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THE FABLE STYLE IN AZIZ NESIN'S SATIRES

Aziz Nesin (1915-1995), an eminent luminary of Turkish literature during the Republic era, stands as the foremost maestro of satire. Across all three literary domains, he has remarkably contributed diverse works in various genres, significantly enriching Turkish literature for over half a century. Aziz Nesin has notably wielded his satirical pen in the service of the populace, establishing a pioneering style of satire, a watershed moment in the annals of Turkish literature. Despite amassing a prolific corpus comprising nearly two thousand narratives, over ten novels, plays, adult fables, children's literature, and poetry, his literary oeuvre has regrettably remained at the periphery of scholarly scrutiny. His ascendancy in popularity and consistent top-tier status in literary sales, while noteworthy, has not correspondingly mirrored an equivalent level of scholarly discourse and investigation. In this regard, despite being a perennially sought-after author and frequently occupying the pinnacle of best-seller lists, the profound intellectual and artistic depth of Aziz Nesin's literary contributions awaits a more comprehensive exploration in academic discourse. The renowned writer has produced an expansive repertoire, encompassing an array of two thousand narratives, over ten novels, plays, adult fables, children's literature, and poetry. However, the scholarly investigation into his multifaceted contributions remains a relatively uncharted territory within literary criticism. Despite consistently ranking among the most widely read and best-selling authors, frequently claiming the apex of literary charts, Aziz Nesin's nuanced literary prowess and its critical analysis have not received the scholarly attention commensurate with his popular acclaim. Nevertheless, his enduring popularity extends beyond national confines, earning him recognition and reverence on the global literary stage. The themes encapsulated in his works continue to exude gravitas and relevance, maintaining their intellectual and social pertinence even within contemporary contexts.

Key words: Aziz Nesin, satire, satirical fable, narrative, literary criticism.

Introduction. Aziz Nesin emerges as the harbinger of innovative literary genres in Turkish literature, introducing novel forms such as the photo-novel and satirical fable. He positioned the latter as an elevated instrument of satire, labeling it as "fables for adults." While some narratives draw inspiration from folklore, the predominant corpus is crafted in the folkloric narrative style, embodying Aziz Nesin's distinctive satirical perspective. The intersection of folklore and contemporary themes within his satirical fables adds a layer of complexity and depth to his literary expression. In 1958, Aziz Nesin consolidated a selection of these satirical fables in the publication "In One of the Countries," followed by another compilation titled "Hoptrinam" in 1960. The satirical luminary adeptly communicated ideas that defied direct articulation through allegorical representations, thereby fashioning narratives that resonate with immediacy and conciseness. This article endeavors to scrutinize Aziz Nesin's satirical fables, delving into the thematic intricacies elucidated by the author's incisive satirical pen within the realm of literary criticism.

Aziz Nesin (1915–1995) stands as a preeminent luminary not only within the realm of Turkish literature

but also garners international recognition as one of the foremost maestros of humor and satire throughout the annals of world literature. His prolific oeuvre, spanning all three literary domains, encapsulates a repertoire of diverse works, encompassing over two thousand stories, thus significantly enriching Turkish literature for more than half a century.

In the broader context, societal satire within Turkish literature began to crystallize during the late 19th century and the early decades of the 20th century. Nonetheless, Aziz Nesin, in a departure from conventional norms, elevated literary mirth to the vanguard of his creative expression, discerning humor as a means and contemplation as the paramount objective. Translated into a staggering 37 languages, his works exhibit an incisive critique of societal frailties and imperfections through the prism of satire. Consequently, he not only embellished Turkish literature for over five decades but also earned the epithet "Molla Nasreddin" of his epoch.

