estes and other world-renowned scientists played a guiding role in clarifying the level of influence of the mentioned genre on human consciousness. Also, the opinions of the prominent researchers of Azerbaijani fairy tales, Hanafı Zeynalli, Yusif Vazir Chamanzaminli⁵, Mammadhuseyn Tahmasib⁶, Nureddin Seyidov, Azad Nabiyev, Pasha Efendiyev, Ramazan Gafarov, Vagif Valiyev, Oruj Aliyev⁷ about fairy tales, were referred to, and fundamental conclusions and conclusions about the solution of the problem were brought to attention has arrived.

It should be noted that the ancient Eastern literature and culture have always attracted the attention of the West and led to the creation of various works on a global scale. The vocabulary of the Land of Fires, located at the junction of the East and the West, has not gone unnoticed, namely "One thousand and one quarters of an hour. Through Tatarian tales", he was able to gain a place in this literary trend. If it is taken into account that the mentioned work is one of the "a thousand and one" series that became rapidly popular in French literature at that time, it becomes more clear that the study of this collection of tales against the background of all-Turkish, including Azerbaijani folklore examples is of great

² Пропп, В.Я. Исторические корни волшебной сказки / В. Пропп. – Питер. – 2021. – 576 с.

³ Юнг, К.Г. Психологические типы / К.Г. Юнг. – Москва. – 1921. – 538 с.

⁴ Соколов, Д. Сказки и сказкотерапия / Д. Соколов. – Москва: Институт психотерапии, –2005. – 224 с.

⁵ Çəmənzəminli, Y.V. Əsərləri: (məqalə, oçerk və xatirələr): [3 cildə] / Y.V.Çəmənzəminli. – Bakı: Elm, – c.3. – 1977. – 328 s.

⁶ Təhmasib, M.H. Azərbaycan xalq ədəbiyyatında div surəti // – Bakı: Vətən uğrunda, – 1946. №1, – s.79-92.

⁷ Əliyev, O. Azərbaycan nağılları: janr, süjet və obraz problemləri / O. Əliyev. – Bakı: Elm və təhsil, – 2019. – 304 s.

importance.

It should be noted that the mentioned literary example has been left out of academic research until now, except for a few articles written about it, it has not been fundamentally investigated. However, the fact that "One thousand and one quarters of an hour" originates from all-Turkish folklore traditions, is rich with elements of Azerbaijani oral folk literature, mentions the names of Baku, Darbend, Shirvan, Tabriz and other areas considered to be ancient settlements of Turks, and providing information about these places has determined the study of the work at the academic level. The listed provisions directly testify to the importance and relevance of the research topic of the dissertation.

Object and subject of research. The research object of the dissertation is "One thousand and one quarters of an hour. Tatarian tales", which was created, based on the "One Thousand and One Nights" tradition, and the subject is the structural principles, idea and content features, and rich image system of this work.

During the research work, the Russian version of the work "One thousand and one quarters of an hour" was taken as the basis (1765 edition), as well as from the original Arabic version of the "One Thousand and One Nights" tales, and the French text of "One thousand and one quarters of an hour"⁸, 1787 T. Floyd in 1897 and Leonard Smizers⁹ in 1897, translated into English, as well as literary material and theoretical literature related to the topic were used.

Aims and objectives of the Research. The main aim of the research work is to reveal the main source that constitutes the basic material of the work "One thousand and one quarters of an hour" created against the background of the "One Thousand and One Nights" tales, as well as to follow the stage of formation of this work, to review the structural principles, idea-content directions, and motivational features of the said literary example, to reveal its

⁸ Les Mille et un Quart-d'Heure. Contes Tartares: [4 tome] / – Paris, – T.1. – 1730. – 436 p.; T.2. – 1730. – 432 p.; – T.3. – 1753. – 291 p.; – T.4. – 1737. – 200 p.

⁹ One thousand and one quarters of an hour (Tartarian tales) / ed. L.C. Smithers .– London: Ed. de luxe, –1897. – 320 p.

similarities and differences with other Eastern fairy tales, as well as to provide a comparative analysis of that work based on Azerbaijani literary traditions and determine its place in Azerbaijani literature. In the direction of the scientific-theoretical solution of the main goals contained in the dissertation, it is planned to fulfill the tasks listed below:

- To provide extensive information about the literary position of "One Thousand and One Nights Tales";

- To investigate translation imitations created in the example of "One Thousand and One Nights";

- Collect information about the sources of the work "One thousand and one quarters of an hour";

- To study the Russian and French versions of the work "One thousand and one quarters of an hour";

- To compare the work "One thousand and one quarters of an hour"; with the tales of "One thousand and one nights";

- To discover common and intersecting points of "One thousand and one quarters of an hour" and other Eastern tales;

- To analyze the images belonging to Eastern and Turkish literature found in "One thousand and one quarters of an hour";

- To reveal the common features of the work "One thousand and one quarters of an hour" with Azerbaijani literary examples, to reveal and highlight the points related to Azerbaijani culture and history, and to determine its place in Azerbaijani literature;

- "One thousand and one quarters of an hour" To assist in the preparation of Tatarian tales" translated into Azerbaijani and published.

Among the tasks listed above, the analysis of the collection of fairy tales "One thousand and one quarters of an hour" against the background of all-Turkic folklore ("Kitabi-Dede Gorgud", including Azerbaijani literature) and determining the position of this work in Azerbaijani literature is one of the most important tasks of the research. In our opinion, calling all Turkic-speaking peoples, as well as Azerbaijani Turks under the common name "Tatar" in Russian and European sources until the beginning of the 20th century, directs the discovery of common points between the

work in question and Azerbaijani literature. One of the main tasks of the dissertation work is to reveal these common features by the method of comparative analysis and to prove them with reference to reliable sources.

