

**REPUBLIC OF AZERBAIJAN**

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**ABSTRACT**

of the dissertation for the degree of Doctor of Philosophy

**AZIZ NESIN AND AZERBAIJANI SATIRICAL  
PROSE OF THE 1960S–1980S  
(BASED ON THE WORKS OF SEYFADDIN DAGHLI  
AND ANAR)**

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## GENERAL CHARACTER OF THE RESEARCH

**Relevance of the topic and degree of its development.** Aziz Nesin (1915–1995) was one of the most prolific writers of Turkish literature during the Republican period and a master of satire. With his numerous works written in various genres of all three literary types, he served his people with his satirical pen for more than half a century and enriched Turkish literature. Aziz Nesin was the first in the history of Turkish literature to fully embrace a new form of satire as his main creative style, raising it to the top and taking his place as one of the greatest masters of satire in the history of world literature. Aziz Nesin, who began his creative career at a young age, fought hard throughout his life for the education and development of the people and for the purification of his country from social and political vices. Although he has more than 1,000 (published) stories, 11 novels, about 20 plays, fairy tales for adults, children's books, and poems, according to the master satirist himself, he was long ignored by literary critics, as if he did not exist, and his work was not widely included in academic research. Although Aziz Nesin has always been one of the most widely read and best-selling writers, and from time to time the best-selling writer. Aziz Nesin is known and loved not only in Turkey but also in world literature. The issues he addresses in his works remain serious and relevant, as if they were written for today.

Aziz Nesin's works have been translated into Azerbaijani since the days of the USSR, and Azerbaijani readers have come to love them and expressed interesting opinions about them. Selected stories<sup>1</sup>, "Today's Children Are Wonderful"<sup>2</sup>, the novel "The King of Football"<sup>3</sup>, the novella "Donkey Dead"<sup>4</sup>, and the memoirs "Memories of an Exile"<sup>5</sup> are works published in Azerbaijani during Soviet era. Interest in Aziz Nesin's work has not waned since independence. Under the Decree of the

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<sup>1</sup> Nesin, Ə. Hekayələr / Ə.Nesin. – Bakı: Uşaqgəncnəşr, –1962. – 147 s.;

Nesin, Ə. Kor döyüşü / Ə.Nesin. – Bakı: Azərnəşr, – 1968. – 230 s.

<sup>2</sup> Nesin, Ə. İndiki uşaqlar möcüzədir / Ə.Nesin. – Bakı: Gənclik, 1972. – 149 s.

<sup>3</sup> Nesin, Ə. Futbol kralı / Ə.Nesin. – Bakı: Gənclik, – 1988. – 224 s.

<sup>4</sup> Nesin, Ə. Taxtalı köydən məktublar / Ə.Nesin. – Bakı: Yazıçı, – 1981. – 124 s.

<sup>5</sup> Nesin, Ə. Hekayələr / Ə.Nesin. – Bakı: Azərnəşr, – 1985. – 162 s.

President of the Republic of Azerbaijan, İlham Aliyev, “On the mass publication of works in the Azerbaijani language using the Latin alphabet” dated January 12, 2004, Aziz Nesin’s works were also taken into account, and in 2006, Azerbaijani readers were presented with collections of his stories entitled “Selected Works”<sup>6</sup> and the novella “Donkey Dead”. Later, his other books, printed in Cyrillic, were also republished in Latin script in different years. At the same time, in recent years, his new stories, including samples of poetry, have been translated into Azerbaijani and published in books or in print.

Aziz Nesin’s play “Come Here” (“Can you come here for a minute?”) (1958) was first staged in the USSR in Ganja in 1965, translated and directed by Nasir Sadigzade. Later, the play appeared many times in our theater’s repertoire and was also translated and staged under the title “Can you come here for a minute?” Influenced by the novel “The Monster of Toros” (1957), which occupies a special place in the artist’s work, his comedy of the same name, written in 1963, was staged at the Nakhchivan Music and Drama Theater named after Jalil Mammedguluzadeh during the 1970-1971 theater season, again directed by Nasir Sadigzade. Aziz Nesin’s comedy “Kill Me, Dear” is also one of the works translated into Azerbaijani and performed on stage by our actors.

The book “That’s How It Was but Not How It’s Going to Be”<sup>7</sup>, translated by Svetlana Turan in 2016, is one of the works that shape Azerbaijani readers’ opinion of Aziz Nesin. In addition, Aziz Nesin’s works have been included in anthologies<sup>8</sup> of world literature and Turkic peoples compiled in Azerbaijan in different years. All the above are among the conditions that determine the need to involve Aziz Nesin’s work in scientific research in Azerbaijan.

During the closed USSR, the literary and cultural relations between the brotherly country Turkey and Azerbaijan began to revive in the 60s

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<sup>6</sup> Nesin, Ə. Seçilmiş əsərləri / Ə.Nesin. – Bakı: Şərq-Qərb, – 2006. – 240 s.

<sup>7</sup> Nesin, Ə. Belə gəlmiş, belə getməz. Bioqrafiya, gündəlik və xatirələr. (“Xan” xatirə ədəbiyyatı silsiləsindən) / Ə.Nesin. – Bakı: Xan, – 2016. – 216 s.

<sup>8</sup> Türk xalqları ədəbiyyatı antologiyası: [3 cildə] / baş red. S.Bektaş. – Bakı: Şərq-Qərb, – c.1. – 2013. – 464 s.; Türk hekayələri: 38 imza (antologiya). – Bakı: Kitab klubu, – 2015. – 376 s.

of the 20th century. During these years, the secondment of Azerbaijani writers to Turkey, the mutual permission of Aziz Nesin to travel abroad, and his visit to Azerbaijan because of this opportunity, gave impetus to the process of translating and introducing the writer's works into Azerbaijani. The first writer to introduce Aziz Nesin to Azerbaijani readers was the writer-playwright Seyfaddin Daghli (1921-1983). Seyfaddin Daghli is an artist who has a special signature in our satirical prose of the 1960s-1980s. His admiration for Aziz Nesin's work prompted him to write the series "Turkish Novellas". At the same time, the similarity of the social environment of the two brotherly countries allows us to observe that parallel and similar themes in the work of both satirical artists have become the target of criticism.

The 1960s of the last century, as in other states that were part of the USSR, are remembered in Azerbaijan for the first initiatives in literary and theoretical thought and the promotion of national thought. Our literature, including satirical prose, which emerged during those years, artistically reflects criticism of existing social and public vices. During that period, this mission was carried out by the People's writer Anar. In this regard, we also observe in Anar's work a parallel criticism of issues that are part of Aziz Nesin's multifaceted themes. All this determines the relevance of the research topic.

