

## AZERBAIJANI REALITIES MANIFESTED IN “ONE THOUSAND AND A QUARTER OF AN HOUR. TATAR TALES”

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### Summary

At the beginning of the 18th century a new literary trend with an Eastern orientation was emerging in Europe, especially in French literature. This innovation began when Antoine Gallen first translated “One Thousand and one nights” into French in 1704, and Western readers showed great interest in that ancient Arabic monument. As orientalist and translators of the time saw that Arab tales that caused a stir in Europe were loved and gained with fame, they turned to Eastern sources and tried to create new translated works in this style. Over time, the readers, who were impressed by the tales about the mysterious Eastern environment, eagerly waited for the continuation of the topic, and deeply sympathized with the new works created in the example of “One Thousand and one nights”. As a result of contemporary studies, it has become clear that the mentioned examples are not independent works, but imitations of translations. One of the translation imitations created within the framework of that period, when such a literary trend flourished, is “One Thousand and a quarter of an hours. Tatar tales”. This article entitled “One Thousand and a quarter of an hours. Tatar tales” illuminates a number of important points related to the history, geography, culture and literature of Azerbaijan.

**Key words:** “One thousand and one nights”, “One thousand and One quarter of an hour”, “The Book of Dede-Gorgud”, Azerbaijani literature, translation imitations.

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### 1. Introduction

Tales of "One Thousand and One Nights", one of the rarest pearls of ancient Eastern literature, played a major role in the creation of many valuable works. The influence of this collection of tales has not escaped the literature of various nations, including the Turkish people. In 1704, after the French-born Orientalist Antoine Gallant translated the "One Thousand and One Nights" tales into French, this ancient Arab monument quickly began to gain fame in Europe.

Western readers' great interest in the Eastern world gave rise to the emergence of new literary examples in the French cultural environment of that period. Those works created in the image of "One Thousand and One Nights" and imitating their predecessor in terms of theme and structure can be grouped under the title "One Thousand and Ones". Although the mentioned literary examples are related to the name of one or another author, it has been determined as a result of research conducted in the modern era that these works are not the product of the imagination of any writer or storyteller. On the contrary, studies show that the mentioned works are imitations of translation and originate from different sources.

Among the "One Thousand and Ones" mentioned above "One thousand and one days Persian tales" ("Les mille et un jours Contes Persans"), "One thousand and one hours Tales of Peru" ("Les mille et une heures Contes Peruviens"), "The story of the Sultan of Persia and

his viziers" ("Histoire de la sultane de Perse et des vizirs"), "Interesting adventures of General Fum-Hoam Chinese tales" ("Les aventures merveilleuses du mandarin Fum-Hoam Contes Chinois"), "Guzarat princes, or dreams of wild people Mongolian tales" ("Les sultanes de Guzarat, ou les songes des hommes éveilles Contes Mongols"), "One thousand and one follies" ("Mille et une bêtises") are examples of translation imitations. Among those "one thousand and ones" are "One thousand and a quarter of an hour. Tatar tales" deserve special attention.

Thus, this literary example created in French by Thomas Simon Gallet in 1714 closely resonates with the ancient Turkish folklore traditions, especially "«Kitabi-Dada Gorgud» epic.. This is evident both in the system of images and in parallel similarities in the direction of subject and style. The aforementioned similarities were not only related to "Kitabi-Dada Gorgud" epic, but also manifested themselves in a number of moments related to the history, geography, and culture of Azerbaijan. So, based on the results obtained from the conducted studies, it can be said with confidence that "One thousand and a quarter of an hour." Tatar Tales" is based on an unknown Turkish source.

The mentioned collection of fairy tales is rich in Turkish literary motifs and contains valuable information about the history and geography of Azerbaijan. Here, it is possible to find interesting information about old Azerbaijani cities, Baku oil, "Iron Gate Darband", one of the ancient settlements of Oghuz Turks, underground roads of Baku.

