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THE PROBLEM OF FUNCTIONAL GENRE IN AZERBAIJANI FOLKLORE STUDIES

Abstract. In this article the problem of functional genre, which is an important issue in folklore studies, is studied scientifically and theoretically. The formation of a new genre as a result of the process of deriving a genre from a genre has been brought to attention on the basis of specific texts. These genres are called functional genres and it has been considered on the basis of which specifics functionalize the genres such as “bayati”, “gerayli”, “goshma”, “temsil” and fairy tales. Thus, it was initially noted that the genre of “bayati” (quatrain) is not a specific genre, like many other genres, but, in fact, a literary formula. Because many genres are formed on the basis of the genre “bayati”. Among them are quatrains, lullabies, folk songs, ceremonial songs, elegy and other folklore genres are studied in the article and brought to the attention, due to this functionality, even before it was also considered that it was called a literary kind by A. Abid. In particular, it has been observed that the genres created on the basis of “bayati” are widely included in the ceremonial folklore and from the genres of “bayati” forms created in this direction such as wishes, lullabies, Novruz songs, beliefs, occasions, religious holidays, laments, etc. have been looked through.

As a functional genre “garayli” like the genre “bayati” has been put forward as a new problem in theoretical and methodological research and garayli, folk songs and important parts of epics, which appeared on the basis of the genre garayli can serve as an example of it as the main genre component.

In the article the genre “goshma” is also studied as a functional genre. So, on the basis of this genre “goshma”, “tajnis”, the verse part of epics, “ustadname”, “vujudname”, “gifilbend”, “baghlama” and other genres were formed.

Fables have also been brought to the attention as a functional genre, such as representation derived from this genre, allegorical narrative, examples that arise in written and oral literature, etc. can be examples for it. At the same time the representation is manifested both in fairy tales and the fairy tale itself has spawned many genres from itself. The genres of fairy tales, garavelli, anecdotes, jokes and other genres have been reviewed. The theoretical problem proposed in the study is rich in important innovations for the scientific community.

Keywords: functional genre; folklore-study; quatrain; fairy tale; couplet; representation; fable; theory; direction; folk

For citation: Huseynli Sh. The problem of functional genre in folklore studies. Epic studies. 2024, no. 1. Pp. 36–44. DOI: 10.25587/2782-4861-2024-1-36-44

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Проблема функционального жанра в азербайджанской фольклористике

Аннотация. В данной статье научно и теоретически исследуется проблема функционального жанра, являющаяся важным вопросом фольклористики. На основе конкретных текстов обращено внимание на формирование нового жанра в результате процесса выведения жанра из жанра. Эти жанры названы функциональными жанрами и рассмотрено, на основе каких особенностей функционализируются такие жанры, как *баяты*, *гарайли*, *гошма*, *темсил* и сказки. Таким образом, изначально отмечалось, что жанр *баяты* (четверостишие) не является конкретным жанром, как многие другие жанры, а, по сути, литературной формулой, т. к. многие жанры формируются на основе жанра *баяты*. Среди них четверостишия, колыбельные, народные песни, обрядовые песни, элегия и другие фольклорные жанры изучаются в статье, благодаря этому функциональному назначению, еще до того, как считалось, что оно было названо литературным видом А. Абидом. В частности, замечено, что жанры, созданные на основе *баяты*, широко включены в обрядовый фольклор, а из жанров *баяты* созданы такие формы, как пожелания, колыбельные, новрузские песни, поверья, праздники, религиозные праздники, плачи и т. д.

Как функциональный жанр *гарайли*, как и жанр *баяты*, выдвинут в качестве новой проблемы в теоретико-методологических исследованиях, а *гарайли*, народные песни и важные части эпосов, возникшие на основе жанра *гарайли*, могут служить примером основного жанрового компонента.

В статье жанр *гошма* также рассматривается как функциональный жанр. Так, на основе этого жанра сформировались *гошма*, *таджнис*, стихотворная часть эпосов, *устаднаме*, *вуджуднаме*, *гифилбенд*, *баглама* и др. жанры.

Басни были привлечены к вниманию также как функциональный жанр, примером для которого могут служить производные от этого жанра изображения, аллегорические повествования, примеры, возникающие в письменной и устной литературе и т. д. При этом репрезентация проявляется как в сказках, так и сама сказка породила из себя множество жанров. Рассмотрены жанры сказок, гаравелл, анекдотов, шуток и др. жанров. Теоретическая проблема, предложенная в исследовании, богата важными для научного общества нововведениями.