The methods of the research. The following scientific methods were used while performing the dissertation work:

- comparative-typological analysis;
- historical-comparative analysis;
- mythopoetic method.

Basic theses for defence. By examining "One thousand and one quarters of an hour. Tatarian tales" in the context of "One Thousand and One Night" Tales, in order to reveal the Azerbaijani realities reflected here and fully cover the topic, the following provisions are intended to be defended:

–"Thousand and Ones", including " One thousand and one quarters of an hour" created by the influence of " One Thousand and One Nights", are translation imitations;

–"One thousand and one quarters of an hour" is based on an unknown Turkish source based on all-Turkic folklore traditions;

–"Alfiya and Shalfiya" is an unsuccessful adaptation of "One thousand and one quarters of an hour"

–"One thousand and one quarters of an hour" which is similar to "One Thousand and one night" according to the principles of its structure, differs sharply from it with its didactic content;

–Most of the footnotes found in the French text and the Russian version of the work included in the study are related to Azerbaijan;

–Onomastic units (anthroponyms and toponyms) played an important role in the formation of the work;

–The system of images of "One thousand and one quarters of an hour" closely resonates with all-Turkic literature;

–Azerbaijani literary motifs can be found in the work "One thousand and one quarters of an hour";

–The work included in the study contains real information about the history and geography of Azerbaijan.

Scientific novelty of the research. The scientific innovations obtained from the dissertation, consisting of several stages, contain not only new information about "One thousand and one quarters of an hour. Tatarian tales", but also include a number of conclusions related to various provisions reflected in the research work. Thus, in the first chapter called "One thousand and one quarters of an hour" monument as a continuation of the tradition of "One thousand and one nights" in classical prose, the "thousand and one" that was created in the example of the ancient Arabic literary example was considered. As it is known, we are working on "One thousand and one quarters of an hour." "Tatarian Tales" is a part of this series of works.

"One thousand and one quarters of an hour" which was formed in the context of "One Thousand and One Nights" tales and is the main focus of the research work. As for "Tatarian Tales", it should be noted that although there are some details about it in one or another source, the work in question has not yet been involved in a fundamental and systematic study. Based on the word "Tatar" in the title of the work, the research work started by us has shown its fruitful results. Thus, like other nations of Turkic origin, Azerbaijani Turks were called "Tatars" in Russian sources until the beginning of the 20th century, which made it possible to analyze the work in question against the background of Azerbaijani literature. As a result of a series of comparisons and analyses, we have revealed for the first time the points of serious resonance between "One thousand and one quarters of an hour" and ancient Azerbaijani literature. Such attention-grabbing moments are evident both in the system of images of the work and in the manifestation of various cult and mythical tools.

One of the important conclusions reached as a result of the research is, "One thousand and one quarters of an hour". It is related to the sources that form the basis of "Tatarian tales".

Thus, in some of the sources where we find brief information about "One thousand and one quarters of an hour", it is stated that

it was written by the prolific French writer Thomas Simon Gallet (1683-1766), and in some sources, the tales were collected by that person.

However, as a result of the long searches, the interesting conclusions we reached gave reason to say that this work is an imitation of translation. This issue was addressed by L. Smizers (1861-1907)¹⁰, the editor and preface author of the English version of "One thousand and one quarters of an hour" (1897), prominent Russian literary critic Viktor Maksimovich Zhirmunsky (1891-1971)¹¹, contemporary American researcher, University of California "French and the specialist of the Italian language department, Tegan Roli¹² found its expression clearly. We, in our turn, have closely examined "One thousand and one quarters of an hour" and, based on our familiarity with its general ethnopoetics and a sufficient number of proofs reflected in the dissertation, we can say that an unknown Turkish manuscript parallel to the encyclopedic information is at the root of this work. It should be noted that the claim that "One thousand and one quarters of an hour" is based on an unknown Turkish source and that this claim finds its proof throughout the dissertation is among the ideas that have not been stated before.

Theoretical and practical significance of the research. In view of the importance of the theoretical problems covered by the dissertation and its wealth of information about ancient literary examples, it can be recommended as additional reading material for students studying at the Faculty of Philology (Azerbaijani and World Literature) of higher educational institutions. It is also possible to benefit from the dissertation text as a guiding material

¹⁰ One thousand and one quarters of an hour (Tartarian tales) / ed. L.C. Smithers . – London: Ed. de luxe, –1897. – 320 p.

¹¹ Жирмунский, В.М., Сигал, Н.А. У истоков европейского романтизма: [Электронный ресурс] / – Ленинград, 1967. – <http://lit-prosv.niv.ru/lit-prosv/articles-eng/zhirmunskmj-u-istokov-romantizma.htm>

¹² Raleigh, T. The Thousand and First Author: Thomas-Simon Gueullette's Repeating Fictions // – The Canadian Review of Comparative Literature, – 2019. vol.44, №4 (2017), – p. 701-717

in the research of the fairy tale genre, including in the research conducted in the direction of the synthesis of literary examples.

Also, during the research, "One thousand and one quarters of an hour". The didactic importance of "Tatarian Tales" was focused on, and it was clear that it differs from other similar works in this aspect. In our opinion, by making small reductions in the content of the work, it can be used as a literary reading tool in the training and education of the young generation.

Approbation and implementation of the research. The main content of the dissertation, the main scientific-theoretical conclusions and provisions of the author are reflected in scientific articles published both in Azerbaijan and abroad and published in relevant press bodies approved by the Supreme Attestation Commission, reports and speeches at national and international scientific conferences.