In Azerbaijan, ideas about Aziz Nesin's work were expressed in the prefaces to the aforementioned translated books, especially by Seyfaddin Daghli and academician Nizami Jafarov<sup>9</sup>. The first doctoral dissertation devoted to the work of Aziz Nesin in our country was Ahmed Nahmedov's "Tradition and Innovation in the Drama of Aziz Nesin"<sup>10</sup>, written in 1985. Professor Agshin Babayev, who is personally acquainted with Aziz Nesin, as well as the author of translations of his work, studied Aziz Nesin's comedies in his doctoral dissertation entitled "Creative Problems of Turkish Drama of the Republican Period: 1923-1983 (Social

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<sup>9</sup> Nesin, Ə. Seçilmiş əsərləri / Ə.Nesin. – Bakı: Çarşıoğlu, – 2004. – 472 s.

<sup>10</sup> Нахмедов, А.П. Традиции и новаторство в драматургии Азиза Несина : / дис. канд. фил. наук. / – Баку, 1985. – 234 с.

Motives)”<sup>11</sup>, and analyzed the critical issues of social problems in the works “The Monster of Toros”, “Do Something, Met”, “Three Garagoz Play” and “Can You Come Here for a Minute?”. It should be noted that in his book “Nazim Hikmet Galaxy”<sup>12</sup>, Agshin Babayev presented the text of the audio recording of the speech given by the great Turkish poet in Baku in 1963 on the occasion of the 150th anniversary of Mirza Fatali Akhundzade, and talked about Aziz Nesin’s translation of the satire “I am afraid” by the great Azerbaijani satirist Mirza Alakbar Sabir into Turkish. In his aforementioned book, Agshin Babayev included his memories of Aziz Nesin, which is of great importance in terms of Azerbaijani-Turkish literary relations. Asgar Rasulov mentioned Aziz Nesin’s story “Donkey Dead” as an example of literary prose in the form of a letter in his monograph “Turkish Documentary Fiction”<sup>13</sup>. Tofiq Malikli also studied Aziz Nesin’s work in his research on Turkish literature, and at the same time he was engaged in translating his works<sup>14</sup>. Chingiz Huseynov also devoted space to his notes on Aziz Nesin in his memoir “Welcoming the Past”<sup>15</sup>. Gilman Ilkin’s mention of Aziz Nesin’s visit to Azerbaijan together with other Turkish writers in his book “Turkish Writers in Baku”<sup>16</sup> plays a role as a source for Azerbaijani-Turkish literary relations. In her dissertation “The Problem of Artistic Reflection of Historical and Contemporary Reality in Literature (Based on the Example of Seyfaddin Daghlı’s Work)”,<sup>17</sup> written in 2015, Sevil Huseynova mentioned Aziz Nesin in her series “Turkish Novels”, mentioning his name and noting that the novel was written in his honor. Sadagat Gasimli, in her

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<sup>11</sup> Бабаев, А. Творческие проблемы турецкой драматургии республиканского периода: 1923-1983 г.г. (Социальные мотивы): / дис. д-ра филол. наук. / – Баку, 1994. – 314 с.

<sup>12</sup> Babayev, A. Nazim Hikmet qalaktikası / A.Babayev. – Bakı: Elm və təhsil, – 2016. – 327 s.

<sup>13</sup> Rəsulov, Ə. Türk sənədli bədii nəsr / Ə.Rəsulov. – Bakı: Elm, – 2004. – 428 s.

<sup>14</sup> Меликов, Т. Сатира и юмор Турции: Сборник: Пер. с тур./ составл. и послесл Т.Меликова. — Москва: Радуга, – 1991. – 496 с.

<sup>15</sup> Гусейнов, Ч. Минувшее - навстречу. Мемуарное повествование. / Ч.Гусейнов – Москва: Флинта, – 2009. – 712 с.

<sup>16</sup> İlkin, Q. Türk yazıçıları Bakıda / Q.İlkin. – Bakı: AzAtaM, – 2007, – 40 s.

<sup>17</sup> Hüseynova, S. Bədii nəsr də tarixi və müasir gerçəklik / S.Hüseynova. – Bakı: Elm və təhsil, – 2017. – 173 s.

monograph “New Narrative in Turkish Literature (Second Half of the 19th Century)”<sup>18</sup>, reviewed the work of Aziz Nesin and listed the titles of his books. Gulbeniz Babayeva, in her monograph “The Journal “Molla Nasraddin” and National Literary Values”,<sup>19</sup> examined the activities of the newspaper “Marko Pasha”, of which Aziz Nesin was a co-founder and editor-in-chief. An essay on Aziz Nesin written by Vafa Babasoy also earned a place in the “Encyclopedia of Molla Nasraddin”<sup>20</sup>, compiled by the Nizami Ganjavi Institute of Literature of the Azerbaijan National Academy of Sciences. In addition, a number of journalistic articles on the life and work of the satirist have been published.

It should be noted that during the Soviet period, Russian orientalists also studied the work of Aziz Nesin within a single scientific circle. Nelli Yakovleva’s dissertation titled “Aziz Nesin’s Satirical Novels”<sup>21</sup> can be an example hereof.

Among the studies on Aziz Nesin in Turkey, the books written by Tahir Alangu<sup>22</sup>, Demirtash Jeyhun<sup>23</sup>, Alpay Kabajaly<sup>24</sup>, Oner Yaghji<sup>25</sup>,

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<sup>18</sup> Qasımlı, S. Türkiyə ədəbiyyatında yeni hekayəçilik (XIX əsrin ikinci yarısı-XX əsr) / S.Qasımlı. – Bakı: AFPoliqrAF, – 2019. – 272 s.

<sup>19</sup> Babayeva, G. “Molla Nəsrəddin” jurnalı və milli ədəbi dəyərlər / G.Babayeva. – Bakı: Elm və təhsil, –2020. – 416 s.

<sup>20</sup> “Molla Nəsrəddin” ensiklopediyası / tərtib edəni və çapa hazırlayan: V. Əhməd. – Bakı: Elm, –2020. – 466 s.

<sup>21</sup> Яковлева, Н.С. Сатирические новеллы Азиза Несина / Н.С.Яковлева. – Ленинград: Изд. Ленинградского университета, – 1977. – 127 с.

<sup>22</sup> Alangu, T. Cumhuriyetden sonra hikaye ve roman [3 cildə] / T.Alangu. – İstanbul matbaası, – c.3 (1940-1950) – 1965. – 863 s.

<sup>23</sup> Ceyhun, D. Çağımızın Nasrettin Hocası Aziz Nesin / D.Ceyhun. – İstanbul: Milliyet yayınları, – 1984. – 184 s.

<sup>24</sup> Kabacalı, A. Gözyaşından gülmeceye Aziz Nesin / A.Kabacalı. – İstanbul: Çağdaş yayınları, – 1995. – 256 s.