## **2. "One thousand and a quarter of an hour. Tatar Tales" as a continuation of "One Thousand and One Nights"**

The "One Thousand and One Nights" tales, which are considered to be one of the most valuable pearls of the world's folklore treasure, have left a deep mark on the word creativity of various peoples and have given impetus to the emergence of colorful literary examples. The influence of this collection of fairy tales did not bypass Turkish literature and gave rise to the creation of large-scale works. "One thousand and a quarter of an hour. Tatar Tales" is one of the brightest examples formed on the basis of "One Thousand and One Nights" traditions in the 18th century. The work was created using Turkish-Tatar literary traditions. Thus, after the "One Thousand and One Nights" tales were translated into French by Antoine Galland in 1704, the fame of this ancient Arab monument spread throughout Europe, and it was received with great sympathy by readers of various classes. The Western reader who falls under the magical spell of "Arabian Nights" does not want to be satisfied with "One Thousand and One Nights". At this time, the French orientalist and prolific storytellers of the time tried to create imitative collections like "One Thousand and One Nights". Just as "One Thousand and One Nights" is related to the name of the Arabs, these collections are also related to the history and literature of various nations. It is no coincidence that interest and attention to Eastern manuscripts increased during that period leading intellectuals of the time took the initiative to acquire more manuscripts. Making use of these manuscripts, quoting various passages and benefiting from real encyclopedic information, a series of "thousands and ones" is achieved. In this sense, works like "One Thousand and One Nights" that appeared in the French literary environment of the 18th century can be called translation imitations. Among such translation imitations is "One thousand and a quarter of an hour. Tatar tales" deserve special attention. Although the "One Thousand and a quarter of an hours" fairy tales were created on the basis of "One Thousand and One nights" characteristic and structural mechanism, they are rich in specific literary formulas belonging to Turkish folklore. This is evident both in the system of images and in parallel similarities

in the direction of subject and style. There are quite a lot of elements that resonate with ancient Turkish literature in terms of ideas and content, and they directly affect the overall ethnopoetic status of the work. There is no doubt that the mentioned work is based on an unknown Turkish manuscript.

The main line of "One Thousand and a quarter of an hour. Tatar Tales" is the main border tale called "The Story of Shamseddin". This literary example consists of five secondary frame tales spanning 74 quarter hours. According to the traditional structure formula of "One Thousand and One Nights", the parts into which the tales are divided are called "four hours". In "One Thousand and One Nights", these parts are sorted by the word "night". Quantitatively, in "One Thousand and a quarter of an hour. Tatar Tales" are less than the nights in "One Thousand and One Nights".

Unlike its predecessor, "One Thousand and a quarter of an hour" is rich in fairy tales with didactic content, in particular, father-son, marital relations 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 a quarter of an hour" and Azerbaijani literary examples is clearly noticeable.

### 3. Similar points between "One Thousand and a quarter of an hour. Tatar Tales" and "Kitabi-Dada Gorgud" epic

As mentioned above, "One Thousand and a quarter of an hour" is a collection based on all-Turkic literary traditions and bearing traces of ancient Turkish thought. In this sense, the work we are talking about clearly reflects a number of features and aspects of the all-Turkish literary heritage. Those similar and common points are embodied both in the description of this or that image and in the expression of various cults. Several copies found in the system of images of the work, especially, are closely related to the "Kitabi-Dade Gorgud" epic. Among such images, the image of Tepegoz attracts attention.

The mentioned image can be found in the literature of many peoples of the world. One of the oldest images of Tepegoz is found in Homer's "Odyssey" (character of Polyphemus). However, it should be noted that the image of Tepegoz reflected in the folklore of the Turkic peoples differs from the parallel images in non-Turkish literature by its characteristic features. In the "One Thousand and One Nights" tales, especially in "Sindibad's first journey" (nights 538-542) and "Seif al-Muluk" (nights 756-778), the image of a giant cannibalistic giant, the cyclops, also occurs (*Binbir gece*, 1977: 5; 233). However, as noted by the Turkish researcher-writer Dursun Jan Eyuboglu, this image should not be confused with Tepegöz, which exists in the folklore of the Turkic peoples (*Eyüboğlu*, 2023: 17). Thus, the image of Tepegoz and the related story of Turkish origin literature have unique features and a similar plot, which distinguishes it from the images of giants and cannibals typical of other nations.

Let's consider the specific moments that are typical in the stories about Tepegoz found in ancient Turkish folklore. So, this legendary monster always lives in a cave near the village and makes a living by eating the sheep and lambs of the community. A certain number of sheep are given to this terrible creature every day to prevent it from eating people. According to the classic plot, the young hero who came to defeat Tepagoz blinds his only eye and leaves the cave in a sheepskin. We have repeatedly witnessed the motif of sheep in the narratives about Tepegoz belonging to the literature of different Turkish people, which we reviewed during the research.