Ключевые слова: функциональный жанр; фольклористика; *баяты*; *гарайли*; *гошма*; басня; сказка; теория; направление; народный

Для цитирования: Хусейнли Ш. Проблема функционального жанра в азербайджанской фольклористике. Эпосоведение. 2024, № 1. С. 36–44. DOI: 10.25587/2782-4861-2024-1-36-44

Introduction

The functional genre problem, which is one of the important theoretical problems in folklore studies, as well as in Azerbaijani folklore, is one of the problems of particular importance. The implication of such a problem in this research work is to explore the complex functional aspects, intertwined elements and contaminative features of the literary genre. For this, the need arises to initially clarify these invasions. The study of folklore examples from a poetic point of view is formed mainly on the genre formula, excluding the plot and motive and all plots and motives provide literary dynamics based on this formula. It means the genre must exist first, so that later, in the examples that appear on the basis of this genre, motive figuration, plot architectonics can be traced. Folklore genres can also be considered functional in general. The genres such as beliefs, ceremonial folklore, folk dramas, labor songs, lullabies, proverbs and sayings, riddles, fairy tales, legends, stories, anecdotes, jokes, quatrains, folk songs, children's folklore, *ashiq* activity, epic and others can be also taken as genre functionality. But here diversity is shown more than functionality. However, there are genres in our folklore that are precisely functional genres. In other words, genres that are more different from the genre that is considered as a genre are noticed as derivative genres and participate in different functions. Such

genres include quatrains, “bayati”, “garayli”, fairy tale, fable, etc. folklore genres are observed in their functionality. However, it should not be mentioned that the main genre in terms of functional genre is “bayati” (quatrains) genre in our folklore.

Research methods and materials

In the study the other genres that we will focus on, although partially, still show themselves as functional genres. In this regard, the need arises in this research work to consider examples that are considered as derivative genres and independent genres on the basis of these genres. But first, let's pay attention to how the genre functions. Naturally, as a genre appears, the emergence of a genre from within the genre carries the same specificity. As the literary text reveals itself as expression, other genres are also characterized by this pattern of behavior. In general, the genre plays an important role in the division of literary types – epic, lyrical, dramatic and in this respect, the genre is often called a literary genre [1, p. 39].

Discussion

It is important and necessary to study specific genres as a functional genre problem in folklore studies. Because at this time it is possible to look through clearly the other genres derived from one genre:

Functional levels of the “bayati” genre

The primary genre observed in folklore studies as a functional genre is, of course, the genre of “bayati”. Investigating the research in this direction one can observe the various formulas of “bayati”. The folklore genres such as bayati, lullabies, folk songs, ceremonial songs, etc. are of this kind. The genre “bayati”, which has made its way from the people's memory to the people's language and has retained its functionality in a wide arena, has always attracted attention as a multifaceted genre. It is no coincidence that A. Abid has called the genre “bayati” as “an independent literary genre with a rich harvest” [2, p. 184]. At the same time, though A. Abid noted that in the parallelism of “bayati” with “mani” [2, p. 187–188], by noting that “aghi” are in the form of “bayati” he showed that “bayati” is a mechanically functional genre [2, p. 229].

A. Hajili puts forward the study of “bayati” at four levels on the basis of a scientific-theoretical thesis and notes that “bayati” can be specified and classified on the basis of canonicity, substantiality, syncreticity, modeling: we can divide the “bayati” into groups of genres in which any of the four genre invariants is superior [3, p. 161]. However, in this context the researcher attributes the “bayati” to such diverse groups at the content level that [3, p. 161–162] different contents also cause the “bayati” to produce different genres. For example, lullabies are lyrical patterns that appear after the birth in content and “aghi” after the death, in which different genres (lullabies, sayings) have already appeared due to the differences in content.

