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THE CHARACTER OF A CHILD IN THE STORIES OF SULEYMAN SANI AKHUNDOV

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The aim of the article is to bring to the attention of Suleiman Saniya Akhundov, as one of the largest representatives of Azerbaijani literature, a prose writer, playwright, public figure, educator who wrote stories for children with moral and educational elements. S.S. Akhundov played a big role in educating the younger generation and acquiring moral values. The article analyzes the stories of the writer from the cycle “Scary stories”. The goal is to highlight the importance of these stories in the learning of school age children. To do this, they referred to the study of the writer of these stories, published in the magazine “Maktab” in 1912–1914, and expressed their attitude, referring to their opinions. These stories are particularly relevant to the study of the contemporary landscape of the 20th century.

Thus, the **object of the article** is the stories of S.S. Akhundov written for children, and the subject is the analysis of these in the context of moral and educational characteristics.

The methods and methodologies used in the article. Main research methods are comparison, theory, analysis, synthesis, and heuristics.

Novelty. S.S. Akhundov wanted to show the young reader that life is sometimes cruel, that the path of reality is not always smooth, and that in the person of the heroes of the stories of “Scary Stories” everyone can face difficulties and death. Because a real work of art should reflect this reality as it is, with its own realities. Every reader who reads these works should know that our environment is not only joyful and beautiful, but there is also a sad side to it. The writer is obliged to show the reader not only the positive aspects of this reality, but also the negative ones. This is because a work of fiction should evoke positive feelings in the reader and prepare him for a creative environment. The reader must understand that life is indeed a field of struggle, and in this struggle he must not be defeated. From this point of view, the stories of the Scary Stories series have not lost their relevance and have always been considered suitable for reading by children of school age. It is necessary to analyze these stories in comparison with the present in order to convey the attitude even today.

As a result, it was concluded that the inclusion of stories on these topics in textbooks related to works of this type has a positive effect on children’s education. These works broaden their horizons, enrich their spiritual world, and give them such qualities as self-confidence and tolerance so that they can go confidently into the future. From this point of view, the stories of S.S. Akhundov are suitable for school-age children and always remain relevant.

ХАРАКТЕР ДИТИНИ В ОПОВІДАННЯХ СУЛЕЙМАНА САНІ АХУНДОВА

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Ключові слова: тема, сюжетна лінія, подія, опис, педагогічне значення.

Мета статті – звернути увагу на Сулеймана Сані Ахундова як одного з найбільших представників азербайджанської літератури, прозаїка, драматурга, громадського діяча, просвітителя, який писав для дітей розповіді з морально-виховними елементами. С.С. Ахундов зіграв велику роль у вихованні молодого покоління та набутті моральних цінностей. У статті проаналізовано оповідання письменника із циклу «Страшні історії». Мета полягає в тому, щоб наголосити на важливості цих історій у навчанні дітей шкільного віку. І тому посилалися на дослідження цих оповідань письменника, що були опубліковані у журналі «Мактаб» у 1912–1914 роках, і висловлювали ставлення, посилаючись на їхню думку. Ці історії особливо важливі для вивчення сучасного ландшафту ХХ століття.

Таким чином, у статті **об'єктом** вступають твори С.С.Ахундова, що написані для дітей, а **предметом** є аналіз цих творів у контексті морально-виховних характеристик.

Використані у статті методи та методики. Основними методами дослідження є порівняння, теорія, аналіз, синтез, евристика.

Новизна. С.С. Ахундов хотів показати юному читачеві, що життя іноді жорстке, що шлях реальності не завжди гладкий і що в особі розповідей героїв «Страшних історій» кожен може стикнутися з труднощами і смертю. Тому що це творіння мистецтва повинне відображати дійсність такою, якою вона є, зі своїми реаліями. Кожен читач, який вивчає ці твори, повинен знати, що навколишнє середовище не тільки радісне і прекрасне, але в ньому є і важка сторона. Письменник зобов'язаний показати читачу не тільки позитивні сторони цієї дійсності, але і негативні. Це пов'язане з тим, що художнє творіння повинно викликати у читача позитивні почуття і підготовлювати його до творчого середовища. Читач повинен зрозуміти, що життя справді є полем боротьби, і в цій боротьбі він не повинен бути переможений. З цієї точки зору розповіді серії «Страшні історії» не втратили своєї актуальності і завжди вважалися придатними для читання дітей шкільного віку. Необхідно проаналізувати ці розповіді порівняно із теперішнім, щоб передати ставлення навіть сьогодні.