The name of the organization where the dissertation was conducted. The research work was carried out and discussed in the "Cultural heritage and source studies" department of the National Azerbaijan Literature Museum named after Nizami Ganjavi, Ministry of Culture of the Republic of Azerbaijan.

The structure and total volume of the dissertation work. The research work was prepared in accordance with the requirements set by the Supreme Attestation Commission under the President of the Republic of Azerbaijan. This dissertation, submitted for the purpose of receiving the Ph.D. degree in Philology, consists of an introduction, three chapters, eight paragraphs, a conclusion, and a list of references.

The total volume of the dissertation is 278,100 marks, including "Introduction" (19,492 conditional marks), three chapters (Chapter I – 67,889 conditional marks (Paragraph I (28,882), Paragraph II (39,007)); Chapter II – 93,214 conditional marks (Paragraph I (27,013), Paragraph II (15,549), Paragraph III (50,652)); Chapter III – 83,076 conditional marks (Paragraph I (26,748), Paragraph II (21,809), Paragraph III (34,519)) and "Conclusion" (14,429 conditional marks).

BASIC CONTENT OF THE DISSERTATION

In the "Introduction" part of the dissertation, the relevance of the topic is substantiated, the research history, object and subject, aims and objectives of the work, the main provisions defended, the scientific novelty and methodological basis, scientific and theoretical importance are highlighted, approbation, volume and structure are determined.

Chapter I of the dissertation is entitled **"One thousand and one quarters of an hour. Tatarian tales"** as a continuation of the tradition of **"One thousand and one nights"** in classical prose and consists of two paragraphs. In this chapter, first of all, attention was paid to the evolutionary path of "One Thousand and One Nights" tales from the time of their creation to the present day, and the unique structural features of the work were considered. Also, the literary samples created under the influence of the mentioned monument were examined; their short content and image system were touched upon.

In the first paragraph of the first chapter, which is called **"Emergence, organization, genre characteristics of the work" of the "One Thousand and One Nights"** tradition, information is provided about the creation and stages of formation of the aforementioned ancient Arabic literary monument, and also the unique genre features of this collection of fairy tales are considered.

The initial information about the "One Thousand and One Nights" tales can be found in the work "مروج الذهب ومعادن الجوهر" ("Gold Fields and Jewel Mines") by the prominent Arab historian al-Masudi (d. 956). The great Russian historian and orientalist Isaak Moiseyevich Filshtinsky draws attention to the following information taken from this source: *"Every scholar interested in the legends of ancient peoples knows that they were collected and compiled in order not to be forgotten, and translated from Persian, Indian, and Greek, to us (that is, to the Arabs-I.F.) means that he has arrived. One such work is "Hezar legend". This name means "Alf Khurafa" ("A Thousand Tales"-IF) translated from Persian to*

Arabic. In our country, this book is called "Thousand Nights". It talks about the king, vizier, his daughter and concubines Shirazade and Dinarzade."¹³

"One Thousand and One Nights", which has long been known and loved in the East, was translated into French by the famous orientalist A. Gallan in 1704, and after its publication, this work brought great fame to the author. With this 12-volume translation, Gallan was able to adapt the Arabic original of the work to the French literary taste of the 18th century. After that, "Tale of a Thousand and One Nights" gained world fame, and as a continuation of it, a series of works related to Tatar, Mongolian, Chinese, Indian, and Peruvian literature began to appear.¹⁴ Literary critic Mammadaga Sultanov writes about this and states: *"Despite all translation distortions, the work "A Thousand Nights" has gained wide popularity in the East, the West and America. Like the Shahnamakhans in the eastern countries, the Alifleylakhans also read it (telling tales) in assemblies, squares, and teahouses and introduced the people to the beautiful and interesting stories of the work. Based on this work, hundreds of plays and narratives have been created in Europe and America, and various books have been published."*¹⁵

The second paragraph of Chapter I of the thesis is called **"Imitations of translation written under the influence of 'One Thousand and One Nights'".**

Imitation means imitating, imitating, repeating something. In our opinion, the works created in the genre of "A Thousand and One Nights Tales" can be considered imitative works. Thus, the literary examples discussed are similar to their predecessors both in terms of ideas and content, as well as in terms of structure.

These imitative works, distinguished by the unique principle

¹³ Фильштинский, И.М. История арабской литературы. X-XVIII века / И.М. Фильштинский. – Москва: Наука, – 1991. – с.502.

¹⁴ Жирмунский, В.М., Сигал, Н.А. У истоков европейского романтизма: [Электронный ресурс] / – Ленинград, 1967. – <http://lit-prosv.niv.ru/lit-prosv/articles-eng/zhirmunskmj-u-istokov-romantizma.htm>

¹⁵ Min bir gecə: [8 cildə] / tərc. ed. İ.Yaqub. – Bakı: Azərneşr, – c.1. –1973. – s.7.

of tehki, do not consist of a collection of tales that have not been told in detail.

In such literary examples, as a rule, tales are narrated to a king or a prince by any narrator; Just as Shahrizad told a story for Shah Shahriyar in "One Thousand and One Nights", Bin Eridun told Shah Shamseddin in "TheThousand and One Quarters of an Hour", Nanny Prince Farrukhnaz in "One Thousand and One Days", Aklahua ruler Jaguar Uakaka in "One Thousand and One Hours", "Persia" In the story of the sultan and the viziers, the viziers tell a story to Shah Hafikin.

The tales told in all these works are purposeful. Thus, rather than entertaining his audience, the narrator aims at important issues such as saving him from spiritual turmoil, showing him the right way out of a difficult situation, and helping to eliminate his inner anxiety, and he develops the subject in this direction in the stories he tells.