In the "One Thousand and a quarter of an hour" stories, in the story "Blue Centaur", the centaur, a mythical figure with a human head and a horse's body, is not depicted as a Tepegoz, but the characteristics of the Tepagoz are transferred to him; he also lives in a cave near the village and eats the sheep of the population. Here too, a brave young man is sent to defeat the evil that is damaging the property of the people. By the order of the ruler, the young brave man tied the hands and arms of the centaur and brought him to the palace. Because this ogre, who has prophetic abilities, informed about the ruler's lost son, the king spared his life and released the centaur, who promised not to touch the herds of the village again (*Les Mille et un Quart-d'Heure, 1730: t.2, 58*).

It is true that the Cyclops depicted in "One Thousand and one Nights" does not have the same external appearance as Tepegoz, but the plot of the story related to him is completely different. The image of Tepegoz reflected in "One Thousand and a quarter of an hour" is closely aligned with traditional Turkish folklore.

It is possible to see the compatibility of both mentioned literary monuments in the system of images in the example of female images. The female images reflected in "One Thousand and a quarter of an hour" are remembered for their intelligence, fighting spirit, courage and loyalty, as in the epic "Kitabi-Dada Gorgud". If the female figures found in "One Thousand and One Nights" tales are remembered for their light morals, treachery, and propensity for debauchery, the heroines in "One Thousand and a quarter of an hour" attract attention with their positive human qualities. They are women distinguished by their sharp mind, loyalty and bravery. Due to this specific character, the images of women reflected in "One Thousand and a quarter of an hour. Tatar Tales" can be considered a continuation of the female images in the ancient Turkish epic. As it is known, because the images are the product of the thinking of the nation they belong to, they incorporate the important thoughts, ideas, beliefs and behaviors of that ethnic group. The conclusions of Kamran Aliyev, an Azerbaijani folklorist who conducted research on the ladies of the Oghuz region, give reason to say this: *"Dade Gorgud" epic, together with all the heroism and patriotism known to us, also sufficiently demonstrates the thinking system of the Oguz people. But the point is not that every example of folklore or folklore monument is a living form of folk thought, but also the meaning and point is that the epic text, which is the guardian of folk thought, is also a place of protection for a number of ideas that the people cannot express clearly in that text. In the "Dada Gorgud" epic, along with the heroic Oghuz heroes, there are also female characters appear in a more prominent form and are the bearers of some ideas" (Aliyev, 2010: 24-25)*. The scientist rightly considers the female characters in the "Kitabi-Dada Gorgud" epic to be the main idea bearers of the village, the village, in short, the society they belong to. Among those characters who put their own honor and zeal above all else, and are remembered for their love and loyalty to their husbands, we can mention the images of women such as Zabd al-Qaton, Gulkhuller, Gulhindi, and Gulguli Shamama.

"One thousand and a quarter of an hour" When the images of women in Tatar tales are examined at the level of the "Kitabi-Dada Gorgud" epic, the image of the mother in both literary examples becomes one of the points that attract attention. Both in "Kitabi-Dada Gorgud" and "One thousand and a quarter of an hour" the image of a mother is described as a protective woman who protects her child and, if necessary, saves her from death. If the mother of the ruler Shamseddin, who is the main character in the main border tale of "One thousand and a quarter of an hour", Duyma khanum and the wife of Dirsa Khan, who is considered one of the important female characters in the "Kitabi-Dada Gorgud" epic, are compared, then it is possible to observe that both mother characters develop on a rising line. Thus, both the mother of ruler Shamseddin, Duyma Khanum, and the wife of Dirsa Khan, prevent her husband from becoming

a son killer and always support her son, making him feel that she is behind him. The interesting part of the story is that both female heroes manage to cope with such a difficult task by hiding their sons and saving the fathers from such a heavy burden of conscience. The achievement of peace and tranquility by female characters with their intelligence is considered to be one of the typical and frequently encountered moments of Turkish folklore.