У результаті був зроблений висновок, що включення оповідань на ці теми в підручники, пов'язані з творами такого типу, позитивно впливає на навчання дітей. Ці твори розширюють їхній кругозір, збагачують духовний світ, надають таких якостей, як впевненість у собі, толерантність, щоб вони могли впевнено йти в майбутнє. З цієї точки зору оповідання С.С. Ахундова підходять для дітей шкільного віку і завжди залишаються актуальними.

Introduction. Suleyman Sani Akhundov (1875–1939), one of the proponents of Enlightenment thought, played an important role in the social and cultural development of the country and acquired exceptional merits for the enrichment of Azerbaijani literature with his artistic work. S.S. Akhundov cre-

ated works of art that reflect the reality of life and have an instructive quality. The writer made a great contribution to the development of the genre of narrative in children's literature. His stories, especially from the "Scary Stories" series, have aroused the great interest of children with their plot lines and

choice of characters. Children are also the heroes of these stories. “These works about children’s life were written in the form of folk tales in connection with the need for artistic reading and aesthetic education of schoolchildren and published in the children’s magazine “Maktab” in 1912–1914” [4, p. 310]. In these stories, S. Sani tells about the tragedies that befall his heroes and their bitter fate. The stories in the “Scary Stories” series are: “Ahmed and Maleika”, “Abbas and Zeynab”, “Nuraddin”, “Dark-complexioned Girl”, “Ashraf”.

The aim of the article is to bring to the attention of Suleiman Sani Akhundov, as one of the largest representatives of Azerbaijani literature, a prose writer, playwright, public figure, educator who wrote stories for children with moral and educational elements. S.S. Akhundov played a big role in educating the younger generation and acquiring moral values. The article analyzes the stories of the writer from the cycle “Scary stories”. The goal is to highlight the importance of these stories in the learning of school age children. To do this, they referred to the study of the writer of these stories, published in the magazine “Maktab” in 1912–1914, and expressed their attitude, referring to their opinions. These stories are particularly relevant to the study of the contemporary landscape of the 20th century.

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The degree of study of the subject. These stories are particularly important for the study of the land-

scape of the 20th century. “Almost all the storytellers of this period wrote about modern issues, about the necessary questions of the time, and drew the reader’s attention to the bad sides of the old life. Realistic narratives play a major role in distancing readers from the influences of religious and legendary writings, directing their attention and interest to ordinary, real household problems, and thinking and judging in that setting” [4, p. 208–209]. These stories, included in the series “Scary Stories”, are artistic examples that meet the requirements of the time, show reality in its nakedness, and reflect reality.

Main text. In the first story of the series titled “Ahmed and Maleyka”, the author introduces his readers to Haji Samad and his family. Haji Samad is an exemplary family head created by the author. He would “pay great attention to the education, manners, and upbringing of his children”. After dinner, he read to his children, “either books or daily newspapers. If that was not the case, he told them about the provinces he had visited [1, p. 335]”. This time Haji Samad tells them the story of “Ahmed and Maleyka”.