Degree of Problem Elaboration. Commencing his literary journey at a tender age, Aziz Nesin devoted his entire lifespan to an arduous crusade aimed at the enlightenment and purification of the

populace. Enduring the rigors of his early life, his trajectory metamorphosed him into a socialist-minded individual, with this socialist ethos permeating every facet of his creative endeavors. Consequently, his creative output remained largely untethered from literary scrutiny and scholarly investigations, notwithstanding emerging as one of the most prolific, widely read, and cherished literary figures of his time. Despite the extensive circulation and popularity of his works, comprehensive scholarly inquiries into Aziz Nesin's life and creativity were relatively scant during his lifetime. Only a handful of biographical essays, memoirs, and articles were published, predominantly exploring aspects of his life and creativity. Notably, Firudin Andach's monograph "Laughing Thought, Dissident Personality" (2015) represents the first comprehensive exploration of Aziz Nesin's life and creativity. Additionally, various authors such as Tahir Alanqu, Mehmet Kaplan, Demirtash Jeyhun, Oner Yaghji, Ataol Bahramoglu, and Farid Ongoren have contributed essays, memoirs, and articles that illuminate diverse facets of Aziz Nesin's life and creativity. While some of his works were translated into Azerbaijani from 1962 onwards, scholarly investigations exploring the multifaceted dimensions of Aziz Nesin's satirical creativity are limited. Thus, the proposed topic represents a novel and innovative scholarly inquiry.

Aziz Nesin pioneered the introduction of the photo-novel and narrative style within Turkish literature. The tradition of satirical narratives predated Aziz Nesin in global literary discourse. Eminent German authors like E.T.A. Hoffmann and V. Hauff employed satirical narratives as a trenchant instrument for exposing societal foibles during the 19th century. According to Aziz Nesin, the narrative format wields greater efficacy in provoking contemplation compared to conventional stories, rendering it a superior satirical "arsenal." Conversely, narratives afford a more convenient avenue for critiquing latent societal, socio-political, and economic frailties. During an interview with the journal "New Literature" in 1970, Aziz Nesin remarked about his satirical narratives penned in the narrative style, asserting that "readers are so impacted that it is not as effective when you overtly state the subject" [4, p. 188].

Aziz Nesin compiled his satirical narratives, denominated "Fables for Adults," in the volumes "In One of the Countries" (1958) and "Hoptrinam" (1960). Although drawing inspiration from sources such as fables, representations, jokes, and anecdotes, these works are distinctive satires reflective of the author's personal imagination.

Main section

The Effectiveness of the Genre of Allegorical Narratives

In the works of Aziz Nesin, his fondness for folk tales originated during his childhood through the narratives concocted by his mother Hənifə and the Greek-origin neighbor, Amina Khanum. Born during the most turbulent period of the First World War in 1915, Aziz Nesin's childhood and early youth were marked by the poverty resulting from the war's hardships. The collapse of the Ottoman Empire subjected the people to severe trials. The traumatic events of the time left the people yearning for the past beautiful days and aspiring for a prosperous future. These aspirations were expressed through individuals' imaginations, symbolically embodying hopes for brighter days ahead. Aziz Nesin's mother Hanifa and the tales she shared, along with those told by Amina Khanum, served as a means to animate their future aspirations.

Hanifa Khanum, Aziz Nesin's mother, was the first child of a poor family in the Ordu province, situated in the Black Sea region. However, her father's remarriage burdened the family financially, and as a result, the arrival of Hanifa further strained their economic situation. Encouraged by her mother, Hanifa's father handed her over as a servant to Salim Bey, the fleet commander of the Naval Forces. From the age of 6 to 13, Hanifa lived with Salim Bey and his family on Heybeliada, experiencing the longing for her natural family.

During those years, Aziz Nesin's father, Abdulaziz, worked as a gardener, and after establishing a family with Surayya Khanum, they faced challenges and engaged in tailoring to provide better care for their children. The difficult living conditions led to struggles with a prevalent and debilitating disease, and due to the fear of infection, Əbdulaziz hesitated to embrace his natural children once they were born. Aziz Nesin, in a poem dedicated to his mother, mournfully remembers her premature death at the age of 26.

Reflecting on his childhood memories, Aziz Nesin attributes the expansion of his imaginative horizons to the tales told by the Greek-origin Amina Khanum, whom he fondly refers to as the "tale mother." He emphasizes that these narratives were not just tales but rather realities portrayed in a symbolic manner, narrated as tales. Aziz Nesin even acknowledges that he, too, has embraced the art of storytelling: "I have made up stories about myself as well. 'Do not expose yourself,' is a frequent theme in Aziz Nesin's writings, often appearing in his daily life, meetings with readers, and interviews with journalists." When

asked why he wrote so much, Aziz Nesin replied, "If there were 10 or 20 people in my family, I would write twice as much."