#### **4. Ancient Azerbaijani territories mentioned in "One Thousand and a quarter of an hour. Tatar Tales"**

Geographical names play an important role in the lexical system of both folklore and artistic works. The roots of the close connection between folklore and geography go back to ancient times. It should be noted that toponyms acquire a stylistic character when they are included in the work. Let's take a look at the following opinion expressed by I. Valiyeva, Ph.D. in Philology, about toponyms: *"Ordinary, neutral toponyms become stylized when they fall into the artistic environment, acquire stylistic shades, and are painted in stylistic colors. There are no stylistic toponyms outside the artistic environment and it is impossible to have them"* (Valiyeva, 2002: 5). We agree with this opinion of the author and we want to state that although most of the toponyms reflected in "One Thousand and One Nights" and the series of works created by its influence, including "One Thousand and a Quarter of an Hour" are real place names, after entering the work, they become part of magical fairy tales has changed its essence with charm, created the impression of an imaginary world.

The toponyms used in "One thousand and a quarter of an hour" are mainly: Astrakhan, Arabia, Mecca, Medina, Cairo, China, Hormuz, Damascus, Suez, Sarandib, Aden, Egypt, Baghdad, Tbilisi, Tigris River, Caucasus Mountains, Caspian Sea, Baku, Damavand, Shirvan, Brunei, Sumatra, Nanjing, India, Brava, Tatarstan, Shiraz, Kandahar, Darband, Tabriz, Isfahan, Indian Ocean, Arabian Sea. It is clear from the mentioned toponyms that the stories in the fairy tales take place in the most diverse corners of the East, as well as in the holy cities of Muslims. The mention of the important religious centers of Islam in "One Thousand and a quarter of an hour" can be considered both as an embodiment of the tradition filtered from "One Thousand and one nights" and as an emphasis on the Islamic faith that prevails among Turks.

"One Thousand and a quarter of an hour" which appeared as a continuation of the tradition of "One Thousand and One Nights" "Tatar Tales" echoes its predecessor both in terms of its structure and the topics it covers, and it does not lag behind it in terms of the wealth of anthroponyms and toponyms found in the work. However, unlike "One Thousand and one Nights", the geographic names reflected in the mentioned work are closely related to the history of Azerbaijan. Thus, ancient Azerbaijani cities are often found among the toponyms mentioned in "One Thousand and a quarter of an hour". Those cities and historical places are presented in a separate sections, interesting information about their location and what they are famous for is also brought to attention. "One Thousand and a quarter of an hour" while deeply researching "Tatar Tales", it became known that this literary example is based on an unknown Turkish source. However, at the same time, the storyteller T.S. Gallet, who created "One thousand and a quarter of an hour", benefited from historical facts and accurate information by referring to various encyclopedias. Among the mentioned sources is the "Oriental library or the universal dictionary covering all the knowledge of the peoples of the East" by the French orientalist Barthelmy Herbalo Molenville. Let's consider a few comparative points to justify our point. Thus, although T.S. Gallet did not mention Azerbaijan directly in the collection "One Thousand and a

quarter of an hour", a number of points related to the history, literature and culture of Azerbaijan were clearly reflected. In our opinion, it was not difficult for the developer to obtain this information. From our research, it became clear that B. Herbelo mentions the name of Azerbaijan (l'Adherbigian) 49 times in his encyclopedic dictionary called "Oriental library" and provides various information about it. That information is more historical and covers the battles that took place in this area, Arab and Mongol invasions. The storyteller Gallet, on the other hand, skillfully used this valuable information about Azerbaijan, which is both an ancient Turkish settlement and located at the junction of East and West.

Speaking about the powerful Atabays of Azerbaijan, the talented orientalist Herbelo touches on the reigns of such rulers as Shamseddin Eldeniz, Muhammad (Mohammed Jahan Pahlavan), and Gizil Arslan. In "One Thousand and a quarter of an hour" we also see the name of Atabay (it is not known which Atabay we are talking about), but we also witness a scene that points to his power; In "The Story of the Chinese Prince Uchim-Oxantei" we see that the ruler of Kufa organized a tiger fight in honor of Atabay (*Les Mille et un Quart*, 1730: t2, 27). In general, we are of the opinion that the main character in "Shamseddin's Narrative", which is the main side story of "One thousand and a quarter of an hour", got his name from Atabay ruler Shamseddin. 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 their wise and competent management of the state and in their gentle attitude towards their wives. So, as it is known from history, after the death of his wife Momina Khatun, 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. Shamseddin Khan in "One Thousand and a quarter of an hour" while on a trip with his wife Zabd al-Qaton, because his wife passed away, he puts her in a coffin and decorates her with expensive jewels and rare jewels. Thus, it is possible to observe that both rulers' love and respect for their women is expressed in a unique way.

