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EXAMPLES OF WORLD LITERATURE IN AZERBAIJANI ANIMATION CINEMA

Azerbaijani animation cinema, from its inception, has placed considerable emphasis on the adaptation of literary works. In addition to local examples of oral folk literature and written texts, works from world literature have periodically attracted the attention of animation creators. Azerbaijani animators have engaged with both the written and oral folk literary traditions of the peoples of the former USSR as well as other global cultures. In doing so, they have contributed to the enrichment and diversification of Azerbaijani animation cinema. The exchange of cultural experiences and the incorporation of literary elements from other nations have their roots in the oral traditions of the people. The characters, symbols, and motifs found in the myths and folktales of one culture are frequently reflected in the myths of another, albeit in different forms. This ancient tradition of cultural exchange has subsequently been integrated into written texts and other artistic expressions.

This article posits that animation cinema is particularly rooted in these "traditions of sharing," emphasizing that animation provides ample opportunities to draw from both oral and written literary works of various cultures. Azerbaijani animators, by referencing the folktales of Eastern peoples, as well as Arabic, Turkish, Russian, Japanese, and European literary traditions, have produced a diverse array of fascinating films. Common themes such as patriotism, humanism, secularism, and peace pervade the adapted works, suggesting that the chosen texts were not arbitrarily selected. The article explores the interconnections between Azerbaijani animation cinema and world oral and written literature, with particular focus on films inspired by the folk tales of diverse nations and the works of prominent foreign writers. Through the analysis of specific Azerbaijani animated films, the author underscores the significant role of foreign literature in the development of national animation cinema, and stresses the importance of preserving these connections in the future.

Key words: Azerbaijan, animation, oral folk literature, world literature, adaptation, poetry, prose.

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ПРИКЛАДИ СВІТОВОЇ ЛІТЕРАТУРИ В АЗЕРБАЙДЖАНСЬКОМУ АНІМАЦІЙНОМУ КІНО

Азербайджанське анімаційне кіно з моменту свого створення приділяло значну увагу адаптації літературних творів. Окрім місцевих зразків усної народної літератури та письмових текстів, твори світової літератури періодично привертати увагу творців анімації. Азербайджанські аніматори взаємодіяли як з письмовими, так і з усними народними літературними традиціями народів колишнього СРСР, а також інших світових культур. Роблячи це, вони сприяли збагаченню та диверсифікації азербайджанського анімаційного кіно. Обмін культурним досвідом та включення літературних елементів інших народів мають своє коріння в усних традиціях народу. Персонажі, символи та мотиви, що зустрічаються в міфах і народних казках однієї культури, часто відображаються в міфах іншої, хоча й у різних формах. Ця давня традиція культурного обміну згодом була інтегрована в письмові тексти та інші художні вирази.

У цій статті стверджується, що анімаційне кіно особливо вкорінене в цих «традиціях обміну», підкреслюючи, що анімація надає широкі можливості для використання як усних, так і письмових літературних творів різних культур. Азербайджанські аніматори, посилаючись на народні казки східних народів, а також арабську, турецьку, російську, японську та європейську літературні традиції, створили різноманітний спектр захопливих фільмів. Спільні теми, такі як патріотизм, гуманізм, секуляризм та мир, пронизують адаптовані твори, що свідчить про те, що обрані тексти не були випадковим вибором. У статті досліджується взаємозв'язок між азербайджанським анімаційним кіно та світовою усною та письмовою літературою, з особливим акцентом на фільмах, натхненних народними казками різних народів, та творах видатних іноземних письменників. Завдяки

аналізу конкретних азербайджанських анімаційних фільмів автор підкреслює значну роль іноземної літератури в розвитку національного анімаційного кіно та наголошує на важливості збереження цих зв'язків у майбутньому.

Ключові слова: Азербайджан, анімація, усна народна література, світова література, адаптація, поезія, проза.

Introduction. The oral literature of global cultures has evolved in an interconnected and mutually influential manner. Fairy tales that share common themes or serve similar ideological purposes appear across various oral literary traditions. Thus, through reciprocal influence and cultural exchange, societies have cultivated shared artistic and narrative traditions. As a result, myths created by one culture can often be observed in the folklore of another, albeit in varying forms. For instance, the ancient Greeks adapted the myth of the Sphinx from Egyptian mythology. The enigmatic creature, with the body of a lion and the head of a human, challenges individuals with riddles, a motif also present in Egyptian myth. Similarly, many cultures' folktales feature recurring characters such as the cruel stepmother and the beautiful orphaned girl. Kings in these tales often have three sons and three daughters, with the youngest son being the bravest and the youngest daughter being the most beautiful, among other consistent archetypes.