Aziz Nesin constantly faced challenges due to his worldview and socialist ideas, with his works being frequently censored, collected en masse, and facing bans in schools. Despite these obstacles, financial struggles only passed through his mind, compelling him to write consistently, resulting in over 50 years of prolific writing. After exploring various motifs of ancient Greek-Roman legends, Aziz Nesin ventured into the path of "tales for adults" from 1958 onwards, drawing inspiration from both Western and Eastern folk tale motifs to express contemporary societal flaws and shortcomings through allegorical narratives. He believed that his tales for adults possessed a stronger critical force than satirical stories.

Stories in the style of folk tales

The author not only utilized folk tale themes in his short stories but also incorporated them into his dramatic works. In 1957, he wrote the play "Would You Be Like Them?" inspired by one of his mother's narrated folk tales. It is noteworthy that Aziz Nesin has a counterpart play, "Pırtlı Nağıl," based on his folk tale "Pırtladan Bal" and written for children. Aziz Nesin's satirical folk tales have a traditional introductory (tekerleme) and concluding structure based on the conventional preamble formula of folk tales. The traditional formula of "there was one, there wasn't one" for folk tales is transformed by Aziz Nesin into forms like "there was one, there wasn't a thousand. If it's yours, it's not mine; if it's mine, it's not yours" and others. In the analysis of "Thousand and One Nights" style tales, he starts like Eastern tale narrators with the formula "News and oral tradition narrate that...". Before delving into the tale, the satirical author sometimes warns his readers that they might encounter his own characters: "Like bead to bead, place to place, husband to husband, wife to wife; We tell a tale, someone gets offended! Our tongue slips, your name is mentioned, someone gets upset!" Falling three almonds from the sky and the folk tale ending where heroes eat them and continue with "they reached their goal, we also reached the feast" is replaced in Aziz Nesin's satire with a sarcastic ending like "they reached their goal, we also reached the tax exemption." In his tales, Aziz Nesin employs satire to expose the comical situations into which some people fall while striving to achieve the advanced, cultured, free, and democratic conditions seen in developed countries, a vision he ardently desires for his own people. In stories like "Dangir-Dungur," "Let's Progress, Rise, and Prosper," "The Land of Snoring

People," and "Hoptrinam," the author satirically reveals the ironic outcomes of some individuals who aspire to emulate the progress of developed nations, only to find themselves in ludicrous predicaments. In Aziz Nesin's satirical piece "Dangir-Dungur" (1960), people without knowledge and laziness who try to produce new machinery (tools) after observing the development and scientific achievements of other nations are criticized.

In the satirical narrative "Dangir-Dungur," the denizens of an undisclosed territory engage in agricultural and mercantile pursuits, leading serene lives. Subsequently, they become informed that life is more comfortable in the recognized world of a familiar country, attributed to the possession of motorized vehicles. The inhabitants of the unknown realm embark on a venture to fabricate their own machine by studying the mechanisms employed by denizens of the known world. As their enthusiasm intensifies, they incrementally expand their endeavors. However, their ambitious iron apparatus overtakes all cultivable and pasture lands, thereby impeding their former activities. Furthermore, the constant emission of "danqır-dunqur" sounds becomes a source of annoyance day and night. Nevertheless, they rejoice due to their perceived progress. A pivotal aspect to underscore is that individuals in the recognized world leverage their machines to supplant manual labor, while the denizens of the unknown realm, conversely, become engrossed in perfecting the machine, consequently neglecting their antecedent occupations.

Conversely, the unidentified individuals, by professionalizing machine repair, persist in their original occupations. In this narrative, Aziz Nesin astutely underscores the complexities of scientific and technological advancement through the lens of satire. The author had previously addressed a comparable theme in his satirical tale titled "Reserve Part," published in 1955. We encounter a facetious situation exemplified by the family of Həmid ağa, where rural inhabitants attempt to substitute tractor labor for manual work. The phrase "Hamının tarlasında bir traktor leşi" (a tractor carcass in everyone's field) signifies that the incident is not isolated to Həmid ağa but is emblematic of a widespread occurrence [9, p. 265].