<sup>25</sup> Yağcı, Ö. Aziz Nesin aydınlığı / Ö.Yağcı. – İstanbul: Engin yayıncılık, –1997. – 160 s.

Firudin Andach<sup>26</sup>, Ataol Bahramoglu<sup>27</sup> are noteworthy. Sema Goktash<sup>28</sup>, Dilek Tunalı<sup>29</sup>, Selda Bughrul<sup>30</sup>, Fatma Balaban<sup>31</sup>, Nilsu Ak<sup>32</sup>, Engin İspir<sup>33</sup>, Musa Demir<sup>34</sup>, Seval Shahin<sup>35</sup>, Eda Tanyildızı<sup>36</sup>, Duygu Kochak<sup>37</sup> and etc. Turkish researchers have involved Aziz Nesin's work in scientific research from various aspects at the levels of master's and doctoral dissertations. Mustafa Kemal Yılmaz, who received his doctoral education in Russia, has involved Aziz Nesin's work in comparative research with Russian classics<sup>38</sup>. Our compatriot Zulfiyya Aghalarova defended her master's thesis entitled "Satire in the Stories of Aziz Nesin and Mir Jalal Pashayev" at Eskişehir Osmangazi University in Turkey in 2023, and conducted a mutual comparative analysis of the stories of

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<sup>26</sup> Andaç, F. Gülen düşünce, muhalif kimlik: Aziz Nesin / F.Andaç. – İstanbul: İnkılap kitabevi, – 2015. – 304 s.

<sup>27</sup> Behramoğlu, A. Aziz Nesinli anılar / A.Behramoğlu. – İstanbul: Tekin yayınları, – 2016. – 144 s.

<sup>28</sup> Göktaş, S. Türk tiyatrosunda soyutlama kavramı ve Aziz Nesinin soyutlamaya dayanan oyunları: / Yüksek lisans tezi / – İzmir, 1995. – 214 s.

<sup>29</sup> Tunalı, D. Türk sinemasında Aziz Nesin uyarlamaları aracılığıyla; tarihsel, toplumsal ve kültürel yapılanmaların araştırılması: / Yüksek lisans tezi / – İzmir, 1998. – 158 s.

<sup>30</sup> Buğrul, S. Aziz Nesinin öykü ve romanlarında devlet-birey çatışması: / Yüksek lisans tezi / – Sivas, 2004. – 204 s.

<sup>31</sup> Balaban, F. Aziz Nesinin Hikayelerinde yapı ve tema: / Yüksek lisans tezi / – Afyonkarahisar, 2006. – 205 s.

<sup>32</sup> Ak, N. Aziz Nesinin öykü ve romanlarında çocuk ve eğitim teması: / Yüksek lisans tezi / – Çanakkale, 2006. – 118 s.

<sup>33</sup> İspir, E. Aziz Nesinin romanları üzerine: / Yüksek lisans tezi / – Konya, 2006. – 292 s.

<sup>34</sup> Demir, M. Topluma yönelik eleştiri yöntemleri açısından Aziz Nesin romancılığı: / Doktora tezi / – Ankara, 2010. – 423 s.

<sup>35</sup> Şahin, S. Aziz Nesinin öykülerinde sosyal eleştiri (1946-1960): / Yüksek lisans tezi / – Kocaeli, 2012. – 535 s.

<sup>36</sup> Tanyıldızı, E. Aziz Nesinin romanlarındaki folklorik unsurlar: / Yüksek lisans tezi / – Elazığ, 2015. – 474 s.

<sup>37</sup> Koçak, D. Aziz Nesinin seçilmiş romanlarında mizah / Yüksek lisans tezi / – Adana, 2019. – 134 s.

<sup>38</sup> Ыылмаз, М. К. Традиции русского комизма в малой прозе Азиза Несина: /автореферат дис. канд. фил. наук /–Москва, 2014. –18 с



both artists with similar themes.<sup>39</sup>

The research work examines the common critical targets of Aziz Nesin and Azerbaijani satire in the 60s-80s of the 20th century, and the mutual analysis of the reflection of social problems in the fraternal Turkish and Azerbaijani societies in satirical prose. In addition, the literary relations of Aziz Nesin, a world-famous satirical master, with Azerbaijan and the influence of the artist on our satirical literary prose are studied.

The monographs and articles of the authors mentioned in the dissertation were used as scientific and theoretical sources, referring to them.

**Object and subject of research.** Aziz Nesin's work is highly productive and genre diverse. Taking this fact into account, as well as the genre affiliation of the objects of comparison, this research paper analyzes Aziz Nesin's short stories and the novella "Donkey Dead". In turn, the object of the study is the short stories of Seyfaddin Daghlı, the novella "Absatalı Is Offside", the cycle of short stories by Anar "Molla Nasraddin-66", and the novella "The Tale of the Good Padishah".

**The subject of the study** is the typological similarity between Aziz Nesin's satirical prose and Azerbaijani satirical prose of the 1960s-1980s (using the example of satirical works by Seyfaddin Daghlı and Anar).

**The main goal of the study** is to determine Aziz Nesin's place in Turkish satirical literature, to study the features of his work, to identify his influence on Azerbaijani satirical prose of the 1960s-1980s, and to determine the general goals of criticism.

To achieve this goal, it was deemed appropriate to perform the following tasks:

- trace the development of Turkish satirical literature and satirical prose;
- identify the features that Aziz Nesin brought to the satirical style in the history of Turkish literature;
- to substantiate the factors that led to the emergence of Turkish political satire, in particular, the publication of the magazine Marko

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<sup>39</sup> Aghalarova, Z. Aziz Nesin ve Mir Celal Paşayevin hikayelerinde mizah / Yüksek lisans tezi / – Eskişehir: 2023. – 110 s.

Pasha;

- To investigate the source of Aziz Nesin's satirical artistic thought and the reasons that conditioned his understanding of social responsibility;

- To analyze the new style that Aziz Nesin brought to Turkish satirical literature based on artistic examples;

- To clarify the development features of the satirical style in Azerbaijani literature in the historical period in question;

- To investigate the influence of Aziz Nesin on Azerbaijani satirical prose by studying the literary and cultural relations of Aziz Nesin with Azerbaijan;

- To investigate the common criticism targets in the works of Aziz Nesin and Seyfaddin Daghli;

- To investigate the continuation of the traditions of Molla Nasraddin, the leading figure of folk laughter, in satirical prose in the 60s-80s of the 20th century based on the works of Aziz Nesin and Anar;

- To investigate the issues of translation and promotion of Aziz Nesin's works in Azerbaijan.