The story indicates that in the village of Tatarcik there lived a farmer named Nuruddin. “Nuruddin had a ten-year-old son named Ahmed, a six-year-old daughter named Maleyka, and a wife named Khadija” [1, p. 335]. Nureddin, who was unemployed, harnessed his horse to the cart and went to town to rent, “the money he earned he sent home every four or five days [1, p. 336]”. For a while, there was no news about Nureddin. One day, their neighbor Shahabaddin brings the news of Nureddin’s death. As a result, the family’s living situation deteriorates. Khadija sells the things in the house and buys bread for their children. He also sees that there is nothing left in the house. “Whoever went to a neighbor’s house to get bread came back empty-handed, because everyone had his day” [1, p. 337]. Khadija could not bear to see Meleyka crying because of hunger and lied that the angel would bake bread from the chimney. “Long after night, something came down from the chimney with a thunderclap. They saw that it was a sack with a closed mouth”. Out of the bag was a paper with a lot of food and gold coins. On the paper was written: “My daughter Meleyka, I am an old traveler. The wheel of my cart fell off the axle on the road near your house, I wanted to warm up a little while I put it back in its place. When I came to the door, I heard the mother’s words. I went back and prepared these things and the money for you and came back and threw them down your chimney. Goodbye, my daughter, goodbye, and don’t forget this old grandfather. Farewell. Traveler Jamaledin” [1, p. 337–338].

As it turns out, the story has a very instructive quality. The idea is that you should never lose hope and faith. It should be noted that based on this story in 1992 a multiplex film was made with the script

of Elchin Akhundov, which was called “Hope” after his idea.

In the story “Abbas and Zeinab”, Haji Samad tells a new story about robbers at the request of his children. The story begins as follows: “Robbers are born from an uneducated, illiterate tribe. Just as animals are beasts, like wolves, tigers, and lions, so there are also beasts of men. But the difference is that the robbers are much more ruthless, unjust, and oppressive than they are” [1, p. 339].

The story tells about the bitter fate of a mother named Fatma and her children. To intensify the drama of the events, the author created a sharp contrast between the beautiful nature and Safar’s letter full of threats and revenge. Let’s pay attention to the description of natural conditions: “This place was decorated with green, fresh and sweaty grass, beautiful, fragrant, colorful flowers. Colorful butterflies and bees were flying from one flower to another, playing with the spring sun. All kinds of different colors were wrapped around the grass like coral” [1, p. 341].

Now let’s take a look at the information given about the character of Safar: “Four years ago, Safar’s brother was killed by the people of Gayadibi... Once the community of Gayadibi received a terrible order from Safar: “Hey, people of Gayadibi! I swear by the Creator of me. I swear by the honor of my mother and my sister that I will not be in the world until I kill your children, your wives, and your children, and burn your beautiful homeland; be ready for your time [1, p. 340].

Fatma has been unemployed for so many days. As much as she was afraid of Safar the thief, she agrees to let her children gather firewood and asparagus in the forest. In Seyrangah, little Zeynab begins picking flowers with joy. Her brother Abbas picks asparagus not far from her. The thief Safar and his gang set fire to the village, the farm, and the resort. Abbas runs to Zeynab. At that moment, Zeynab is hit by one of the bullets. She collapses on the flowers and calls for her brother. “Abbas, I’m burned, give me water!” [1, p. 342]. As Abbas fills his tubeteika (skullcap) with water and walks toward his sister, he is hit by one of the bullets too. He crawls to his sister while injured. Abbas hugged and kissed his sister and said, “Sister Zeynab, open your eyes, I am here” [1, p. 342-343]. Thus, the thief Safar takes revenge on the people of Gayadibi. “Long after night, a woman was looking for mountains, stones, and forests. This woman was Fatma and the two children she was looking for were Zeynab and Abbas. “Zeynab, Abbas, my beautiful children, my orphans, where are you, make noise!...” –Fatma sobbed. But Zeynab and Abbas, who were hugging and bleeding in the grass among the tulips, these two innocents did not hear the moans of their mother Fatma” [1, p. 343].

A story with a tragic ending causes great regret in every reader. All these problems have a name – IGNORANCE.