The writer critiques the political landscape of his time and censures certain inept politicians and their behaviors in narratives such as "Dayanın yurddaşlarım" ("Endure, my fellow citizens"), "Qarğaların seçdiyi padşah" ("The king chosen by crows"), "Özünü tanımayan kral" ("The king who does not know himself"), "Dünyanın ən böyük kralı və taxtabiti" ("The world's greatest king and

taxpayer"), "Nişan alan eşşək" ("The engaged donkey"), "Sədrəzəm eşşək" ("The prime minister donkey"). Through these satirical tales, Aziz Nesin subjects political figures to the scrutiny of his critical narrative.

Aziz Nesin also has interesting satirical stories such as "The share of the lion," "A Chinese Tale," and "The Will of the Deceased," where he criticizes the unjust principles of the tax system, condemns exploitation of the people, and critiques bribery.

The satirical story "The Will of the Deceased" is particularly intriguing for Azerbaijani readers. This is because it shares the same content with the poetic satire "Hacı and Molla Affairs" ("Köpəyə əhsan") by the great Azerbaijani satirist, "the last poet of the old world, the first poet of the new world" [10, p. 4], Seyid Azim Shirvani (1835–1888). Both works have the common theme of criticizing bribery and hypocritical religious servants. In both works, the owner, upon the death of his dog, bribes the mullah to bury the dog as a human according to Muslim customs. Although the mullah initially opposes, claiming it is a sinful act, he praises the dead dog after receiving the bribe. In "The Will of the Deceased," when Mullah Gasim Efendi hears that his dead dog, Qarabash, left him a "will" of 500 gold coins: "... let's fulfill the will of the deceased. There is a great reward," he says [5, p. 104].

On the other hand, S.A. Shirvani exposes the corrupt mullah more sharply in his satirical poem. Upon learning about the "will" of 50 sheep left by the Boz's (the deceased dog's) owner to the mullah, he responds, "Don't say 'dog,' we are one of the same. Thus, I sacrifice for the dead" [10, p. 115]. This indicates that even in the 19th century, deceptive religious servants and corrupt mullahs, who bothered S.A. Shirvani, continued to exist in the second half of the 20th century and became the subject of criticism for Aziz Nesin. Of course, we cannot claim that Aziz Nesin read or heard S.A. Shirvani's mentioned work and was influenced to create a prose version. However, the idea that S.A. Shirvani drew on an ancient Eastern narrative or anecdote, or that Aziz Nesin adapted the same folklore example seems more plausible and logical.

Allegorical Narrative Style Stories

In the fables crafted for adults by Aziz Nesin, the incorporation of allegorical and fantastical satirical elements imparts a heightened efficacy. Characteristic of folktales addressing the realm of animals, the narrative fables of Aziz Nesin exhibit symbolic nuances, with a distinct preference for allegorical representations of sheep and goats as emblematic of oppressed and downtrodden individuals. Noteworthy is Nesin's exploration of the transformative process

wherein a sheep, subjected to daily humiliations, beatings, and tasks exceeding its capacity, gradually metamorphoses into a wild wolf, symbolizing the alteration of one's nature when deprived of intrinsic values within a societal context.

Aziz Nesin strategically centers the issue of "sheep turning into a monster" as the principal subject of his satirical narrative in the work titled "Toros canavarı" ("The Toros Monster"). Originating in 1953, Nesin subsequently adapted this narrative into a play in 1962. The central character, Nuri Pakurek, emerges as a cunning and composed figure navigating through familial challenges. Following a rent increase, the court ruling in Nuri's favor triggers the landlord's ire, compelling him to resort to extreme measures to evict remaining tenants, thereby intensifying the Pakurek family's struggles.

Aziz Nesin's satirical expressions are acutely directed toward the tragicomic circumstances emanating from the prevalent social problems of the era, encompassing issues such as unemployment and homelessness. Through his compassionate satire, Nesin frequently characterizes the Turkish populace, constrained by financial limitations and compelled to frequently change rented residences, as "migrants in their own country." This portrayal emphasizes the persistent state of societal transience experienced by the Turkish people [7, p. 73].

The author extends his portrayal of the challenges faced by those compelled to live as tenants, diligently striving for homeownership yet grappling with financial constraints, through various other narratives. In "Toros canavarı," the character Nuri, the family patriarch, is reluctantly driven to file a complaint due to the exacerbation of the already challenging life of his family by the landlord, who, in turn, fears legal repercussions. This multifaceted narrative serves as a poignant commentary on the socio-economic predicaments and struggles inherent in the fabric of Turkish society during the specified period.