As mentioned above, "One thousand and a quarter of an hour. In the French version of "Tatar Tales", the names of several ancient Azerbaijani cities and historical places can be found. Among them, Baku, Ateshgah temple in Baku, Ganja, Shirvan, Darband, Tabriz, Damavand can be mentioned. Backgrounds are presented about these ancient Azerbaijani settlements, whose names are mentioned in various stories, and information about their location is given.

One of the events reflected in the fourth volume of "One Thousand and a quarter of an hour" takes place in the city of Baku. Unlike the Russian translation version of this work, a footnote about Baku is also mentioned in the French text (*Les Mille et un Quart-d'Heure*, 1737: t4, 20). Considering that the work was created in the 18th century outside of Azerbaijan, let's review this border in the original: "*Backu. Ville capitale de la Province de Schirvan en Perse, qui donne fon nom à la Mer de Backu; elle est fur la Côte de la Mer Caspie. It y a une chose assez finguliere auprès de cette Ville, c'est une fontaine qui jette continuellement une Jiqueur noire dont on se ferr par toute la Perse au lieu d'huile*" – "Baku is the capital of Iran's Shirvan province. It is located on the coast of the Caspian Sea. A very interesting issue attracts attention. "There is a fountain in this city that constantly emits black liquor, and it is used throughout Iran instead of oil."

As it can be seen, in the margin included in this literary example by T.S. Gallet, Baku is presented as a part of the territory of Iran. Because "One thousand and a quarter of an hour. When the French version of "Tatar Tales" was created (1714), Azerbaijan was part of the Safavids (1501-1722), known as the Iranian state. Therefore, the French-born storyteller shows Baku as an Iranian territory, not because of its geographical location, but because of its political status. However, unlike the European reader, the Russian reader, who knows well where the city



of Baku is located, does not need an additional explanation, so this footnote is not encountered in the Russian translation version of the work.

However, "One Thousand and a quarter of an hour" talks not only about the location of our city, but also about the narrow streets of Baku, which at that time consisted only of the Old City. Thus, the old dervish who narrated the events that took place in Baku ("The Story of the Old Qalander") reports that an underground tunnel was dug in the narrow streets that made it difficult to travel: "...As I was a treasurer in the temple, I was not in financial trouble. For this reason, I found some reliable people and made an underground passage from my cell to her (the woman's) bedroom. You can reach the top of the apartment in six minutes through this narrow road. However, to get to his house by ground road, I had to go through the neighborhood, which was long enough, and I had to open and close the gate." (*Les Mille et un Quart-d'Heure. Contes Tartares, 1737: t.4, 31*).

At the same time, other real information about Azerbaijan can be found in "The Story of the Old Qalander". In this story narrated by Darvish Hanif, when talking about the dervish temples in Baku, most likely, the Ateshgah temple in Surakhani is meant. Thus, in the encyclopedic dictionary "Eastern Library", which is one of the main sources of information of "One Thousand and a quarter of an hour", B.Herbelo, speaking about fire worship, points to Azerbaijan as one of the main places where this philosophical movement flourished, and states that the main temples and pyres of fire worshipers are located here (*Herbello, 1697: 144*). For this reason, we think that when we say the temple of the fire worshiper in Baku, we are talking about "Ateshgah" in Surakhani. Indeed, dervishes always lived in the cells of this fire worshiping temple (*Kasimov, 1983: 104–107*). Narrating the story of "Old Qalander", Hanif was five years old when one of the old dervishes living in the temple took him under his protection. When he reaches the age of nineteen, he learns that that dervish is his own father. Hanif falls in love with Jenciara-Nara, the daughter of neighbor Kalem, after which his love affairs begin. He marries Cenciara-Nara and leads a happy married life for thirteen years. However, during these years, both his parents, and finally his beloved wife, died. Thus, tired of loneliness, Hanif "wears dervish clothes and leaves Baku" (*Les Mille et un Quart-d'Heure. Contes Tartares, 1737: t. 4, 42*).