One of the literary collections created in the image of "Tales of one Thousand and One Nights", which is also the main object of our research, is "One thousand and one quarters of an hour". Tatarian tales.¹⁶ The work was translated and published by the publishing house of Moscow University in 1765-1766 in order to present it to Russian readers in their own language. Currently, one of these rare copies is kept in the Central Scientific Library of the Azerbaijan National Academy of Sciences.

In order to give an opinion about the true origin of "One thousand and one quarters of an hour. Tatarian tales", the period in which T.S. Gallet lived and worked was looked at, including the works of that writer.

First of all, it should be noted that several "one thousanda and ones" that appeared at the beginning of the 18th century was associated with Gallet's name and are called "Collection of Oriental Tales". In 2010, a group of researchers under the leadership of F. Perre collected the works of the "Collection of Oriental Tales" in

¹⁶ Тысяча и одна четверть часа. Татарские повести (перевод с французского): [в 4 томах]. / – Москва: Императорский Московский Университет, – т.1-4 – 1765. – 859 с.

three volumes. In his introduction to that collection, F. Perre spoke about the sources of the works included here, stating that Gallet benefited from various encyclopedias and sources: *"Indeed, Gallet reached all the shelves in the library, from various stories, novels in baroque style, scientific literature, including Herbelo's 'Library of the East' and from the large-scale travel impressions of his contemporaries, he gathered countless information for himself"*.¹⁷ In our opinion, J.F. Perre correctly evaluated the collections belonging to Gallet's "Collection of Oriental Tales" and correctly emphasized the organic synthesis of reality and imagination.

By the way, let's note that the "Oriental library or the universal dictionary covering all the knowledge of the peoples of the East" ("Bibliothèque orientale, ou Dictionnaire Universel Contenant tout ce qui"), which is considered the fundamental work of the above-mentioned French orientalist Barthelemy Herbelo Molenville (1625-1695), *reviewe la connoissance des peuples de l'Orient*)¹⁸, although it was compiled on the basis of the bibliographic work "Kasf al-Daznun" ("كشف الظنون" ("Clarification of Doubts"))¹⁹ by the 17th century Ottoman scholar Katib Chalabi (Haji Khalifa), it also includes numerous other Arabic and Turkish manuscripts and compilations (compilation – contains a literary or scientific work created by using the material of other authors without conducting independent research. It should be noted that B. Herbelo was one of the first scientists to provide information about Sufism and Sufis in Europe. It is no coincidence that in the story presented about Azerbaijan (more precisely, Baku) in the work "One thousand and one quarters of an hour", there is also extensive information about Sufis.

Regarding the issue of whether the work is a translation or a product of T.S. Gallet's imagination, it should be taken into

¹⁷ Thomas-Simon Gueullette, Contes: [in 3 vol.] / Ed. H.Champion. – Paris, – vol.3. – 2010. – p.6

¹⁸ Herbelot, B. Bibliothèque orientale, ou Dictionnaire universel contenant généralement tout ce qui regarde la connaissance des peuples de l'Orient / B. Herbelot. –Paris: Parla Compagnie des libraires – 1697. – 1060 p.

¹⁹ 2007 كاتب جلبي، كشف الظنون عن اسامي الكتب والفنون، الجزء الثاني، لبنان.

account that the unique art of translation that spread to French literature at that time was called "One thousand and one quarters of an hour. He directly played an important role in the formation of "Tatarian tales". In this sense, contemporary European researchers call such works, which are considered the successors of "One Thousand and One Nights", "*pseudotranslation*", that is, "*false translation works*".²⁰

Collections included in the "Oriental collection" created by T.S. Gallet, including "One Thousand and one quarters of an hour" are based on the next idea that an unknown source is based on One Thousand and one quarters of an hour. It is found in the book "Tatarian Tales" published in English in 1897. In his preface, the editor of the book, L. Smyzer, commented on the sources used by Gallet, and said that among them there were ready-made materials: *"In general, although Gallet's collection of tales is presented as a product of his own thinking, he also often uses pure Eastern tales and legends, at the same time, he also used ready-made materials of European writers"*.²¹ Apparently, it is pointed out that "One Thousand and one quarters of an hour" is not a product of the author's imagination, but a collection prepared on the basis of obtained materials.

Summarizing all the above-mentioned provisions, it can be said that "One Thousand and one quarters of an hour. Tatarian Tales" is based on an unknown Turkish manuscript, which has not yet been revealed to science, along with the real encyclopedic information of the time.

The second chapter of the dissertation is called **"Structural principles, characteristic features and textological peculiarities of the work "One Thousand and one quarters of an hour. Tatarian tales"** and consists of three paragraphs.

In the first paragraph of the second chapter, **the structural**

²⁰ Raleigh, T. The Thousand and First Author: Thomas-Simon Gueullette's Repeating Fictions // – The Canadian Review of Comparative Literature, – 2019. vol.44, №4 (2017), – p. 701-717

²¹ One thousand and one quarters of an hour (Tartarian tales) / ed. L.C. Smithers .– London: Ed. de luxe, –1897. – p.6

principles of the "One Thousand and one quarters of an hour. Tatarian Tales" monument and its different features from the traditional "One Thousand and One Nights" are examined.

The works created in the style of "One Thousand and One Nights" are characterized by their unique artistic structure. Unlike other literary examples in the fairy tale genre, "one thousand and one" has special structure principles. In terms of content, each work of colorful tales is regulated by a stable internal structure from a structural point of view. From that point of view, all the stories that make up the "thousand and one" are framed by the frame story, based on the necessity arising from the structure of "One Thousand and One Nights". In this sense, all the stories included in "One Thousand and one quarters of an hour. Tatarian tales" are developed within the main frame story called "Shamseddin's Narrative".