**Research methods.** Comparative analysis, comparative-typological methods were used in the preparation of the dissertation. Aziz Nesin's stories and Seyfaddin Daghli and Anar's satirical literary texts, which were used as comparative-contrast texts, were examined with reference to the works of the researchers. The satirical text samples that we included in the research work were compared with the typologically similar works of Azerbaijani writers, which are the subject of the dissertation, in the analysis.

**Main propositions put forward for defense.** In the dissertation, Aziz Nesin's satirical stories and the story "Donkey Dead" were analyzed to investigate the issues raised. In turn, the satirical prose works written by Seyfaddin Daghli and Anar in the 1960s-1980s were studied as examples of Azerbaijani satirical literature. The following propositions were put forward for defense in the research work:

- The socio-political situation in Turkey in the second half of the 20th century led to satire gaining a new form and content;

- Aziz Nesin played a direct role in the creation of political satire by adopting social satire as the main creative style in Turkish literature for

the first time;

-Although the tradition of writing stories in the fairy tale style existed in Turkish literature before, Aziz Nesin created artistic examples in the satirical fairy tale genre for the first time, proving that this is a sharper method of criticism with the impact of his works;

-In Azerbaijani literature, artistic texts in the satirical fairy tale style are observed in our prose of the 1960s-1980s. The story genre in the satirical fairy tale style is found in the works of Seyfaddin Daghti and Anar;

-Aziz Nesin played a special role in the development of literary relations between Turkey and Azerbaijan in the second half of the 20th century. Within the framework of this friendship, Seyfaddin Daghti enriched Azerbaijani satirical prose with the stories written in the satirical style of Aziz Nesin;

-Due to the multi-lineal nature of the topics written by Aziz Nesin, the breadth of socio-political and social problems he touched on has led to his characterization as the Molla Nasraddin of his time;

-The continuation of the traditions of Molla Nasraddin in Azerbaijani satirical prose is traced in Anar's literary prose in the 1960s-1980s. In this sense, common typological motifs are clear in Turkish and Azerbaijani satirical prose.

**Scientific novelty of the research.** For the first time in Azerbaijan, the satirical literary prose of the world-famous Turkish writer Aziz Nesin is involved in scientific research on a dissertation scale. For the first time, Aziz Nesin and the Azerbaijani satirical prose of the 1960s-1980s are mutually analyzed and typological similarities are identified. In this sense, we had the opportunity to obtain the following scientific innovations:

-The life path of Aziz Nesin leading to the authorship of satirical literary texts was studied for the first time in Azerbaijan at the level of an independent dissertation work;

-The literary and critical views of Aziz Nesin were involved in research for the first time in Azerbaijan;

-The image of the writer-journalist Hasan, which Aziz Nesin created as an autobiographical image that occupies a leading place in his literary prose, was studied, and the satirical works in which the

aforementioned image is the hero were identified and analyzed for the first time;

- The story “Donkey Dead”, which has an important place in Aziz Nesin’s work, is independently involved in scientific research at the dissertation level, revealing autobiographical elements;

- The stories written by Aziz Nesin in the satirical fairy tale style are for the first time involved in scientific analysis at the dissertation level. Satirical literary texts written in the fairy tale style in the works of Seyfaddin Daghli and Anar are examined in parallel;

- The similar typological aspects of the leading critical themes in Aziz Nesin and the Azerbaijani satirical prose of the 1960s-1980s are analyzed through parallel comparisons;

- The literary influence of Aziz Nesin’s satires in Seyfaddin Daghli’s work is for the first time involved in scientific research;

- For the first time in the research work, the similarity of the criticism targets between Anar’s “Molla Nasraddin-66” satirical story series and Aziz Nesin’s satires is revealed, and the literary texts are analyzed in a mutual manner.

**Theoretical and practical significance of the research.** Since the work of Aziz Nesin, one of the most famous writers of Turkish literature, is widely studied in the dissertation work, the research can be used by specialists in this field. The research work can be used in the study of the literature of the Turkic peoples, including Azerbaijani literature, in the emergence of various monographs, textbooks, teaching aids, and in the preparation of lecture texts in the philological faculties of higher education institutions. The dissertation work can also be a source for specialists conducting research on satire, scientific works prepared in the field of Azerbaijani-Turkish literary relations, as well as comparative literary studies.

**Approbation and application of the research.** The dissertation was carried out in the Department of Literature of the Turkic Peoples of the Nizami Ganjavi Institute of Literature of ANAS and was approved by the Scientific Council of the Institute. Separate provisions of the dissertation were published in scientific journals recommended by the Higher Attestation Commission under the President of the Republic of Azerbaijan, in international scientific conferences held in the country and

abroad, as well as in journals included in the international summary and indexing system (Copernicus, Dergipark).

The name of the organization where the dissertation work was performed. The dissertation work was performed at the Department of Turkic Peoples' Literature of the Nizami Ganjavi Institute of Literature of ANAS and was completed in accordance with the research direction of the department.

Structure and total volume of the dissertation work. The dissertation work consists of an introduction (19,857 conventional characters), three chapters (the first chapter is two paragraphs - 73,344 conventional characters, the second chapter is three paragraphs - 76,383 conventional characters, the third chapter is three paragraphs - 60,561 conventional characters), conclusion (6,991 conventional characters) and a list of used literature.

The total volume of the dissertation work is 237,136 conventional characters.

## MAIN CONTENT OF THE DISSERTATION

The **introduction** to the dissertation analyzes the relevance and degree of development of the topic, the aims and objectives of the research, the theoretical and methodological foundations, outlines the main provisions put forward for defense, and justifies the scientific novelty, theoretical and practical significance of the dissertation.

The first chapter of the dissertation, entitled **“The Stage of Aziz Nesin in Turkish Satirical Literature”**, consists of two paragraphs. The first paragraph, entitled **“The Life of Aziz Nesin: Factors that Determined the Satirist’s Work”**, examines the turbulent life of the master of satire and the objective and subjective reasons that motivated him to write.

It is known that the first examples of Turkish satirical literary thought can be found in oral folk art and classical divan poetry. However, in the second half of the 19th century, as a result of the prevailing socio-political conditions, new types of satirical works appeared, with a broader scope and more acute revealing power. During this period, libel and satire were more often found in poetic works. From the beginning of the 20th

century, examples of satirical literature appeared in new forms and content, and a generation of satirists grew up, such as Omar Seyfaddin, Aka Gunduz, Rafik Halid Karay, Yusuf Ziya Ortaj, Payami Safa, Sabahattin Ali, Rashad Nuri Guntekin, Haldun Taner, and others. The artist who earned the title of the most famous satirist of 20th-century Turkish satire is Aziz Nesin (1915-1995), who tried his prolific satirical pen in all three literary genres, wrote more than a thousand stories, more than a dozen novels and plays, satirical poems, and was the first to introduce new genres such as satirical stories and photo novels into Turkish literature.