It is possible to see Darband among the cities of Azerbaijan that can be found in "A thousand and a quarter of an hour". Darband is one of the ancient Turkish settlements. Until it was occupied by Tsarist Russia in the 19th century, this city was considered the gateway to Azerbaijan. It is no coincidence that the name of "Iron Gate" Darband, the ancestral home of the Turkic tribes, is often mentioned in the "Kitabi-Dada Gorgud" epic. "One Thousand and a quarter of an hour" in the third volume, page 341 of the French copy of "Tatar Tales", the footnote about the city of Darband is noteworthy: "A city at the foot of the Caucasus Mountains, in the Shirvan province of Iran. It is called Temir-Kapi or iron gates. In this place there are huge gates that block the enemy" (*Les Mille et un Quart-d'Heure, 1753: t. 3, 341*).

It is noteworthy that the word Demir-kapi (Iron-Gate) has not been translated into French, but is presented as it is in the original ("Demir-kapi"). As mentioned above, keeping certain words as they are in the original without subjecting them to translation, on the one hand, stems from the intention to add an "Oriental atmosphere" to the work, on the other hand, it indicates that it is a "false translation work", that is, an imitation of a translation.

Damavand is one of the ancient geographical places of Azerbaijan that happened in the French version of "One thousand and a quarter of an hour". This area is mentioned among the places where the events took place in the work. Here, Damavand Mountain is presented as a part of the ancient land of Azerbaijan. Thus, in the footnote in the work, it is said about the mentioned toponym: "Damavand - a city that was once part of Azerbaijan, and currently belongs to

Persian Iraq (Iraqi-Ajam-R.S.)" (*Les Mille 2, p. 236*). According to modern information, Mount Damavand, which has a special place in Iranian mythology and folklore, is the highest peak in the Alburz or Elburs mountain range, which is located in the north of the Islamic Republic of Iran and starts from the borders of Azerbaijan in the northwest. If we look at the historical sources, it turns out that during the Sassanid era, this area really belonged to the lands of Azerbaijan. Islamic geographer Ibn Khordadbeh (9th - 10th century) and thinker from Kharazm Abu Reyhan al-Biruni (9th century) reports that the mentioned geographical area was under the control of Azerbaijan during the early Medieval Period. Ibn Khordadbeh in his work "كل اسما ل ا و ك ل ل م ل ا م ل ا ب ا ت ك و" (The Book of Roads and Countries) shows that Mount Damavand and the city of Damavand were part of the administrative division called "Azerbaijan" at that time (*Ibn Khordadbeh, 1889: 118-119*). Undoubtedly, the European orientalists who benefited from these ancient authoritative sources, by including such information in their encyclopedic collections, played an important role in the penetration of historical facts into fiction. In any case, the preservation of historical information about Azerbaijan in "One Thousand and a quarter of an hour", which was created in the framework of the French literary environment at the beginning of the 18th century, is one of the points that attract attention. We think that this topic can determine the direction of a separate research work by itself.

## 5. Conclusions

In this article, it is pointed out that "One Thousand and a quarter of an hour", including the series "Thousand and Ones", is related to a new tradition that emerged in the French literary environment of the XVIII century. Thus, due to the influence of the Arab monument we are talking about, new works similar to it, but reflecting the literary characteristics of different nations, were created, and it was known that the basis of those works included certain plots and motives derived from unknown sources, parallel to real encyclopedic information. Among those literary examples that we call **translation imitations** are "One Thousand and a quarter of an hour. Tatar tales" has a special position. In the article, the reason for the creation of this literary example is investigated, the system of images here, correspondences related to Azerbaijan at the level of anthroponyms and toponyms are highlighted, and brief information about each of them is given. At the same time, in the system of images of the work, traces of Azerbaijani, including all-Turkic folklore were discovered, and the similarities that emerged as a result of comparisons were considered. Based on the findings, it can be said that although "One Thousand and a quarter of an hour" is composed in the structure of "Thousand and one nights", the approach to the topics covered here, as well as the form of expression that manifests itself during the resolution of events, closely resonates with ancient Turkish thinking. Thanks to the common aspects found in this literary collection and Azerbaijan folklore, history and geography, it became clear that "Thousand and a quarter of an hour" is not an author's work, but an imitation of a translation.

In general, the ethno-poetics of "One Thousand and a quarter of an hour. Tatar Tales", the specific features of the Turkish ideology contained in it, and the points closely related to the history of the Turks confirm the thesis that the ancient Turkish source is at the root of the work.

As a result, it is possible to say that "One Thousand and a quarter of an hour" is a valuable source that contains a number of valuable information about the literature and history of all Turks, including Azerbaijan. In our opinion, a deeper study of the mentioned literary sample will open new horizons in the direction of obtaining satisfactory results.



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