We consider it more appropriate to look at examples of ceremonial folklore in the genre functionalization of “bayati”. Because the ceremonies are rightly involved in research as an ancient and advanced field of folklore in folklore study. In our ceremonies, mainly wish, lullaby, caress, Novruz songs, beliefs, praises, religious holidays and thoughts occupy the main place. Naturally, such texts are not called “bayati”, they are marked by the name we mentioned as a genre. However, the fact that such examples are in the form of “bayati”, which emerges as a poetic formula, models “bayati” as a functional genre and others as a derivative genre. It seems possible to talk about the invariant model of bayat and paradigmatic genres here. Because such genres are created and popularized precisely on the basis of “bayati”. The most important characteristic of such a ceremony is the mass, where, not by chance, the genre “bayati”, which is easily spread as a mass genre, plays an active role and causes the emergence of other genres. Even if they appear as separate genres, it seems impossible to deny that these examples have formula “bayati”, that they appear as a functional genre and that they carry contamination, being a genre within a genre. It can be clearly observed if we pay attention to the following examples:

Əzizim, dağa sarı,
El köçər dağa sarı.
Zülfünü zəncir eylə,
Qəlbimi dağa sarı [4, p. 42].

My dear, to the mountain,
Let the country people move towards the
mountain.
Make a chain from your hairs,
Tie my heart to the mountain)¹.

We see almost the same poetic form in lullabies:

Layla dedim ucadan,
Ünüm çıxdı bacadan.
Səni Tanrı saxlasın,
Çiçəkdən, qızılcadan.
Balam layla, a layla!
Gülüm layla, a layla! [5, p. 474].

I told lullaby loudly,
My voice came out of the chimney.
God bless you from the illness,
lullaby, lullaby!
Lullaby, lullaby!

As it can be seen, except for the refrain of the song (in terms of size, the refrain is also seven syllables), the previous four verses are almost in the form of “bayati”. The first, second and fourth verses of “bayati” are rhymed and the third is free (a+a+b+a), as the division is 3+4=7 or 3+2+2=7 [6, p. 120] here the same size and the same distribution are also expected. Not only the four verses, but even the last two repeated verses are poetically remarkable for their structure on the first division. However, the example we have presented is no longer “bayati”, but appears as the genre “layla”, which belongs to lullabies. As we mentioned, it reveals the specific aspects of the functional genre by changing the genre as a result of the content. Such an interpretation of the genre “bayati” leads to the appearance of its functionality.

Of course, the ceremonial songs in the form of “bayati” do not end with it. The following typical example can also be considered active in this aspect:

Xırdacasan, məzəsən,
Sən hər güldən təzəsən.
O günə qurban olum,
Tıpbır-tıpbır gəzəsən. [5, p. 477].

You're tiny, you're cute,
You are fresher than every flower.
Let me be a sacrifice for that day,
Just walk around me.

As a ceremony, we can see the emergence of the genre “bayati” as a new genre, creating functionality in the wedding ceremonies after the birth ceremonies. While having local and regional characteristics, the wedding ceremonies can be accompanied by quatrains on a global or general local level. It is known that the initial basis of wedding ceremonies consists of the dances. Though the ritual derived from this archaic culture, emerged from the pantomimical style of behavior [7, p. 6], today the decoration of wedding parties is the dances performed by the men, women or in collective form. In verbal dances it still creates genre functionality with the appearance of the quatrain form. K. Khasanov writes about the dance “Gofta”, which is performed at wedding parties in Baku, that it is a female dance with the slow tempo. It was formed in Baku and later spread in Nakhchivan, too. It was performed with accompanied by songs. The lyrics of the song were created by the people:

Qofta tikdim göbəkdən,
Bir yar sevdim ürəkdən.
Yar mənə saat aldı,
Bilərziyi biləkdən” [7, p. 38].

I sewed a blouse,
I loved him very much.
My sweetheart bought me a watch, its bracelet
from the goldwrist.

¹ Here and further author's translation

As it is seen clearly, becoming a choreographic textual phenomenon the poetic text gives already birth to a new genre. One of the oral examples of Azerbaijani folk dances as a type of mass dance, especially “A yordu-yordu”, “Hakhishta”, “Chit tuman” [7, p. 48, 50, 58] and others one can observe the new genres formed from the quatrains.