Aziz Nesin was born on December 20, 1915, at the height of World War I, during the most intense period of the Dardanelles Campaign, to the family of Abdulaziz Efendi and Havva Hanifa khanum on the island of Heybeli, located south of Istanbul. His childhood was spent amid the collapse of the Ottoman Empire, poverty, hunger, and deprivation caused by the war.

Aziz Nesin was an intellectual with socialist views. He attributed the emergence and formation of these ideas to his life path. As his family's financial situation was very difficult, he was educated at the free boarding school Darushshafaka, and then grew up in state educational institutions such as the Chankaya and Kuleli military high schools, which from an early age instilled in him a sense of gratitude and duty to those who had created these conditions for him.

Aziz Nesin, with financial support from Sabahattin Ali, managed to launch Turkey's first political satire magazine, the weekly satirical magazine "Marco Pasha", on November 25, 1946. The newspaper, which was published intermittently until 1950, had a total of 58 issues. In its 16th and 17th issues, the newspaper had the following headline: "*Published when its editors were not under police control and had not been arrested*".<sup>40</sup>

"Marco Pasha" was the best-selling print publication (with a circulation of 70,000 copies!), despite the bans and obstacles imposed by the political police. At the same time, it was a satirical newspaper that

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<sup>40</sup> Ali, S. Markopaşa yazıları ve ötekiler / S.Ali. – İstanbul: Yapı Kredi Yayınları, – 2022. – s.202

played an important role in the history of Turkish satire.

In 1956, Aziz Nesin was awarded the Golden Palm Branch for his story “The Boiling Ceremony” at the International Humor Competition held in Italy with the participation of 22 countries, and then, in 1957, he received the Golden Palm Branch for the second time for his story “Hamdi the Elephant”. After that, Aziz Nesin’s literary career took a turning point. It was after this award that his name became known and popular internationally, and the unofficial ban on publishing his name in Turkey was lifted. From 1957 onwards, Aziz Nesin was able to publish his works under his own name. *“There was an unofficial ban on the name Aziz Nesin. The name Aziz Nesin could not be mentioned in the media at all. His name was not even written in advertisements, and no advertisement signed by Aziz Nesin was published”*.<sup>41</sup>

The main goal that Aziz Nesin set for himself from the first day he began his creative work was to try to repay the debt he owed to his people, who had worked so hard to give him a free education, by serving his country and its children. Because of this debt, he always faced difficulties: he was imprisoned, exiled, deprived of work, and even called a “traitor to the homeland”, but he did not retreat from his struggle until his death.

The second paragraph, entitled **“The Role of Aziz Nesin in the Development of Turkish Satirical Prose”**, examines the factors that served as an impetus for the creation of Turkish satirical prose, the dynamics of its development, and Aziz Nesin’s contributions in this direction. This paragraph also groups Aziz Nesin’s works by genre and examines his literary-critical views.

The renewal movement that began in the Ottoman Empire with the announcement of the Tanzimat Decree in 1839 gave rise to the emergence of social satire, along with new genres in literature. In the 19th century, the publication of newspapers such as “Taqvimi-veqai” (1831), “Cerideyi-hevadis” (1840), “Terjumani-ehval” (1860), “Tasviri-afkar” (1862), and “Mukhbir” (1866) shaped the journalistic writing style. On this basis, the foundation of satirical journalism was laid with the

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<sup>41</sup> Nesin, A. Salkım salkım asılacak adamlar. Anı / A.Nesin. – İstanbul: Nesin yayınevi, – 2023. – s.117

establishment of the “Diyojen” newspaper, the first Turkish satirical press publication in the Ottoman Empire, by Teodor Kasap in 1870. In these years, satirical written literature consisted of articles published in the press, and the main targets of criticism were the tyrannical regime and the economic and social concerns of the time. Later, satirical printed organs such as “Chingiragli Tatar”, “Khayal” founded by Theodor Kasap, and later “Latifa”, “Shafag”, “Gahgaha”, “Gavaza”, “Maddah”, “Chaylag” were active. The creation of “Marko Pasha” in the middle of the 20th century due to the necessity of the time laid the foundation for the development of a new type of satirical prose, especially the satirical story, and the creativity of Aziz Nesin, known worldwide as a master of satirical laughter, in this direction.

After being demobilized from the army in 1944, Aziz Nesin collaborated with publications such as “Yeddi Gün” / “Seven Days”, “Karagoz”, “Dan”. The writer’s first book was a 16-page brochure entitled “Strike the Party and Found a Party”, published in 1946 under the title “Humorous Stories. Series 1”. At that time, Sabahattin Ali, Aziz Nesin, and the magazine’s cartoonist Mustafa Uykusuz (Mim Uykusuz) were arrested for their harsh statements in “Marco Pasha”. After this incident, Aziz Nesin was sentenced to several prison terms and exile. Since he was known as a communist writer, no publication would hire him, no one dared to publish his works, and printing houses refused to print his book. To support his family, in 1953 he selected 14 stories from his articles published in “Marco Pasha” magazine and its sequels and compiled them into a 48-page book. He called it “What Remains”. As he himself noted: *“Because after eight years of my persistent journalistic work, after a merciless struggle with the authorities of the time, in the end, only 14 stories remained”*.<sup>42</sup>

Aziz Nesin began his creative career not only with short stories, but also with love poems, although he did not publish his poems until he was 69 years old. In 1984, Aziz Nesin compiled a book entitled “From Beginning to End”, which included poems he had written in his youth. Aziz Nesin’s poetic work continued with such collections of poems as “Love Is Ten, Death Is Five Away”, “To Control Himself”, “Goodbye”,

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<sup>42</sup> Nesin A. Geriye kalan / A.Nesin. – İstanbul: Nesin yayınevi, – 2022. – s. 5.



“There Is Love and There Is Death” and “The Pain of Sivas”. Aziz Nesin also has two well-known satirical collections: “Azizname” (1948) and “Hazreti-Dangalak” (1970). The master does not include satirical poems in his poetry and explains the difference between lyrical and satirical poems as follows: “*Satire (dashlama / throwing at someone), which is a poetic genre of literature, would be more accurately assessed as a tool of political and social struggle through literature, rather than as something of artistic value*”.<sup>43</sup>

He justified his lack of interest in publishing Aziz Nesin’s poems with several reasons. One of them was that Aziz Nesin was world-famous as a master of satirical prose, and he thought that he had no original style in poetry. “*Because I was imitating Nazim and writing like him, ... I realized that there were imitations in my poems*”.<sup>44</sup> At the same time, Nazim Hikmet, whom he considered the master of his ideas, advised him to stop writing poetry, saying that he had a better pen in prose.