Here, doctor Abu Bakr's son Bin Eridun tells various stories to the ruler Shamseddin. Because these stories are short - fifteen minutes (a quarter of an hour), the work is called "One Thousand and one quarters of an hour".²² Although the time spent on the stories told in the language of Bin Eridun is seventy-four quarter hours in total, the work is called "One Thousand and One Quarters of an Hour" in keeping with the tradition of the literary example it represents.

The second paragraph of the second chapter is called **"A textological review of the monument "One Thousand and one quarters of an hour. Tatarian tales" in French and translation of the work into Russian"**.

"One Thousand and one quarters of an hour. Tatarian tales" containing all-Turkic folklore traditions, including motifs of Azerbaijani oral folk literature, was created within the requirements of the new oriental style that emerged in the European literary environment of the 18th century. During this period, as the translation work was expanding in Europe, a number

²² Sadıqova, R. "Min bir çərək saat" türk ədəbi abidəsi // – Bakı: Gənc Tədqiqatçı, – 2021. №2 (VII). – s.176-182.

of works and sources belonging to the Eastern culture began to be translated into French and English. As a result of this process, which culminated with the translation of the Orientalist and writer Antoine Gallan into French in the years 1704-1717, imitations of translations, including "One Thousand and one quarters of an hour", were created. The French copy of the work we are working on consists of four volumes published in different years.

Translated from French to Russian by translators whose names are unknown to us, "One thousand and one quarters of an hour. "Tatarian Tales" was published in 1765 at the printing house of the Tsarist University of Moscow.

The reason for translating the work is directly related to the socio-political and literary environment of that period. In this sense, in order to correctly evaluate the characteristic features of that rare copy we are working on, the characteristic features of the environment and period in which it was translated are widely followed in the second paragraph.

In general, during the comparative-textological analysis, "One thousand and one quarters of an hour. It is noticeable that there are certain differences between the French and Russian versions of "Tatarian Tales". This can be seen more in the number of stories that are invented and in the instability of the frameworks that are presented for explanation. So, while the French facsimile version of the work dated 1737 shows 89 quarters of hours²³, the number of them is 74 in the Russian translation version²⁴ published in 1765. Although the number of the last quarter hour is 74 in the French printed copy of 1737 that we are working on, as in the Russian version (1765), it should be noted that some parts (quarter hours) have been abbreviated in the Russian version of the work. In our opinion, the content of those printed versions printed in different years will be "One thousand and one quarters of an hour"

²³ Les Mille et un Quart-d'Heure. Contes Tartares: [4 tome] / – Utrecht, – vol.4. – 1737. – 200 p.

²⁴ Тысяча и одна четверть часа. Татарские повести (перевод с французского): [в 4 томах] / – Москва: Императорский Московский Университет, – т.4. – 1765. – 621-859 с.

in the future. It may lead to the restoration of the full text of the mentioned work, opening the way for a deeper study of Tatarian tales" from the point of view of textual studies.

The third paragraph of the second chapter is called **"The mutual unity of the principles of tehkiya, prose poetics and fairy tale aesthetics in the work "One thousand and one quarters of an hour of Tatarian tales"**. In this paragraph, we talk about the principles of tehki that originates from the tradition of "One Thousand and One Nights" and spread to other "One Thousand and Ones", including "One Thousand and One Quarters of an Hour", as well as the fine boundaries of fairy tales and stories that are manifested in the work we are working on.

In "One Thousand and One Nights" and its translation imitations, which are distinguished by their own principles of investigation, there must be a "visible" investigator, and the tales must be narrated from the language of one or another person. Shahrizad in "One Thousand and One Nights", Farrukhnaz's nanny in "One Thousand and One Days", the son of doctor Abubakr in "One Thousand and One Quarters of an Hour", Aklahua, the daughter of the Temple of the Sun in "One Thousand and One Quarters of an Hour", and "The Story of the Sultan of Persia and the Ministers" by the shah himself. His ministers act as facilitators. In such a case, the presentation of the above-mentioned images as tehkihi removes the need for the author's copy and lays the groundwork for the tehkihi to take on a subjective character.²⁵ In "One thousand and one quarters of an hour", this function is performed by Bin Eridun, who plays the role of the main developer of the work, and his beginning to tell stories is considered the starting point of the work. It is after this that instructive tales with different contents are narrated one after the other. Despite the title of the work "One thousand and one quarters of an hour", 74 and a quarter hours are enough for the author to finish telling his stories. To deliver these instructive tales to the king, the tehkichichi is allowed 15 minutes (quarters of an hour) every day. It is for this

²⁵ Əmrahoğlu, A. Epik sözün bədii gücü/A.Əmrahoğlu. – Bakı: Elm, –2000. – s.77.

reason that the work is called "One thousand and one quarters of an hour".

At the same time, in the third paragraph of the second chapter, the fairy tale is treated not only as a literary genre, but also as one of the modern psychological treatment methods from the point of view of psychology, and its multidisciplinary importance is considered. It is stated here that the task of fairy tales is not only to teach simple household habits, to instill love for the environment, to develop imagination, and to create a rich vocabulary. Fairy tales also help to overcome fears, to understand individual qualities of a person, to prevent unpleasant events, and to overcome life's difficulties. The "Thousand and One Nights" tales and its imitative variants, "Thousand and Ones", clearly reflect this concept. Psychotherapist Dmitri Yuryevich Sokolov, one of the famous researchers of the fairy tale genre, notes in his work "Сказки и сказкотерапия" ("Fairy Tales and Fairy Tale Therapy") that *"it is not how a fairy tale is created, but the factors that can directly affect the psychology of a modern person, including any The question of whether it contains non-religious myths, encrypted rites and historical events should be of more interest to the researcher."*²⁶

Tales that are included in the epic type of folklore attract attention not only by their influence and aesthetic essence, but also by the richness of poetic figures and means of artistic expression. According to folklorist scientist Ramazan Gafarli, the time-tested fairy tale genre stands at a high level in terms of the richness of artistic means of expression: *"Fairy tales, which are considered the peak of the oral epic tradition, stand out for their artistic perfection. The vast masses of the people passed these examples from memory to memory for centuries, raised them to a high level not only in terms of ideas and content, but also in terms of form, language and the richness of artistic means of expression, and*

²⁶ Соколов, Д. Сказки и сказкотерапия / Д. Соколов. – Москва: Институт психотерапии, –2005. – с.17.