Animation cinema plays an indispensable role in bringing these folktales and myths to life on screen. Where else could the boundless potential of human imagination be more vividly realized than through animation?

The ancient cultures of various peoples are characterized by both their originality and their interrelationship with the cultures of other nations. The stories, narratives, and religious texts shared across cultures also exhibit striking similarities. World cultures have drawn extensively from one another's written literature, particularly in the domains of theatre, cinema, and television. Animation cinema has played a pivotal role in the representation, interpretation, and dissemination of both oral and written literary traditions.

Like the first feature films, the initial animation films were also based on short narratives. The plot of the film *Fantasmagorie*, released in 1908 by the French pioneer of animation, Émile Cohl, was grounded in dramaturgy. This film, which lasted only four minutes, followed a unified plot line.

Degree of Problem Elaboration. Azerbaijani animation cinema has not been subject to substantial research from the Soviet era to the present day. Unfortunately, animation cinema, a specific area of cinematography, has largely remained outside the focus of film researchers and critics. Recently, there has been growing interest in the study of animation

cinema, and some valuable work, albeit limited, has begun to emerge in this field.

In this regard, the works of Aydın Kazımzadeh, such as *The Chronicle of Azerbaijani Cinema (Azərbaycan Kino Sənaməsi)* (Əbdülrəhmanlı), and Nariman Abdurrahmanli's three-volume *History of Azerbaijani Cinema Art (Azərbaycan Kino Sənəti Tarixi)* (Kazımzadə, 2020) contain factual information about the history of Azerbaijani animation cinema and brief commentaries on the films' content.

It is important to highlight that only in the 2017 and 2018 publications of the book *Azerbaijani Animation (Azərbaycan Animasiyası)* (Azərbaycan animasiyası, 2018) in Prague and Baku, respectively, has the author of this article discussed the adaptation of foreign literary works in Azerbaijani animation cinema.

However, since Azerbaijani animation cinema as a whole has not been studied at the necessary level, the topic of the adaptation of world literature in national animation cinema has also not been explored. This subject is being addressed for the first time in this article.

Objectives and Tasks. The main objective of the article is to investigate the connections between Azerbaijani animation cinema and world literature, to determine the place and significance of the adapted works in national cinema, to assess the relevance of the selected themes, and to create an overall picture of the examples of world literature within Azerbaijani animation cinema. The tasks to be accomplished are as follows:

1. To identify the examples of world literature adapted in Azerbaijani animation cinema and subject them to analysis.
2. To examine the thematic scope and ideological direction of the animated films and determine the impact of these works on national consciousness.
3. To analyze the artistic and aesthetic characteristics of the oral and written world literature examples that has been adapted for the screen.

Research Methods. The article primarily employs a historical-chronological analysis method. The adaptations of foreign literary examples in Azerbaijani cinema are examined in historical sequence, with attention paid to the socio-political context of the periods in which the films were produced.

Additionally, a comparative analysis method is used to contrast the content of the adapted films with

the original texts, comparing the interpretations of the directors with the authors' original ideas. This approach highlights both the similarities and differences in the creative approaches to the ideological resolution of the works.

Furthermore, a semantic analysis method is utilized to examine the core content of the adapted works in Azerbaijani animation cinema, analyzing the ideological and moral messages within both oral and written literature and assessing the impact these works have on Azerbaijani audiences.

Main Body. Since the early days of Azerbaijani animation cinema, directors have begun to utilize the possibilities offered by literature. They not only adapted national folktales but also drew from the oral folk literature of other nations. The first animated feature film produced in Azerbaijan, *Abbas's Misfortune* (1935), was based on a folk tale (Kazımda, 2020: 641). Directors understood that fairy tales were among the best sources for creating animated films. Therefore, Azerbaijani animators, alongside working with national folktales and the works of local writers, also drew upon the fairy tales of other peoples and the works of foreign writers.

Adaptation of World Oral Literature Examples

In 1941, preparations for the film *The Adventures of Sindbad the Sailor* commenced at the *Azerfilm* studio in Baku. This film, based on the renowned Arabic fairy tale, was intended to be a sound film. However, due to the onset of the Great Patriotic War (1941–1945), the production was left incomplete (Kazımda, 2020: 642).