Aziz Nesin wrote 11 works in the novel genre between 1955 and 1978: “Memories of a Man Who Was a Woman” (1955), “Knotted Handkerchief” (1955), “King of Goal” (1957), “Male Sabahat” (1957), “Pelade” (1959), “Self-Seeker” (1961), “Today’s Children Are Wonderful” (1967), “Sweet Betush” (1974), “Surname” (1976), “Yashar Neither Lives, Nor Does He Live” (1977), “A Single Path” (1978).

Aziz Nesin was also an innovative artist in drama: the most striking feature of his plays are: “Can You Come Here for a Minute?”, “Do Something, Met”, “Chichu”, “Take My Hand, Rovni”, “The Battle of the Whistlers and Brushers”, “Three Plays of Karagoz”, “Three-Voiced Sorrow on a Human Head”, “You Are Not Black”, “Duet for a Woman”, “Get Ready”, “Long Live the Inside of Melon”, “The Monster of Toros”, “Kill Me, Dear”, “Once Upon a Time in One of the Countries”, “I Owe My Success to My Wives”, “Said, Jump Said”, “Give Me My Due, Hakgi”, “Your Excellency, Ibish”: the most striking feature of his plays is that the events take place in an uncertain time and place, including the absurd names of the characters with satirical content. For example, in his

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<sup>43</sup> Nesin A. Taşlamalar: Azizname-Hazreti Dangalak / A. Nesin. – İstanbul: Nesin yayınevi, – 2013. – s.12.

<sup>44</sup> Nesin, A. Sora sora cennet bulunur (Söyleşiler) / A.Nesin. – İstanbul: Nesin yayınevi, – 2015, – s. 212.

plays there are places and characters named Limia country, Yuntabur country, Syen, Diha, Pren, Salsi, Kara, Match, Met, Nek, Ri, Shoo, Keer, Kinata, Rovni, Mela, Mestini, Lanfa and others. Another attractive feature is that some of his works are usually monologues, creating the impression of a one-man show.

One of the innovations introduced by Aziz Nesin into Turkish literature was the creation of the first comic novel. Between 1954 and 1960, six humorous novels were published in serial form in the magazine "Aghbaba": "Sea Lion", "God Knows What Island", "Nanosh the Barber", "Mrs. Aynur and Mr. Please", "Independent Sultan" and "Ancestral Heritage". Aziz Nesin preferred satirical stories because of their effectiveness, and satirical stories because of their rhymes, which are easier to remember and do not lose the sharpness of his satirical laughter. From this, it is clear that Aziz Nesin created a new stage in Turkish satirical literature. Turkish satirical literature, which continues the tradition dictated by the magazine "Marco Pasha", continues its rich artistic heritage and confirms Aziz Nesin's signature as a master of artistic laughter in the global literary experience as a whole.

The second chapter of the dissertation is entitled **"Artistic laughter as a weapon in the fight against public-social vices"** and consists of three paragraphs. The first paragraph, entitled **"Autobiography in the works of Aziz Nesin"** contains a study of Aziz Nesin's works taken from his life, which are the main source of his laughter. From an autobiographical point of view, the image of the poor writer-journalist Hasan Yazman, the hero of most of Aziz Nesin's satirical stories, attracts particular attention. Hasan Yazman appears as a character in about forty of the writer's stories. "I Don't Have Time to Shave", "What Song Do You Want", "That's Right, Mustafa Bey", "The Fly That Gave Birth to a Cow", "The Big Prize", "Is That Right, Mustafa Bey?", "A Fly Giving Birth to a Cow", "Grand Prize", "What Time Is It, Sir?", "Hasan Bey's Book Is Published" etc. In most stories, Hasan Yazman is a writer and newspaper reporter who lives in a rented house with his large family and experiences financial difficulties. These stories, in which Hasan Yazman is the main character, reveal a similar plot line.

Aziz Nesin's story "Donkey Dead", written in 1957 and comprehensively reflecting violations in the socio-political sphere, can,

in our opinion, be considered a manifesto of the master of satire. The satirical story “Donkey Dead” consists of 23 letters. It was translated into Azerbaijani with some abridgements as “Letters from Takhtali Koy” (or “Letters from Wooden Village”) consisting of 19 letters.

The plot of the story revolves around the suicide of a “donkey” who is tired of his poor and miserable life and wants to end it all. He then goes to a “wooden village” (usually called a cemetery) after the funeral, and then in a letter to his girlfriend, the “donkey”, he tells her what happened to him in the afterlife. From the very first lines, the work is perceived as an allegorical story. However, as you read on, it becomes clear that the donkey, the main character, is not an allegorical image, but rather an identification of human life with this suffering animal, which always works hard and is used for heavy labor, but in return receives no respect and is humiliated, and is presented with irony. Although his name is not mentioned in the work, the author portrayed the satirical artist Hasan Yazman, comparing his life to the sad fate of the dead donkey. As we have already mentioned, the prototype of the writer Hasan Yazman’s character is the master of satire himself. The image of the donkey is a symbol of Aziz Nesin’s pen. Aziz Nesin’s satirical pen is a sharp weapon, a sharp needle that exposes the flaws and ugliness of his time and always strikes those who paved the way for injustice and bribery. Against the backdrop of events, we see a satirical artistic reflection of the socio-political life of Turkey in the mid-20th century, as well as social and everyday problems that are still relevant today.

The second paragraph is entitled **“The main themes of his satires”**. The main theme that Aziz Nesin reflected on throughout his career was the intelligentsia’s responsibility to society and the duties it had to fulfill in order for the people to achieve a higher level of development. *“Another important characteristic of an intellectual, especially a Turkish intellectual, is that he feels indebted to his people who raised him to the level of an intellectual; an intellectual is someone who feels this debt in his mind and conscience, which is impossible to repay financially, and tries to repay it”*.<sup>45</sup> In this regard,

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<sup>45</sup> Nesin, A. Soruşturmada (sorulara yanıtlar-belgeler) / A.Nesin. – İstanbul: Nesin yayınevi, – 2013. s.9.

the problem of the intelligentsia became one of the leading themes in Aziz Nesin's satires, and he subtly touched on this topic in his stories on various subjects, including his novels.

Homelessness, which he devoted a lot of space to in his work, and the contradictions that people face in this regard, were caused by the fact that he moved house many times as a child and constantly faced this problem from the moment he opened his eyes to the world. The satirist also wrote many other stories describing the living conditions of people forced to live in rented homes and trying to become homeowners but lacking the financial means to do so. *"In ancient times, we migrated from Central Asia; our migration continued for centuries across three continents, and we had a very wide migration area. Then we got stuck in a cramped place... We couldn't settle in that cramped place either, we are still nomads. The Turkish people are still nomads in their homeland"*.<sup>46</sup> His works such as "The Monster of Toros", "Thank You for Your Situation", "The Nightingale's Nest", and "May Allah Accept It" are among the most effective stories he has written criticizing this topic. Aziz Nesin was always under police surveillance because of his political views. It was for this reason, as well as his dissatisfaction with the weakness, or rather the lack of consistency, of the law enforcement system of his time, that he criticized the police in a number of stories ("How Was Hamdi the Elephant Caught?", "The Duty of the Fatherland", "The Madmen Scattered", "No Way Out of the Fork" etc.) he criticized the police regime. This section of the study analyzes Aziz Nesin's satirical stories, grouped by content.