*created a specific tradition of plotting.*²⁷ Benefiting from Turkic-Tatar literature, "One Thousand and Fourteen Hours" can be considered one of the brightest examples of this ancient literary example in terms of form-structural components and compositional features, containing the characteristic features and poetic features of the fairy tale genre.

The last – third chapter of the dissertation is entitled **"System of images, artistic features and connections with Azerbaijani literature of the "One thousand and one quarters of an hour" Tatarian Tales" monument.** In this chapter, which consists of three paragraphs, the network of heroes of "One thousand and one quarters of an hour" and the places where the events take place in the work are reviewed, the dynamics of anthroponyms and toponyms in the said literary example are discussed. Also, common and different aspects between "One thousand and one quarters of an hour" and various plots and characters from other Eastern fairy tales are investigated. This chapter is also of great importance in terms of revealing a number of Azerbaijani realities contained in the "One thousand and one quarters of an hour" literary monument.

The first paragraph of the third chapter is called **"The network of places and heroes where the events take place in the monument "One thousand and one quarters of an hour. Tatarian tales".** The onomastic units found in the work are also reviewed here.

The male characters reflected in the Turkish-Tatar fairy tales "One thousand and one quarters of an hour" are mainly characterized as brave, courageous, fearless, witty, and generous human figures. These features are quite typical in terms of glorifying men who have the main managerial position in Turkish society. Thus, the images in the work contain the generalized characteristics of the Turkish ethnos. Although the images in "One thousand and one quarters of an hour" are the fruit of imagination, at their root are human qualities formed and petrified over a long

²⁷ Qafarlı, R. Mif və nağıl (epik ənənədə janrlararası əlaqə) / M.Qafarlı. –Bakı, – 1999. – s.101-102.

period of time. Characters like Shamseddin, Faruk, Sharafeddin, Uchim Okhantey, Aben Azer stand out for their noble qualities and intelligence.

One of the main parts of the network of heroes in "One thousand and a quarter hours" is female characters, and these female characters are noticeably different from the female characters in "One Thousand and One Nights". If betrayal is one of the main characteristic features of the female characters reflected in this ancient Arab monument, the main characteristic of the female heroes in the Turkish-Tatar fairy tale "One thousand and a quarter hours" is loyalty. One of the contradictory and at the same time interesting points that attract attention is that while in most of the stories incited by the woman's language during the Thousand and One Nights, women are described as light-hearted and treacherous, in the narratives narrated by the man in "One Thousand and One Quarter Hours" they are devoted to their husbands and families. Presented as loyal, brave, sharp minded ladies.

In the tradition of "One Thousand and One Nights", "One Thousand and One Quarters of Hours" is not devoid of mythical images and supernatural forces. These extraterrestrial beings, benevolent and evil spirits, demons and witches either help the heroes or create a number of obstacles on their way. Thus, they move the progress of the work even more.

The second paragraph of the third chapter is entitled **"Plots, images and signs of poetic system from Eastern tales in One thousand and one quarters an hour. Tatarian tales"**.

In accordance with the requirements of the genre to which "One thousand and one quarters of an hour" belongs, in terms of form and content, it resonates not only with "One Thousand and One Nights", but also with other classic examples of Arabic prose. The stories narrated here are reminiscent of ancient genres of classical Arabic literature.

The theme harmony from "One Thousand and One Nights" determined the content quality of "One Thousand and One Quarters of an Hour". In this sense, the various topics found in the first work

are also reflected in Turkish-Tatar tales, without repeating its predecessor, but found its expression in a way reminiscent of it.

No matter how colorful the themes are in the work being talked about, the theme of love occupies the main place. As in "One Thousand and One Nights", here most of the heroes fall in love with a girl from a distant country, overcome many obstacles to meet her, experience adventures, face difficulties, and finally find their lover and marry her. "The Story of Ardashir and Hayat al-Nufus", "The Story of Ibrahim and Jamila", "The Story of Alishar and Zumrud" reflected in "One Thousand and One Nights" - "The Story of Shamseddin and Zabd al-Qato" in "One Thousand and One Quarters of an Hour", "The story about Sharafeddin, the son of the ruler of Hormuz, and Gulhindi, the prince of Tulfan", is parallel to "The story about the Chinese prince Uchim Okhantey".

Although the theme of **"Azerbaijani realities and the artistic interpretation of the work"** in the work **"One thousand and one quarters of an hour"**, which constitutes the third paragraph of the third chapter, is the main direction followed throughout the dissertation, it is considered in more detail in this paragraph. As a result of the research, it was found that "One thousand and one quarters of an hour" was created in 1714, within the framework of the French literary traditions of that time. "Tatarian Tales" contains various information about Azerbaijan's history, geography, culture, natural resources and a number of other Azerbaijani realities. Although "One thousand and one quarters an hour" is a collection of stories with different content, the French and Russian versions of the work also contain real information about the history and geography of Azerbaijan. Ancient Azerbaijani lands such as Damavand, Baku, Shirvan, Ganja, Darband are mentioned in the work, and real information about them is given to one degree or another within the context. Explanations about those historical places of Azerbaijan whose names are mentioned throughout the work and which are unknown to the European reader, that is, the footnotes, are taken from encyclopedias, which are considered reliable sources for that period. We think that Gallet, who created this collection, turned to

various encyclopedias for interpretation, including the "Oriental Library" of the famous Orientalist Herbelo Barthelemy, when he came across the names of Turkish settlements mentioned in "One Thousand and one quarters of an hour", which is based on an unknown Turkish source. By the way, let's say that H. Barthelemy, while providing information about Tabriz in his "Eastern Library", states that it was the central city of Azerbaijan (Midiya) at that time.²⁸ Baku, mentioned four times in this encyclopedia, is presented as the center of Shirvan.