The main part of folk songs that sung at the same time at wedding ceremonies are folk songs that are formed with quatrains. Folk songs have been functional both as an independent genre and as ceremonial songs. Many times ago the weddings were held only on the basis of folk songs and “mugham dastgahs”. It is also clearly seen in the text of these examples that folk songs are the new genre derived from the quatrains. The famous folk songs spread among the people such as “Ninni”, “Beshik bashinda”, “Karabakh shikestesi”, “Ay Leli”, “Sachin ujun hormezler”, “Azerbaijan marali”, “Guloghlan”, “Gul achdi”, “Yadima sen dushende”, “Jeyran sevgilim”, “Ay beri bakh!”, “Ay qiz, sene mayilem”, “Dagistan”, “Onu deme, zalim yar”, “Arakhchinin mendedir”, “Goyde ulduz ellidir”, “Sona bulbulla”, “Alma”, “Baga girdim uzume”, “Lachin”, “Goy Gulum gelsin”, “Shehgulan bizim olsun”, “Perijan”, “Ahu kimi”, “Chit tuman”, “Ay sallanib geden yar”, “Sari gelin”, “Telli”, “Araz uste, duz uste”, “Sheyda khanim”, “Beli, beli, jan”, “Aparmaga gelmishik”, “Almani alma, gelin!”, “Nar, nar, Nargile”, “Geldim”, “Evleri Terter uste”, “Desmal”, “Haray, nashi elinden”, “Istekanin deshilsin”, “Boynunda var sarilig”, “Olurem, ay eller gizi!”, “Yagut Yemeni neyler?” [8, p. 7, 8, 15, 16, 19, 20, 26, 28, 30, 35, 42, 53, 54, 55, 56, 70, 72, 78, 85, 88, 89, 99, 103, 108, 110, 118, 125, 131, 141, 142, 153, 155, 157, 163; 8, p. 8, 19, 32, 35, 49, 51, 59, 60, 63, 70, 102, 105, 106, 109, 113, 114] and others are examples of functional genre that originated in the form of quatrains. As we mentioned above some of the quatrains are sung in folk songs along with the refrain of the song, the placement of the refrain verses among the quatrain verses has a contradictory function, but does not weaken or change the quatrain in the text.

In the examples of mourning ceremonies one can see that the “bayati” (quatrain) genre is a functional genre. In general, there are a lot of such examples and “aghi” (a poetic form expressing grief, pain and sadness related to the funeral ceremony in oral folk poetry) attracts special attention being in the form of a quatrain. In the characteristic of the famous “aghi” examples the following examples can be marked:

Bu dağlar, ulu dağlar,
Çeşməli sulu dağlar.
Burda bir qərib ölüb,
Göy kişnər, bulud ağlar [5, p. 203]

These mountains, great mountains,
Watery mountains with fountains.
A stranger died here,
The sky groans, the clouds cry.

In addition, as a genre, similarities are observed as an example of “aghi” quatrains with the same content. It should be noted that the genre “okhshama” is notable in folklore studies as a genre denoting birth and death. The genre “okhshama” is told both “when the child is awake, cheerful and happy” [1, p. 92] and as A. Abid mentioned “during the mourning ceremony it is said loudly by the relatives of the dead person” [2, p. 228].

It seems that the meaning “ezizleme” of the “okhshama” in terms of content played a special role in the spread of the genre, which was becoming semantic. Let’s also note that, as confirmed by the sources we have shown, the lullabies recited to the baby are not basically quatrain, but the “okhshama” recited for the late person are in the form of a quatrain [1, p. 92; 2, p. 228]. It should not be forgotten that in folklore collections the examples of “okhshama” are also presented as “nazlama” [5, p. 476–478; 5, p. 244–247; 9, p. 17–22].

In Novruz ceremonies and other religious ceremonies, which are the most common examples of folklore ceremony, one can observe the functionality of quatrains form genres on a practical level. However, these genres, keeping their quatrain form, are transformed into another genre and projected in a new function. It is no coincidence that P.Efendiyev mentioned to such a genre change

by distinguishing quatrains in this context. He noted that under the name of quatrains such as “bayati”, “aghi”, “okhshama”, lullabies and “holavar”, “counter words” and sometimes songs are collected, but although most of them are similar to quatrains in form, they are significantly different from it in terms of content [10, p. 146].

As it is shown above, A. Abid also looks through the examples of quatrains such as “okhshama”, “aghi” [2, p. 228] and it should be noted that in folklore-study these genres of quatrain forms have been considered. However, the problem is that we should consider that not only “bayati”, but also several genres are functional genres in folklore studies. Analyzing genre paradigms, it is undeniable that such a result will emerge.

There are too many “bayati-shaped” examples in Novruz ceremonies. A. Khajiyev points out that “bayati”s are modified in accordance with the current performance at weddings, engagements, henna nights, Khidirellaz, Novruz, Ramadan evenings, entertainment, work, mourning, games, jokes, different historical events, sudden or prolonged events experienced by the community and other such occasions [3, p. 131].