In the story “Nuruddin” Haji Samad tells a story about kindness. The main character of the story is a child named Nureddin. The family has a child after a long time. The father – the merchant Haji Nasir – is a good person. On the way there, he meets a poor Persian named Rahim. It turns out that the money was stolen from Rahim. Haji Nasir gives him three hundred manats. Instead, Rahim gives him a small book “Gulistan” by Sadi. (In the first version of the work in the magazine “Maktab” of 1912, it is mentioned that Rahim brought a “Quran” the size of a “matchbox”, but in the 1936 edition he presented not the Quran, but Sadi’s book “Gulistan”). Haji Nasir gives the book to Halima, who wraps it in a cloth and hangs it around her son’s neck. Nuraddin goes to school at the age of eight. A short time later, Halima falls ill and dies. When the father sees that Nuraddin is in trouble, he thinks that he can save his son from grief if he gets married. He marries the daughter of his old acquaintance Imamverdi, Gulpari. Gulpari beat and injured Nureddin without any reason. When Haji Nasir came home early one day, he saw Gulpari beating Nureddin and decided to divorce him. But less than half an hour later, his heart burst and he died.

After the death of Haji Nasir, Gulpari and his cousin Amiraslan make plans to kill Nureddin. However, since Nureddin is a clever and brave child, his plans do not come true. According to Amiraslan, “A child who studies becomes a coward”, Nureddin instills such an idea in the children: “A child who studies has the knowledge, knows the secret of everything, so he is not afraid” [1, p. 355]. When he hears that Gulperi and Amiraslan want to throw him into the well, Nureddin runs into the forest. There he meets an old beggar – Jannetali. Jannetali forces Nureddin to wear the clothes of a beggar. They arrive in the city. Here Nureddin is hit by a cart. The man who got out of the cart takes the child home and gets the famous surgeon of the town. The doctor says that the child was not seriously injured. The maid wipes and cleans the child’s body. He takes the book wrapped in a cloth from the child’s neck. At that moment, Rahim joyfully says to his wife, “Rahima, this child is Nureddin, the son of Haji Nasir” [1, p. 374]. Rahim adopts the child and takes Jannetali and Bahar into his home at Nureddin’s request. Ten years pass and Nureddin graduates from school. While walking through the city garden, he meets Gulpari, who has become a beggar, and brings her home. He pardons Gulpari. When Rahim sees this, he says, “My son, I have not done a great deed by adopting you, for I have only done a favor for a favor. That is the duty of every human being. But you have done a favor for evil. That is only the work of a man who is a husband like you” [1, p. 378].

The story “Dark-complexioned Girl” is the most interesting story from the series “Scary stories”. The work was first published in 1913 in the magazine “Maktab”, in 1927 in the collection of stories published under the name “Zarafat” and in 1934 in the booklet “Dark-complexioned Girl”. The writer had to change the work three times under the pressure of Russian imperialism. Philologist and researcher Konul Aydin Nahmatova, who has researched all three versions of the work “Dark-complexioned Girl” states: “Nadir Valikhanov and later Aflatun Sarachli [2, p. 6] informed about the main changes in the work already in 1968”. Kheyrolla Mammadov wrote: “In 1936, the writer made several additions and cuts to strengthen the critical pathos of the narrative against the estate rule. Thus, a new version of the work was created. These creative interventions, which were primarily politically motivated, led to a negative characterization of Huseyngulu agha (master) and Parijahan khanum (lady), who had still been portrayed positively in the first journal version of “Dark-complexioned Girl”. This, in turn, served to intensify readers’ hatred of landlordism” [2, p. 8].

It should be noted that throughout the study Konul Nehmatova calls the work “Dark-complexioned Girl” not a story, but a novella. There are indeed great similarities between the novella and the genre of the story, and even today this issue is still controversial. Because many well-known literary critics and scholars called this work a story in their research, we think it is more appropriate to deal with the idea that the work belongs to the genre of the story.

In 1966, a film of the same name was made, based on the plot of the story “Dark-complexioned Girl”. Our prominent writer Abdulla Shaiq also wrote a play of the same name based on this story, which was performed several times.