The third paragraph of the second chapter is entitled **"Innovation in satirical prose: the fairy tale-stories"**. Aziz Nesin was the first to introduce stories written in the style of photo novels and fairy tales into Turkish literature. The tradition of satirical fairy tales existed in world literary practice even before Aziz Nesin. It is no coincidence that in the 19th century, world-famous German writers such as E.Hoffmann, W.Hauff, and Russian writer Mikhail Saltykov turned to satirical fairy tales as a method of sharply exposing social shortcomings, as did

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<sup>46</sup> Nesin, A. Böyle gelmiş, böyle gitmez / A.Nesin. – İstanbul: Nesin yayınevi, – 2017. – 840 s.

Shchedrin. According to Aziz Nesin, the fairy tale format is more effective for reflection than short stories. In this regard, the writer considers fairy tales to be a more perfect satirical “weapon”. On the other hand, fairy tales, when viewed from another perspective, provide an opportunity to more subtly criticize secrecy, social and economic shortcomings. In an interview with “Yeni Edebiyat” / “New Literature” magazine in 1970, Aziz Nesin, speaking about his satires written in the style of fairy tales, noted: *“They have such an impact on readers that when you talk about it openly, it is no longer as effective”*.<sup>47</sup>

Aziz Nesin compiled his satirical tales, which he called “fairy tales for adults”, in the collections “In One of the Countries” (1958) and “Hopping and jumping” (1960). He also used the fairy tale style in some of the stories in the collection “Big Strike” (1978). Although these works by Aziz Nesin, written in the style of fairy tales, use fairy tales, fables, anecdotes, and legends as their sources, they represent a new kind of satire, the fruit of the writer’s own imagination. In his satirical fairy tales, Aziz Nesin used motifs from both Western and Eastern folk tales, expressing the vices and shortcomings of modern society through fairy tales. The main feature of folk tales is the artistic reflection of the aspirations of the people, such as a just society, the victory of good over evil, and ideal living conditions. In this sense, folk tales end with a happy ending and the establishment of justice. In his tales, Aziz Nesin, relying on the reflections and educational functions of the fairy tale genre, exposes his chosen characters, turning them into objects of satirical laughter, and describes the comical situations in which they find themselves.

The third chapter of the dissertation is entitled **“Aziz Nesin and Literary Relations of Azerbaijan”**. This chapter consists of three paragraphs. The first paragraph is devoted to the topic **“Aziz Nesin and the Literary and Cultural Environment of Azerbaijan”**. Aziz Nesin received his first passport in 1965 and visited the USSR, including Azerbaijan. In June of that year, at the invitation of the USSR, Melih Jevdet Anday, Aziz Nesin, and Yashar Kamal first visited Russia, then

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<sup>47</sup> Nesin, A. İnsanlar konuşa konuşa (söyleşiler) / A.Nesin. – İstanbul: Nesin yayınevi, – 2018. – s.188

Azerbaijan, Uzbekistan, Bulgaria, and Hungary to participate in the Congress of Writers' Unions of Asia and Africa. It should also be noted that these three artists were the first Turkish writers to visit the USSR, including Azerbaijan, after World War II. Aziz Nesin had great sympathy for Azerbaijan and maintained close contacts with his Azerbaijani colleagues. In connection with the 100th anniversary of the birth of the great Azerbaijani satirist Mirza Alakbar Sabir, the editorial board of the magazine Azerbaijan sent a letter to Aziz Nesin asking him to take part in the anniversary events. Aziz Nesin asked M.A. Sabir for a copy of his book "Hop-Hopname", gathered information about him, and published an article about M.A. Sabir in the 32<sup>nd</sup> issue of the newspaper "Zubuk" in 1962. Aziz Nesin, who highly valued M.A.Sabir's work, published his famous poem "I Am Afraid" in Turkish and Azerbaijani at the end of the article.<sup>48</sup>

This paragraph of the dissertation also discusses the issues of translation and publication of Aziz Nesin's works in Azerbaijan. For the first time in 1962, Aziz Nesin's book entitled "Stories" was published by "Ushaggencneshr" publishing house with a foreword by Seyfaddin Daghli. Seyfaddin Daghli notes in his foreword that: *"If the Topkapi Museum is an old plaque reflecting the past of Turkey, then Aziz Nesin's creativity is a new mirror showing the present day of the country"*.<sup>49</sup>

In Azerbaijan, Aziz Nesin's dramatic works have also been performed on Azerbaijani stages since the Soviet era, have been included in theater repertoires for many years, and this process is still ongoing. The plays "The Monster of Toros", "Can I have you for", "Kill Me, Dear" were successfully performed by Azerbaijani stage figures and were understood as an indicator of Azerbaijani-Turkish literary and cultural relations, including respect and love for the creativity of the great satirist Aziz Nesin.

The second paragraph of the third chapter is called **"The influence of Aziz Nesin's creativity on Azerbaijani satirical literature and Seyfaddin Daghli's series of "Turkish Novels"**. Traces of Aziz Nesin's satirical tradition can be clearly observed in Seyfaddin Daghli's

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<sup>48</sup> Büyük hicivci: Mirza Alekber Sabir // Zübük. –1962, 10 eylül. – s. 4.

<sup>49</sup> Nesin, Ə. Hekayələr / Ə.Nesin. – Bakı: – Uşaqgəncnəşr, –1962. – s.5

creativity. We also find the satirical fairy tale style characteristic of Aziz Nesin's creativity in Seyfaddin Daghlī's creativity. Seyfaddin Daghlī calls his satire "He Deceived God, But Was Deceived By The Devil" written in 1978 a fairy tale. Using the fairy tale style, the writer criticizes bribe-takers, flatterers, and people who are always digging holes for others based on the plot of a person who has fallen into hell and escaped to heaven by trickery.

In 1961, Seyfaddin Daghlī wrote 4 satirical-humorous short stories under the title "Turkish Short Stories" ("What Was Written In The Slogan In The Shop Window", "Why Did The Guest Fight", "When Did The Newspaper Come To The Village", "What Did The Donkey Laugh At?") and dedicated them to Aziz Nesin. These stories, whose themes are taken from Turkish life, were undoubtedly written under the influence of Aziz Nesin's creativity and reflected the problems touched upon and the shortcomings criticized by the Turkish satirist.