Aziz Nesin consistently faced police scrutiny due to his political standpoint. Expressing dissatisfaction both for this reason and due to the deficiencies of the legal protection system of his era, or rather its lack of organization, Nesin criticized the operational regimen of the police in several stories, such as "How Hemi the Elephant was Apprehended," "Homeland Debt," "The Evidence Evaded," "There's No Escape from the Hook," and others. In "The Toros Monster" as well, we encounter the image of an innocent citizen who fears the police. Nuri Bey, justified yet apprehensive about falling into an unjust situation, gradually knocks on the door of the law. Eventually, he is

apprehended under the suspicion of being the sought-after Toros Monster, a notorious criminal. Everyone, whether acquainted or not, begins to believe that Nuri Bey is indeed the criminal, and they start to fear the "Toros Monster Nuri." The alteration in the attitude of those close to him places Nuri Bey in an inexplicable predicament. Consequently, Nuri Pakürək begins to believe voluntarily that he is a criminal and starts to play this role. In Nesin's words, "Nuri Pakürək believed that he was a monster with all his might. He trembled at the sight of his own shadow. He wanted to escape from himself. He had so internalized being a monster that he went in front of the mirror like a real monster, making strange noises, banging on the walls, and biting the boards of the floor..." [6, p. 23]. When the real Toros Monster is apprehended and his innocence is revealed, Nuri Bey continues to be perceived as a monster. "Whether he liked being a monster too much or he was really a monster, that remained unclear" [6, p. 24]. Thus, the satirical writer underscores how the environment and existing conditions can metamorphose a lamb into a wolf, emphasizing the intricacy of living without succumbing to becoming a wolf. The same theme is addressed in the fable "We Humans." The writer portrays the denizens of a corrupt society, devoid of morality and justice, as peculiar creatures—human-bodied, but with strange animal heads. The central character of the story, the "man of the house," wakes up one morning to see his family in the guise of strange creatures. Overwhelmed by fear, he rushes into the street, and when he encounters everyone in the same monstrous state, he screams for help. The "creatures" apprehend him and take him to a mental institution, assuming he is insane. When a camel-footed, cancer-bodied doctor suggests he examine the patient, the man sees himself as an even more terrifying creature—an ogre with donkey ears and suppurating features. Horrified, he "recovers" and sees everyone again as normal human beings. This narrative, "We Humans," serves as an intriguing satirical example at the intersection of Eastern and Western motifs, resonating with the effects of Franz Kafka's "The Metamorphosis."

When examining Aziz Nesin's narratives, Firudin Andach observed that "his critiques were not exclusively directed towards the deficiencies within the social fabric. By elucidating the shortcomings, fallacies, and inadequacies of individuals, he fulfilled an informative, influential, and directive role" [8, p. 46]. The narrative "Madam Monkey" portrays a woman who idolizes foreign actresses and ultimately relinquishes her human characteristics, transforming into a monkey and being labeled as "Madam Monkey"

in the zoo. The didactic poem titled "Be Human, My Children" carries an ethical theme, where various animals serve as paradigms for their offspring, urging them to meticulously observe and emulate the conduct of their elders to become virtuous creatures. Indeed, they mature imitating rabbits, fish, ducks, etc., receiving commendations and validation from their progenitors. Likewise, human beings dispense similar counsel to their progeny. Consequently, offspring who emulate their parents distance themselves from genuine humanity and receive accolades akin to those bestowed upon their ancestors. The author underscores that, to provide a positive model for future generations, elders must first rectify themselves, exercise restraint over their actions, and distance themselves from deleterious traits.

In another allegorical fable, where Nesin satirically addresses the notions of justice and conscience within the symbolic realm of animals, the narrative "Mr. Ox and Mr. Ahmed" unfolds. Ahmed, a prosperous and thrifty merchant involved in the commerce of barley, wheat, and straw, registers a complaint when the shoes he procured for his son prove to be defective. This grievance is relayed through a sequence: from the seller to the shoemaker, and from the shoemaker to the tanner. The tanner, detecting the fault in the ox whose hide lacks quality, ultimately traces the series of events back to Ahmed. The response from the ox redirects the narrative back to Ahmed. Nevertheless, Ahmed remains oblivious to his own faults because, compelled by familial deceit akin to others, he engages in comparable actions. Through this fable, Aziz Nesin communicates that all conflicts are intertwined with human actions, and if everyone conscientiously fulfills their duties, order can prevail.