Several decades later, in 1992, Azerbaijani animation filmmakers revisited themes from the *One Thousand and One Nights* collection. That year, Firangiz Gurbanova produced the film *Jinniye Meymune* ("The Genie Monkey") under the commission of the *Belarus Animation Center* studio (Azərbaycan animasiyası, 2018: 144). The commission for the film had been received by the Belarusians from the Germans. The task at hand was to create an animation almanac focusing on Eastern themes that could encompass the animation works of the Soviet republics.

The Genie Monkey was based on the tale *The Story of Shah Shahrman, His Son Qamar-az-Zaman, and the Princess Budur* from the *One Thousand and One Nights* collection. This narrative revolves around the Indian prince Qamar-az-Zaman and the Chinese princess Sitt Budur, who are the object of affection of two genies, Meymune and Dakhnash. These two genies engage in a dispute over which of the two young individuals is more beautiful. To settle their dispute, Dakhnash uses a spell to bring Princess

Budur and Qamar-az-Zaman together in their sleep. The grotesque genie Gashgash transforms into a donkey and bites the young lovers. Subsequently, the youths awaken in turn, see each other, and fall in love. The conflict culminates in the triumph of the genie Meymune, who forces Dakhnash to return the Chinese beauty to her homeland. Once the protagonists awaken, they yearn for one another and embark on a quest to reunite. Their journey is fraught with various adventures, but ultimately, the lovers are reunited.

In her cinematic interpretation, Firangiz Gurbanova shifts the focus from the young lovers to the genies themselves. Meymune, for example, must relinquish her love for the young man and consents to be drawn into the dark realm of the genie Dakhnash. The director employs a rich Eastern aesthetic, incorporating iconic figures from the *One Thousand and One Nights* tales, such as kings, jesters-monkeys, dancers, and genies, all of which are prominently featured in the film. As a result, the film thoroughly embodies the spirit of an Eastern fairy tale.

In 2002, Azerbaijani animators turned to an ancient Turkish legend and produced the film *Torpaq* ("Land") (Kazımda, 2020: 686). The film was directed by Rafis İsmayilov, with the screenplay written by Aydin Dadashov. The central theme of the film emphasizes the immense value of every stone and even a handful of soil in one's homeland, portraying them as more precious than anything else. Unfortunately, it appears that the film has not been preserved, according to the information available.

The Artistic Interpretation of Russian Literary Works in Azerbaijani Animation Cinema

Azerbaijani animation cinema first engaged with the literary works of other nations in 1982, with the production of the film *The Chest* (Kazımda, 2020: 658). This animation was based on a script written by the Russian children's writer and poet Yuri Koval, inspired by his own song (1 Rustam Ich). The film tells the story of Ivan, who sits inside a chest with its lid closed. The key to the chest is in Ivan's possession. Ivan peeks through a small hole in the chest. Various animals approach the mysterious chest and attempt to open it. They are perplexed as to how the chest could be closed if the key is in Ivan's possession. Only at the conclusion of the film does it become clear that the chest has no bottom. This film, produced as Vahid Talibov's graduation project, features a song performed by soviet actors. Through this simple narrative, the filmmakers aim to convey the message that individuals often spend excessive time pondering trivial and inconsequential matters. Scholars may conduct extensive research, propose

complex theories, but the ultimate answer is often exceedingly simple.

Another film based on a work of foreign literature is *The Adventures of Ijon Tichy* (1985) (3, p. 665). Directed by soviet producer, the film is inspired by *The Star Diaries of Ijon Tichy*. This science fiction work by the renowned Polish writer Stanisław Lem recounts the adventures of his celebrated character, the space explorer and astronaut Ijon Tichy (Talada ev). Lem's characters oscillate between the grotesque and the serious, and the author frequently employs biting irony. While parodying the conventions of science fiction, he simultaneously engages with profound scientific questions. Among the other fictional figures Lem created for the *Diaries* is the encyclopedic scholar Professor Tarantoga.

The work was first published on December 27, 1953, in the weekly *Lycie Literackie* under the title *Galactic Tales: The Adventures of the Famous Space Traveler Ijon Tichy The 23rd Voyage*. The final story in the series, *Ijon Tichy's Last Voyage*, appeared in 1996 in the German edition of *Playboy*. The work was first translated into Russian in 1959 and was published in the journal *Science and Religion* under the title *The Twenty-First Voyage*.