Another point that resonates with the history of Azerbaijan in "One thousand and one quarters of an hour" is of great importance from the point of view of the analysis of the character of the main character in the work. In general, we are of the opinion that the main character in the "Shamseddin Narrative", which is the main side story of "One thousand and one quarters of an hour", got its name from Atabay ruler Shamseddin. Thus, a number of parallels between the image of the ruler in the work and the real Shamseddin attract attention. This can be observed especially in the wise management of the state and the tender attitude of both of them towards their wives. As is known from history, after the death of his wife Momina Khatu, Shamseddin Eldeniz ordered the construction of a magnificent tomb in her honor. This example of art is considered one of the rare buildings built for women in the Muslim Eastern world. Giving such a high value to one's spouse is also reflected in "One thousand and one quarters of an hour". In the play, while Shamseddin was on a trip with his wife Zabd al-Qaton, his wife died suddenly. Khan, who loves his wife with deep love, puts her in a coffin and decorates it with expensive jewels and rare jewels. Thus, it is possible to see that both rulers' love and respect for their wives is expressed in a unique way, and at this point, it is possible to observe the compatibility of their attitude towards women.

By the way, let's note that in "One Thousand and one quarters

²⁸ Herbelot, B. *Bibliothèque orientale, ou Dictionnaire universel contenant généralement tout ce qui regarde la connaissance des peuples de l'Orient* / B. Herbelot. –Paris: Parla Compagnie des libraires – 1697. – 1060 p.

of an hour" in addition to meeting the name of Atabay (it is not known which Atabay we are talking about), we also witness a scene that points to his power; In the "Story about the Chinese prince Uchim-Oxantei" it is stated that the ruler of Kufa organized a tiger fight in honor of Atabay.²⁹ In our opinion, the mention of the Atabay concept, which is only related to the history of Azerbaijan, in "One thousand and one quarters of an hour", as well as the reference to the power of Atabay, can be considered as another sign indicating the Turkish source at the root of the work and its connection with Azerbaijan.

By the way, let's note that one of the important points revealed as a result of our research is "One thousand and one quarters of an hour. It is a matter of close resonance of "Tatarian Tales" with "Munisname"³⁰ written by Abubakr ibn Khosrov al-Ustad, a poet and prose writer who served in the court of Azerbaijani Atabays (1136-1225), considered one of the pearls of classical Azerbaijani literature. A number of common points can be found between the author's "Munisname" written in a didactic style and the work we are working on. In this collection of Abubakr al-Ustad, there are stories reflecting historical, geographical, ethnic and cultural places, among which toponyms such as Ganja, Nakhchivan, and Damavand attract attention.³¹

Along with geographical names specific to the history of Azerbaijan, a number of points embodying Turkish literary laws can be found in the work. There are several images worthy of investigation at the level of oral folk literature, which are closely related to their parallel images in our folklore. Also, in matters related to various cult and poetic moments, common aspects with Azerbaijani literature attract attention. Among such images, the Tapagoz, the images of Khidir Nabi in the image of Jeonga, the benevolent spirit, should be especially mentioned.

²⁹ Les Mille et un Quart-d'Heure. Contes Tartares: [4 tome] / – Paris, – T.2. – 1730. – p.27.

³⁰ Ал-Устад Абу-Бақр ибн Хосров. Мунис-наме / Перевод и примечания Р.М.Алиева. –Баку: Язычы – 1991. – 584 с.

³¹ Rzayeva, R. Munisnamə / R.Rzayeva. – Bakı: Papirus NP, – 2016. – s.35

Also, a number of traditional formulas and tools expressed in Azerbaijani fairy tales and epics are called "One thousand and one quarters of an hour. It can be found in "Tatarian Tales". In these ancient epic genres of oral folk literature, the motive of a girl or a boy choosing his lover and finding out about him in advance is clearly manifested here.

It is worth noting that although the interesting stories about the wonderful East contained in the mysterious Arab tales appeal to the taste of the Azerbaijani reader, they are alien to his literary spirit formed over the centuries. "One thousand and one quarters of an hour" closely resonates with the ideas of Azerbaijani fairy tales and epics in terms of its didactic narratives, the setting of the issue in these narratives, and the presentation of social relations. As in many Turkish epics and fairy tales, including examples of oral folk literature of Azerbaijan, the images of women in "One thousand and one quarters of an hour" also have a strong influence and strong character. They are reliable friends, loyal spouses, smart advisors, and virtuous ladies who are able to protect their modesty. This characterization of female characters is one of the important features that distinguishes the work from "One Thousand and One Nights" and brings it closer to Turkish folklore. Unlike the "One Thousand and One Nights" fairy tales, where women are presented as cunning, treacherous, and hypocritical, here the images of women are presented in a manner typical of the basic tenets of Turkish society, which is rooted in the Turkish ideology, which always values women highly.