In addition to his allegorical narratives, the discourse on individuals endowed with elevated moral qualities and a conscientious disposition is evident in the satirical composition entitled "Hazrat Isa and Two Men." An aesthetically inclined surgeon articulates the aspiration to contribute positively and extend benevolence, expressing this inclination to Hazrat Isa. However, harboring the belief that humanity, in general, lacks compassion and conscience, he enters into a dispute with an automobile mechanic who asserts the contrary and challenges him by staking his entire fortune. Metamorphosing into a wolf, the surgeon engages in self-mutilation, testing his own blood and mucus, all in an effort to obtain the mechanic's wealth. In an extreme measure to impede a benevolent fellow traveler, he resorts to murdering him and perceives himself as triumphant in this ruthless act. This transformation is rooted in his recent

endeavor to exhibit benevolence to Hazrat Isa and attain paradise, where, propelled by selfish motives, the surgeon exemplifies, in his own portrayal, the merciless and uncompassionate nature inherent in people through the act of killing another.

Conclusions. The fundamental characteristic of folk narratives lies in their artistic manifestation of societal aspirations for equity, the triumph of benevolence over malevolence, and the depiction of an ideal socio-cultural milieu. In this context, folk narratives often culminate in a felicitous denouement, characterized by the establishment

of justice. Aziz Nesin, however, transfigures his protagonists, selected for their ruminative and didactic roles within the genre, into subjects of satirical derision, exposing them to ludicrous predicaments. Ultimately, the forces representing malevolence, negativism, immorality, and deception emerge victorious. Through the utilization of a satirical narrative style, the satirical virtuoso not only critiques the inadequacies of the Turks but also scrutinizes the foibles inherent in the broader human condition, employing his narratives as a medium for critiquing human nature.

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Гасанли М. М. БАЙНИЙ СТИЛЬ У САТИРАХ АЗИЗА НЕСИНА

Азиз Несин (1915–1995), видатний корифей турецької літератури епохи республіки, виступає як видатний маєстро сатири. В усіх трьох сферах літератури він чудово написав різноманітні твори в різних жанрах, значно збагативши турецьку літературу протягом понад півстоліття. Азиз Несин особливо орудував своїм сатиричним пером на службі у населення, започаткувавши новаторський стиль сатири, переломний момент в анналах турецької літератури. Незважаючи на накопичення плідного корпусу, який включає майже дві тисячі оповідань, понад десять романів, п'єс, байок для дорослих, дитячої літератури та поезії, його літературний доробок, на жаль, залишився на периферії наукової уваги. Його популярність і постійний статус вищого рівня в продажах літератури, хоч і заслуговують на увагу, не віддзеркалюють еквівалентного рівня наукового дискурсу та дослідження. У зв'язку з цим, незважаючи на те, що Азиз Несин є постійним затребуваним автором і часто займає вершини списків бестселерів, глибока інтелектуальна та мистецька глибина літературного внеску Азіза Несіна чекає на більш повне дослідження в академічному дискурсі. Відомий письменник створив широкий репертуар, який охоплює масив із двох тисяч оповідань, понад десять романів, п'єс, байок для дорослих, дитячої літератури та поезії. Проте наукове дослідження його багатогранного внеску залишається відносно невивченою територією в літературній критиці. Незважаючи на те, що він постійно входить до числа найбільш читаних і найбільш продаваних авторів, часто претендуючи на вершини літературних хіт-парадів, нюансована літературна майстерність Азіза Несіна та її критичний аналіз не отримали такої уваги науковців, яка б відповідала його загальному визнанню. Тим не менш, його незмінна популярність виходить за національні межі, забезпечуючи йому визнання та шанування на світовій літературній арені. Темі, закладені в його роботах, продовжують випромінювати значущість і актуальність, зберігаючи свою інтелектуальну та соціальну актуальність навіть у сучасному контексті.

Ключові слова: Азиз Несин, сатира, сатирична байка, оповідання, літературна критика.