In *The Adventures of Ijon Tichy*, the protagonists, Ijon Tichy and the encyclopedic scholar Professor Tarantoga, arrive on a strange planet aboard their flying saucers. Together, they travel to Interepia, persistently inquiring about the elusive "sipulki". On this planet, the inhabitants are utterly unlike any creatures known on Earth, and their methods of consuming food are equally peculiar. The travelers encounter beings with three legs, others with four arms, and at one point, a strange aquatic creature swallows Ijon Tichy. Inside the creature's stomach, he encounters a figure dressed in red. Ultimately, Ijon Tichy discovers the mysterious entity known as the "sipulki" and, narrowly escaping the pursuit of bizarre creatures, manages to return to his flying saucer. This animated film, which captivated children at the time, effectively sparked their imagination about celestial bodies, space, and the galaxy.

The film's visual design was masterfully executed by the talented artist, animator, and director Elchin Akhundov. Reflecting on the production, G. Tishchenko later remarked: "To be honest, at the outset... I was uncertain whether I could inspire the artists in Baku to approach the task of creating a science fiction film with genuine creativity. Fortunately, my concerns proved unfounded. The Azerbaijani artists enthusiastically embraced this project, which was entirely new to them. While working on the film, Elchin read many of soviet actor's works. It was Elchin who envisioned the

appearances of Professor Tarantoga, the charismatic star zoologist from Formalhaut University, the giant Kurdl, and, of course, the film's main character, Ijon Tichy" (Azərbaycan animasiyası, 2018: 284).

In 1987, G. Tishchenko – also recognized as a writer in the former USSR and Russia – produced the film *It Will Resonate* at the *Azerbaijanfilm* studio, based on his own short story *The Heritage* (Kazımzadə, 2003). Created using a mixed eclair technique, the film explored existential concerns about humanity's future.

The creators of the film, which espouses a global and universal concept, issue a grave warning regarding the potential annihilation of humanity through the deployment of chemical weapons. The film, commencing with footage of warfare, underscores the notion that wars are the primary catalyst for the manifold calamities afflicting humanity. This 35-minute production maintains a persistent atmosphere of tension throughout its duration. The principal roles are portrayed by F. Manafov, N. Georgieva, and J. Shahmuradov.

As the film progresses, the prescience exhibited by its creators becomes particularly striking; it inevitably evokes recollections of the recent and severe Covid-19 pandemic. The depiction of medical personnel clad in protective suits interacting with infected individuals, animals, and birds, as well as the mass burials of deceased individuals, engenders a profound emotional response from the audience.

The narrative of the film is as follows: a group of historian-scientists undertakes an expedition to the seabed to examine a shipwreck that has long lain submerged. During this period, an earthquake occurs on the island, precipitating the detonation of a chemical weapon. Consequently, a virulent and deadly virus is unleashed, resulting in the widespread mortality of all living creatures, including humans, animals, birds, and fish.

In an interview granted to Rashid Agamaliev in the summer of 2017, Gennady Tishchenko offered the following remarks regarding the film: "I composed the story 'Inheritance' in 1970, during a period characterized by pervasive anxiety and alarm worldwide, as the Americans had submerged 11,000 warheads filled with nerve-paralyzing gases near the Bahamas. The Gulf Stream flowed in close proximity. In the event of a leak from this lethal arsenal, the toxin would have disseminated throughout the Atlantic Ocean, eventually reaching the shores of Western Europe and the Soviet Union.

At the precise juncture when I embarked upon the production of the film 'Echo Will Resound,' the Chernobyl disaster transpired. My objective was to

alert the public and contribute to the prevention of such catastrophic events – yet suddenly, it all became a reality.

The film was subsequently suspended. The authorities sought to obscure the magnitude of the Chernobyl tragedy, and drawing attention to the mortal danger of radiation was tantamount to obstruction. While the film was in abeyance, I undertook multiple journeys to Moscow and revised the screenplay on five or six occasions. Employing every conceivable strategy, I succeeded in procuring footage from the State Film Fund depicting mutants in Hiroshima and bacteriological warfare in Korea (from the mid-twentieth century). At that time, the absence of the internet and video recorders necessitated sourcing such harrowing archival material exclusively from cinematic reels.

Regrettably, we were compelled to minimize the allusions to the perils of radiation sickness and the mutations induced by radiation exposure. The Soviet populace remained largely unaware that, prior to Chernobyl, similar incidents – albeit on a smaller scale – had occurred both within the Soviet Union and abroad” (Azərbaycan animasiyası, 2018: 288).