The following are the scientific results obtained from the dissertation work entitled "Literary monument "One thousand and one quarters of an hour" and the realities of Azerbaijan":

- "One thousand and one quarters of an hour. Tatarian tales" is a translation imitation based on "One thousand and one nights",³²

- The general ethnopoetics of "One thousand and one

³² Sadıqova, R. "Min bir gecə"nin işıqlı səhəri. "Min bir çərək saat" // "Modern Science and Technology Innovations" onlayn keçirilən beynəlxalq konfransın materialı, – İsveç: – 25 iyul, – 2020. – s.102-107.

quarters of an hour", its clear reflection of the ancient Turkish way of thinking, as well as the common conclusions reached by many scholars, indicate that this literary monument is based on an unknown Turkish written source;

- "One thousand and one quarters of an hour. Tatarian tales" closely resonates with examples of classical Azerbaijani literature, especially "Munisname"³³ by Abubakr ibn Khosrov al-Ustad;

- Unlike its predecessor, "One thousand and one quarters of an hour" is rich in fairy tales with didactic content, in particular, father-son, husband-wife relationships are more prominently described here, which fundamentally distinguishes it from "One thousand and one nights". The development of social relations in the family background is considered one of the bright motifs close to Azerbaijani folklore, and in this direction, the similarity between "One thousand and one quarters of an hour" and Azerbaijani literary examples are clearly noticeable;³⁴

- The female characters in "One thousand and one quarters of an hour. Tatarian tales" are the prototypes of wise, virtuous, warlike women typical of Turkish society, and these characters are closely related to the female characters in the epic "Kitabi-Dade Gorgud";³⁵

- "One thousand and one quarters of an hour" contains traditional formulas and tools specific to Azerbaijani fairy tales and epics. It is about a girl or a boy choosing his lover, finding out about him through a picture, a bad boy kidnapping a beautiful girl who represents the sun, etc. It is clear in examples such as;³⁶

- Jeonga, the protector, savior and benevolent spirit of the

³³ Ал-Устад Абу-Бакр ибн Хосров. Мунис-наме. Перевод и примечания Р.М.Алиева. –Баку: Язычы – 1991. – 584 с.

³⁴ Sadıqova, R. "Min bir çərək saat" türk ədəbi abidəsi və "Min bir gecə" ənənəsi // – Gənc Tədqiqatçı, – 2021. №2 (VII). – s.176-182.

³⁵ Sadıqova R. The system of images of "One thousand and one quarter of an hour" resonant with epic "The book of Grandfather Gorgud" // "6th international Dede Korkut conference of Turkish culture, history and literature", – Guba, Azerbaijan: – July 20-21, – 2023, – p. 274-275.

³⁶ Sadıqova, R.İ. "Min bir çərək saat. Tatar nağılları"nda proza poetikasının inikası // – Bakı: Elmi əsərlər, Bakı Qızlar Universiteti, – 2022. c.13, №2, – s.42-45.

protagonists in "One thousand and one quarters of an hour" parallels the image of Khidir, a religious-mythological supporting character characteristic of the literature of Azerbaijan and other Turkic peoples;

- Tepegöz, which is considered one of the widespread giant images in Turkish mythology, is one of the memorable images of the work "One thousand and one quarters of an hour" and is presented in the framework of the plot typical of the old Turkish fantasy.³⁷

- "One thousand and one quarters of an hour" contains a number of real information about the history and geography of Azerbaijan.³⁸

³⁷ Sadiqova, R.İ. "Min bir çərək saat. Tatar nağılları" ilə Azərbaycan ədəbiyyatı arasında paralellər // Doktorantların və gənc tədqiqatçıların XXV respublika elmi konfransı (NASCO XXV), – Bakı: – 23-24 noyabr, – 2022, – s.136-139.

³⁸ Sadiqova, R.İ. "Min bir çərək saat. Tatar nağılları"nda "Kitabi-Dədə Qorqud" dastanının izləri // Bakı: Elm və İnnovativ Texnologiyalar Jurnalı, – 2023. №27, – s. 26-38.

The main content of the dissertation work is reflected in the following scientific articles and theses of the author:

1. Ömər Xəyyam rübailərində və “Min bir çərək saat” abidəsində qadına münasibətin inikası // “Xalqları qovuşduran Xəyyam sözü” International Scientific Conference, – Baku: – 15-16 november, – 2018, – p.136-138.
2. “Min bir gecə nağılları”nın müxtəlif ədəbiyyatlarda təcəssümü // Materials of the International Scientific Conference for the Role of Artistic Literature in Intercultural Dialogue, – Sumgait: – 04-05 december, – 2018, – p.130-132.
3. “Min bir gecə” nağıllarının müxtəlif ədəbiyyatlarda təzahürü // – Baku: Azərbaycan Ədəbiyyatşünaslığı, – 2019. №2, – p.323-328.
4. Nağılın insan şüurunda uzunəsrlik hökmranlığı // – Baku: Risalə, –2019. №16, – p. 89-94.
5. Bədii ədəbiyyatın tibbi vəzifəsi. “Əlfiyyə və Şəlfiyyə”// – Baku: Risalə, – 2019. №2 (17), – p.117-124.
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10. “Min bir çərək saat” türk ədəbi abidəsi // – Baku: Gənc Tədqiqatçı, – 2021. №2 (VII). – p.176-182.
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 14. Nizami xəzinəsinin “Min bir qaşı” // “Nizami Ganjavi and Oriental Literature: the limits of literary influence” International Scientific Conference, – Baku: – 08 october, – 2021, – p.143-145.
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21. Sadiqova, R.I. “Azerbaijani Realities Manifested in “One Thousand and A Quarter of An Hour. Tatar Tales” // – Polonia: Scientific Journal of Polonia University, – 2023. № 61(2023)6, – p.115-122.

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