As it can be seen, investigating the poetics of “bayati” the researcher points out that “bayati” appears as concrete examples in the procedure of almost all ceremonies and even other different events. Naturally, such examples cannot be presented in the volume of a single study, but we consider it appropriate to be content here, since our theoretical-methodological goal is to draw attention to the fact that the functionality of the “bayati” creates the new genres. In conclusion, we want to note that the genre “bayati”, which shows the problem of genre functionality clearly, can be a subject of extensive research in this aspect as well.

The genre “garayli” as a functional genre

From the point of view of genre problems in the research the genres that we have in mind form a sequence in terms of size and distribution. If the bayati genre is presented as a “seven-size” genre, the genre “garayli” is eight-size in terms of its poetic structure. “Garayli” was unambiguously accepted as a form of ashqi poetry and later it was used in written literature [6, p. 125; 10, p. 179; 4, p. 129–130; 11, p. 223].

The genre “garayli” appear in the form of a+b+c+b, d+d+d+b in the first paragraph, but in the following paragraphs it is based on the same technical formula. We’ll try to study about the genre “garayli” with the same observations as in the genre “bayati”, that “gerayli” is a functional genre and that new genres appear in this form. When we observe the examples of “garayli” from the point of view of the genre problem, it is natural that we can see the folk songs and genres created in the form “garayli” as well as “bayati”. The songs such as “Gozel”, “Yakhan duymele”, “Bir jut sona”, “Sona khanim”, “Uch gunden bir”, “Sari bulbul”, “Sandiga girsem neylersen?”, “Bulbulun geydiyi sari”, “Gara teller”, “Sona khanim” (the 2nd variant), “Khosh geldin”, “Khosh getdin” [8, p. 46, 48, 69, 93, 109, 115, 137, 139; 5, p. 36, 40, 41] can be mentioned. At the same time, it should be noted that the genre “gerayli” is not as active as the quatrain “bayati” in the generation of genres and the emergence of paradigms. It is also clear from the above-mentioned examples.

As the folk song formed as a separate genre [12, p. 397], it is impossible not to mention such a genre functionality here. Even among the folk songs, although they are rare, there are also folk songs with syllables “bayati”. The folk song “Ey bivefa yar, seni” can be shown as an example for it:

Ey bivəfa yar, səni,
Necə salım yada mən?
Fələk qoymaz şad olum,
Bu fani dünyada mən.
Ayrı düşdüm elimdən,
Gülümdən, bülbulümdən,
Bivəfa yar əlindən,
Kimə gedim dada mən? [13, p. 100]

Oh, my unfaithful sweetheart,
how can I remember you?
The fate won't allow me
to be happy in this mortal world.
I fell apart from my flower and my nightingale.
Help me to find a person who can help me in this
love.

The genre “gerayli” has many unique forms as a genre. A. Nabiyeu has also presented more forms [11, p. 223–230]. However, such forms belong to the genre “gerayli”. Our goal is to look through the derivation of other genres. The folk songs that we have mentioned are examples of an independent genre already in the form of “gerayli”.

Another genre derived from the genre “gerayli” is the famous examples that exist in our folk epics. The formation of the epic in verse and prose (belonging to the epic-lyrical genre) is mainly due to the presence of “gerayli” and quatrains in the poetics of the epic [1, p. 32]. Otherwise, it would not be possible to attribute a genre with a method of narration to a lyrical genre as well. However, despite this, it is natural that the genre of the epic is also a separate genre, it is not called either the form of “gerayli” or the form of “goshma”. These genres form the poetic basis of the epic genre. That is why, although the epic genre is not a derivative genre of the genre “gerayli”, its functionality is clearly visible because it is a genre within a genre.

The genre “goshma” as a functional genre

In folk literature the genre of larger size, taken analogously to the genres “bayati” and “gerayli”, is the genre of “goshma”. The attachment is almost identical in shape, but differs in that it is ten units in size. The genre “goshma” is almost in the form of the genre “gerayli”, but it differs in that it is in the form of “eleven”. In terms of distribution, the formulas “6+5” and “4+4+3” are used as basis. At the same time, it is one of the most widespread genres of folk literature, especially ashig literature [6, p. 123; 14, p. 129].