Tishchenko further recollects the formidable challenges inherent in producing a science fiction film with minimal financial resources and in the absence of advanced computer-generated effects, utilizing instead an innovative technique: “The actors portrayed their respective characters, and we filmed them using inexpensive black-and-white sound technical film. Subsequently, this footage, featuring the actors against a black velvet backdrop, was placed on an animation stand- used as a projector – and the actors were traced frame by frame. (This technique was referred to as rotoscoping)” (Azərbaycan animasiyası, 2018: 292).

In 2008, the film *Echo Will Resound*, which had been invited to an international festival, underwent re-editing. Experts were compelled to undertake the painstaking restoration of the film frame by frame in order to rejuvenate its visual aesthetic.

Japanese Poetry in Azerbaijani Animated Cinema

The animated film *The Chrysanthemum Leaf*, produced in 1989 by “Azerbaijanfilm,” distinguishes itself through its unique stylistic approach and thematic content [5]. Drawing upon motifs from the haikus of renowned Japanese poets, the film poetically explores universal and perennial themes such as life, death, aging, youth, love, and separation. The most celebrated haikus of poets including Matsuo Basho, Naito Joso, Morikawa Kyoriku, Kikaku, Yosa Buson, and Katsuai Issho are recited within the film. Following each haiku, the audience

is presented with visual interpretations crafted by the filmmakers. These portrayals are devoid of dialogue; rather, the film communicates through the semiotics of color, movement, facial expressions, gestures, and meticulous detail.

In the film, following the lines by Naito Joso – “and across the fields and mountains, the snow quietly stole everything; in the blink of an eye, all was left empty” – we see a woman dressed in red shaking a tree amid a white snowy landscape. As the snow cascades from the tree, the woman’s red dress gradually turns white; shortly thereafter, the woman herself disappears from the screen, vanishing entirely. As snow, a motif symbolizing the passage of time, continues to fall, the woman’s red dress, her hair, indeed everything, becomes whitened, and her attire takes on the appearance of a pure white shroud. In the end, only the snow remains.

In *The Chrysanthemum Leaf*, the imagery of wind, rain, and snow is particularly striking. The scenes evoke a profound impression: two women playing music beneath a curtain billowing in the wind; a man, lost in thought, holding a paintbrush; a spider weaving its web on the far side of a window; a woman combs her long hair before a mirror; and women who, after opening their umbrellas in the rain, transform into butterflies. One memorable scene depicts a Japanese man counting his gold coins. At that moment, children playing outside enter the room, chasing and capturing a brilliant butterfly. The man’s gold coins now appear dim and lackluster.

One of the film’s frequently employed motifs is the mirror. The mirror, the comb, and the woman constitute inseparable images. The expressions of the characters are sorrowful and austere, with only the children displaying a sense of joy. The director skillfully conveys the poetic mood through evocative details: spider webs, sailboats, rain, wind, butterflies, umbrellas, mirrors, combs, and autumn leaves drifting in the air. The film concludes on an optimistic note: as spring arrives, the colorless dress of a young woman standing in the rain gradually turns red as it is drenched by the rain.

The film bears a resemblance to contemporary Japanese anime. The characters are Japanese, as are the houses and the furnishings within them, all rendered in the Japanese style and imbued with a distinctly Japanese spirit. The film enchants the viewer with the magic of haikus, transporting them to distant Japan. The accompanying music is also traditional Japanese folk music.

Arif Maharramov not only wrote the screenplay for the film but also served as one of its principal designers. The second designer was Yelena Golubeva.

The film, while conveying the spirit of Japanese poetry to the audience, simultaneously fosters an appreciation for Japanese verse through its visual imagery.

Aydin Kazimzadeh, writing about *The Chrysanthemum Leaf* in his book *The Chronicle of Cinema*, aptly observes: "The authors have crafted this cinematic work, which contemplates the meaning of life, love, and death, using laconic and emotionally expressive artistic devices. In the film, thought, imagery, and sound merge into a unified flow of information. However, this information is intended less for intellectual reflection than for evoking emotion, stirring the spirit, and eliciting empathy" (Kazimzadeh, 2020: 671).