In Seyfaddin Daghlī's famous short story "Absatali Is Offside", the influence of Aziz Nesin's pen, especially the novel "King of Goals" (the work was translated into our language in 1988 as "King of Football"), as well as the satirical story "I Can't Get Enough of Being Beaten" is clearly felt. Aziz Nesin also criticized the negative effects and consequences of football fandom in the lives of people who turn it into a disease in his stories such as "We Are Sports People, Bye", "Our Compatriots Are in the Match" and "We Are Going to the Abyss". In this paragraph, similar motifs are included in the study with parallel analyses.

The last paragraph of the dissertation is called **"Aziz Nesin's Satires and Anar's 'Molla Nasraddin-66' Series of Stories"**. The source of Aziz Nesin's artistic laughter was, first of all, folk laughter, especially Molla Nasraddin's anecdotes and tales. As we know, Molla Nasraddin lived in the 13th century, when complex historical events took place, and was a personality known for his wit and mischievous character. It is no coincidence that in 1906, when the prominent writer and public figure Jalil Mammadguluzadeh founded the satirical magazine "Molla Nasraddin", he took its name from this hero of folk laughter. Thus, at the beginning of the 20th century, the tasks of Molla Nasraddin were taken over by the satirical writers who gathered around this magazine, led by Mirza Jalil himself. The new Molla Nasraddin born in Turkey became

Aziz Nesin, and was accepted as a “contemporary Molla Nasraddin” in his country. The shortcomings and shortcomings that manifested themselves in society were approached as a topic of “full Aziz Nesinism”.

In the second half of the 20th century, a new generation entered our literary history as the generation of the 60s in Azerbaijani literature, who were able to turn into a literary movement against the regime and censorship created by the USSR. The Molla Nasraddin of these years became Anar.

As we have already mentioned, Aziz Nesin wrote fairy tales for adults, inspired by or directly using fairy tale motifs, as well as anecdotes. In these tales, he criticized not only the shortcomings of Turks, but also those of all humanity, the shortcomings of human character. Azerbaijani literature also features humorous and satirical stories written in the style of fairy tales. Although they are classified as pamphlets, novellas, or satirical fairy tales, Anar’s “The Tale of the Good Padishah” can be considered a satirical fairy tale, as it resembles the style of Aziz Nesin. This satirical fairy tale by Anar is similar in idea and content to Aziz Nesin’s satirical fairy tales “The Great Vizier Donkey” and “The Padishah Chosen by Crows”. This paragraph uses artistic examples to examine the similarities and differences between the satirical moments in the works of Aziz Nesin and Anar.

The final conclusions drawn in the course of the research are reflected in the “**Conclusion**” section of the dissertation. Thus, in the course of the research conducted in the dissertation “Aziz Nesin and Azerbaijani Satirical Prose of the 1960s-1980s (based on the works of Seyfaddin Daghlı and Anar)”, it becomes clear that the poverty Aziz Nesin faced in his childhood and youth, as well as his education in state boarding schools, shaped his personality with a sense of irreplaceable moral duty to his people and had a direct impact on his work.

Aziz Nesin, who hoped that the difficulties faced by his people would be resolved through criticism with the pen rather than force, was one of the first political satirists in Turkey to focus on satirical style. The study examines Aziz Nesin’s creation of a new phase in Turkish satirical prose and its unique features.

The study found that Aziz Nesin, together with his colleague



Sabahattin Ali, founded Turkey's first satirical political publication, Marco Pasha, and used this platform to fight against the shortcomings of his time. As a result, artistic laughter in Turkish literature took on a new form and sharp satirical content.

Since he came to literature through the press, Aziz Nesin's first examples of artistic prose contained autobiographical content, which corresponded to the journalistic style.

The study revealed that the main targets of criticism in Aziz Nesin's satires in 44 collections of short stories were intellectual fanaticism, fraud, social problems, incompetence in public administration, social responsibility, including medical negligence, problems in the field of education, as well as moral and ethical flaws.

It was concluded that Aziz Nesin was the first in Turkish literature to write stories in the style of satirical fairy tales, and that he managed to create more acute satirical content through allegorical images.

In order to more clearly reflect the satirical content and achieve greater expressiveness in Aziz Nesin's work, such notable moments as descriptions of the afterlife and reflections on what happened to the deceased ("Donkey Dead", "The Story of Why the Dead Man Did Not Return to Life for a Fourth Time").

The study found similar motifs in the works of Seyfaddin Daghlı and Aziz Nesin. For example, there are parallels between Aziz Nesin's satirical works on sports and Seyfaddin Daghlı's story "Absatalı Is Offside". Aziz Nesin's famous works include "The King of Football", "Those from the Same City in the Match", "We Are Going to the Abyss", "I Can't Get Enough of Being Beaten" and others. These stories also criticize the harm that sports fans cause each other.

We see parallel critical themes and similarities in the creativity of Aziz Nesin and Anar in the creation of satirical works aimed at solving the same social and moral shortcomings in the 60s-80s of the 20th century in both brotherly countries. Both artists fulfilled the function of Molla Nasraddin of their time; the themes criticized by Anar in his satirical stories such as "Color", "Information", "The Guest of the Word", "Interesting Research", "The Tale of the Good Padishah" were observed in Aziz Nesin's satires "The Nephew of the Great Man", "Bad luck to him", "What Time Is on Your Watch, Sir?", "When Was Sharmandy

Born”, “The Grand Vizier Donkey”, “The King Chosen by the Crows”, etc.

At the end of the dissertation work, we concluded that despite the existence of different political systems in Turkey and Azerbaijan in the 60s-80s of the 20th century, parallel themes were used as themes in satirical prose in the literature of both brotherly peoples.

**The main content of the dissertation is reflected in the following published scientific works by the author:**

1. Axundova, M.M. Əziz Nesin satiralarında ziyalı problemi // – Bakı: Gənc tədqiqatçı, – 2018. (IV) №2, – s.135-141.
2. Axundova, M.M. Əziz Nesin yaradıcılığında avtobioqrafik ünsürlər // Dedicated to the 95th Anniversary of the National leader of Azerbaijan, Heydar Aliyev, II International Scientific Conference of Young Researchers, – Bakı: BEU, – 27-28 April, – 2018, – s.1325-1326.
3. Axundova, M.M. XX əsrin II yarısında türk və Azərbaycan satirasında ortaq tənqid hədəfləri (Əziz Nesin və Anar yaradıcılığı əsasında) // IV Uluslararası Türk Kültür Coğrafiyasında Eğitim ve Sosyal Bilimler Sempozyumu 27-30 Haziran Bakü, Azerbaijan (TURKCESS 2018) Kongre Özet Kitabı, – Ankara: Tebad, – 2018, – s.55.
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