The most important place in the functionality of the genre “goshma” is played by “jinas”. Although, the genres “bayati”, “gerayli”, “divani”, etc. occupy an important place [15, p. 24, 112; 19, p. 242], even there are poem forms such as “jinasli bayati”, “jinasli gerayli” [20, p. 39; 11, p. 225], however, as an independent genre “goshma” with the name of “tajnis” has become more common. In the academic sources the independent genre called “tajnis” is included in the form of the “goshma” [1, p. 133; 6, p. 125; 14, p. 131]. Even according to M. Jalal’s and P. Khalilov’s thoughts “Tajnis is the goshma created on the “jinas” [6, p. 126]. V. Valiyev writes that the special kind of “goshma” in ashig poetry is “tajnis” [14, p. 131].

S. P. Pirsultanli notes that it is known that the genre “tajnis” appeared as a type of the goshma in the early periods [15, p. 22].

As we have presented in the previous genres “goshma” is also little involved in the creation of folk songs, although not as much as the genre “bayati”, the folk song has also appeared in this genre. The quatrains are notable in folk songs for their sometimes four or three verses. But sometimes the four verse becomes like-rhyme. But nevertheless, the structure of “goshma” is clearly visible from the poetic point of view. The songs such as “Shafag sokulerken”, “Baghin baghimja varmi?”, “Chalpapag” (variant), “Getdi yar”, “Gule-gule”, “Aman nene”, “Get, ay batandan sonra gell”, “Ay dili-dili”, “Heshterkhan”, “Yar gelir”, “Ay gara giz”, “Shusha jeyrani”, “Nakhchivan”, “Bulud zulfu”, “Ashig balani”, “Gederem Elkhana” can be looked through in this context [2, p. 12, 25, 45, 51, 63, 75, 95, 106, 107, 120, 144, 147; 13, p. 11, 56, 88].

In ashig literature the genre of “gifilbend” (locking) or “baghlama” (closing) is also a special genre, most of which consists of the quatrains “goshma” [1, p. 29]. In addition, in the study of epics there are special masterpieces such as the opening part of the epic the “starting formula” [16, p. 60, 65], which are also formed as an independent genre. V. Valiyev writes that the special masterpieces are mainly in the genre of “gerayli” and “goshma” [14, p. 134].

A. Nabiyeu writes that the “ustadname” (masterpiece) is one of the most popular types of the genre “goshma”. “Ustadnames” are spread as independent “goshma” in ashig activity [11, p. 233]. As it can be seen, in both cases, the connection between the “masterpiece” and the “goshma” is seen.

At the same time, the genre “vujudname”, which is a description of the path from birth to death [1, p. 24], which exists in the ashig literature, appears mainly in the genre “goshma”. A. Nabiyeu notes that one of the poetic images based on the poetic system of the couplet, created in its forms and known

as the type of the couplet, is “vujudname” [11, p. 234]. Of course, it shows clearly that “goshma” is a functional genre, that it forms an invariant genre model and it creates derivative genres. At the same time, we know that it is important to note that although in some of these genres such examples do not appear in the genre of “goshma” generally, most of the examples are in this genre, which characterizes the genre “goshma” as a functional genre.

As one of the folklore genres, fables also manifest themselves as a functional genre. The fable is notable as allegorical stories [6, p. 147]. The genre fable is used as a method of conveying meaning in folklore and written literature. The fable is a functional genre because representation can be observed in many folklore genres rather than being a specific genre. The fable forms an allegorical tale classification in fairy tales especially. M. Kazimoglu writes that the folklorists estimate the tales about animals as fables and allegories [17, p. 13].

In general, the perception of fairy tales about animals as a fable, as M. Kazimoglu noted, it is widespread in folklore studies [10; 11; 18; 19]. The fable has also taken place in many genres with fairy tale functionality. Because as P. Afandiyev mentioned the genre narration, garavalli, jokes, sometimes a number of love epics, legends and rumors were also included to the fairy tale group [10, p. 111]. It is clear that in some of these genres, particularly in fairy tales, “garavelli” and anecdotes one can observe the fable. In this context, we also mark the functionality of the fairy tale genre. It should even be noted that in many cases, in addition to these genres, there was a tradition of telling stories to epics [10, p. 222; 11, p. 339].

Conclusion

Thus, the problem of functional genre, as it seems, draws attention to the fact theoretically that one genre is diversified and produces different genres from itself, and the participation of functionality and contaminative is attracted in this process. From this point of view, we note the importance of such a problem in folklore-study in the genres presented by us, we hope that new research will appear by attracting the scientific community’s view that this topic is important for larger-scale research.

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