The Screen Representation of Aesop's Works in Azerbaijani Animation

Azerbaijani animators have also turned to the texts of the legendary Aesop, producing the children's film *The House in the Field*, based on his wise fables (Kazimzadeh, 2020: 666). Created in 1986 with a screenplay by Sabir Rustamkhanli (based on Aesop's fable) and directed by Hafiz Akbarov, *The House in the Field* features animal characters (Mənim balaca Şahzadəm). The film is highly significant in terms of both its thematic content and its continued relevance today. It presents to young viewers a comparative portrayal of the lives of two mice. Their ways of life differ markedly: one life like a thief in the basement of a grand house in the city, subsisting on leftovers from the owners' table or food it has stolen. Although it enjoys delicious and varied meals, its existence is perpetually fraught with danger, and it knows no peace, day or night.

The other mouse resides freely in the vast, boundless fields. It procures its sustenance directly from nature and refrains from stealing from others. It harbors no fear of anyone. These two mice encounter each other in the open countryside. The mouse, which stealthily lives within a household, pilfering food from its owners, comes across the mouse that is gathering wheat in the fields. The wheat-gathering mouse extends an invitation to the city mouse to visit its home. Upon observing the field mouse's diet, the city mouse notes that it exclusively consumes wheat, with no familiarity with sugar, baklava, or cheese. Persuading the field mouse to accompany it to the city, the city mouse presents its large residence, boasting of its life there with its neighbors.

They experience numerous adventures. At times, they evade the pursuit of a cat, and at other moments, they navigate through perilous traps. They gaze longingly at the poisoned food that the household owners have left for them. For several days, they

subsist on the wheat brought by the field mouse. Eventually, the field mouse becomes disenchanted with city life. It declares, "The wheat on the road is preferable to the cheese in the trap," and sets out for the countryside, reclaiming its free existence.

The city mouse, living as a thief in another's home, fails to realize that by indulging in the sumptuous food, it is jeopardizing its own life, consuming meals with apprehension and uncertainty, pondering whether the food is poisoned. The contrasting lives of these two mice offer a valuable and thought-provoking lesson, and provide a substantial response to the modern debate of "urban versus rural life." The moral conveyed to young viewers is that wheat earned through honest, lawful means is far superior to the finest food obtained through theft.

In the animated film *Talada Ev* (House on the Hill), created using animation techniques, G. Tishchenko, the animator, discusses the production methods employed in the film. He emphasizes that, "In several scenes, we utilized the technique of 'total depiction of movement in animation.' In this method, not only the characters but also every element within the frame (including backgrounds) is drawn and divided into discrete moments of movement. Given the labor-intensive nature of this process, the film's creators were compelled to refrain from using this technique in the majority of scenes."

The "Little Prince" in Azerbaijani Animation

The most recent engagement of Azerbaijani animators with world children's literature occurred in 2019 with the production of *My Little Prince* by the "Azanfilm" studio. Based on the renowned French author Antoine de Saint-Exupéry's *The Little Prince*, this film is of interest not only to juvenile audiences but also to adults. The film also incorporates elements from the 2014 documentary *Sirr*.

The screenplay for *My Little Prince* was written by Ismail Iman, and the essence of the original work has been largely preserved in the film. The animators successfully adapted the narrative of the original text into the 31.7-minute animation. The film incorporates paintings by the artist Maryam Alakbarli, created with oil paints, which are dedicated to *The Little Prince* and are featured within the animated sequences. As a result, the artist's reflections and emotions regarding Saint-Exupéry's *The Little Prince*, depicted through a 3D animation style, have resulted in the creation of a novel stylistic approach.

Commissioned by the Ministry of Culture of the Republic of Azerbaijan and directed by Arif Maharramov at the "Azanfilm" studio, the film has participated in various international film festivals, including the "8th Universal Kids" in Turkey, the

"13th International Children's Film Festival" in Bangladesh, the "12th Lahore International Children's Film Festival" in Pakistan, the "3rd Lucerna Youth and Children" festival abroad, and the "I Animafilm" festival in Baku. It was awarded the "BRIGHT FUTURE" nomination at the "8th Seoul Guro International Kids Film Festival" in South Korea.

Conclusion. As demonstrated, Azerbaijani animators have engaged with both national and global folklore traditions, as well as the works of internationally acclaimed authors. It is hoped

that in the future, further masterpieces of world literature will be incorporated into Azerbaijani animated cinema. This approach will enable young viewers to become familiar not only with national traditions but also with the oral and written literatures of other cultures. Animation cinema has the potential to play a significant role in promoting and disseminating children's literature. Writing screenplays based on foreign children's literary works and creating new films is therefore a crucial endeavor.

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