Her real name is Tutu, but it was no accident that the little heroine of the work was known as a gypsy girl. “Tutu was very blackish. Everyone called her that because her mother called her Garaja Giz (Blackish Girl) since she was a baby” [1, p. 379]. But the word black (dark) in the name of the picture, of course, has a symbolic meaning. With this, the writer points to “her tragic future, dark fate”. The death of his parents, the drowning of Yasemen, who adopted her, the oppression by Yusif, and the privations in the house of the Huseyngulu agha” [3, p. 214] point to Tutu’s misfortune. The writer describes the Blackish Girl’s first encounter with Lady Aghja as such: “There was a great difference between these two children: one’s parents were wealthy, the other’s were poor. While one was weak and fragile and needed another in every work, the other was a child with a healthy body like steel, who had seen a lot at a young age and earned her living by her own efforts” [1, p. 389].

The most tragic part of the story is its ending. Lady Aghja comes to the edge of the fence to hear the voice of the Garaja Giz playing and singing in the garden. Meanwhile, the snake stings her. No matter how much Parijahan begs, no one dares to suck the venom. With a sigh, she asks the Garaja Giz to save her friend. While the black girl was sucking Lady Aghja’s wound, the poison got into her blood and she lost her life.

The story “Ashraf” by S.S. Akhundov from 1914 is the last work in this series. In the title of the story, he wrote “Dedication to my beloved student Ashraf Babayeva”. Let’s get acquainted with the content of the story: Haji Kazim, who was engaged in the carpet trade in Istanbul, had a child named Alimardan, and his wife died. For this reason, he wanted to marry off his son quickly so that there would be a celebration at home. Finally, Haji Kazim marries his son to his friend’s sister-in-law, Najiba. A son is born to the two. Haji Kazim’s heart bursts with joy at this happy news. They name the child Ashraf. After the death of his father, Alimardan’s trading business weakens. He sells the carpet business and starts shipping. He is arrested for loading contraband onto a ship. They banish him to Siberia in Tomsk province. They traveled by train for several days. At a large train station, Hasan Lala (a Turkish and Persian title meaning tutor and statesman in the Ottoman and Safavid Empire) gets off the train and talks to a Muslim. Ashraf also gets off the train without knowing it. His mind is busy with the performance. When he sees that the car is gone, he starts to cry. There is news that the train, which was on its way to Atasygil, crashed. Good-natured Sophia Alexandrovna and her husband Nikolay Ivanovich gave an address to the gendarmerie and brought Ashraf to Samara. The parents do not know if their child is still alive. They were told Ashraf died in an accident. Ashraf did not know that his parents were still alive. One day, Sofia Alexandrovna takes Ashraf for a walk in the park. There he makes friends with a boy named Mustafa. After some time Sophia Alexandrovna fell ill and died. Nikolay Ivanovich leaves Ashraf with Mustafa’s family and travels to Europe, where they receive the news of his death. After that Ashraf lives with Mustafa’s family.

As you can see, the story makes the impression of being incomplete and unfinished. In the face of Alimardan, we see an ignorant family head who has chosen the wrong path. His mistakes eventually lead to the destruction of a beautiful family.

Prospects for further research. Of course, there are a lot of details that require further careful study. We tried to show that the reader, having read these works, should know that in life everything is not always joyful and beautiful, but we cannot avoid sadness and difficulties. In this regard, we

must mobilize, endure and fight for a wonderful future. The writer of these stories in his work tried to show this to his readers. How much he succeeded can be judged by the readers themselves. It is clear that a work of art should evoke positive feelings in the reader, prepare him for reality. The reader must understand that meaningful reality is indeed a battlefield.

Conclusion. The children's characters created by Suleiman Sani must face the sudden surprises that our environment has in store for us. At the end of the stories "Abbas and Zeinab" and "Dark-complexioned Girl" the reader is saddened by the death of children and at the same time learns from these stories. These stories broaden children's horizons, enrich their spiritual world, prepare them for future life and play a prominent role in their education. They instill in school-age readers such qualities as perseverance, willpower, courage, and fighting spirit. In this respect, the stories of Suleyman Sani Akhundov are suitable for reading by children and always remain relevant.

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