

THE PROBLEM OF THE FORMATION OF AZERBAIJANI CHILDREN'S LITERATURE AND ITS SCIENTIFIC-THEORETICAL FEATURES BASICS

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Abstract: There is no unanimous opinion about the history of national children's literature in Azerbaijani Literature. The history of these different ideas dates back to the beginning of the 20th century and lasted until recently. There are various savings related to this important problem. Such ideas and beliefs were based on ignoring the characteristics of children's literature. Unfortunately, these conclusions have also been found in programs and textbooks related to Azerbaijani children's literature. The article considers the existing judgments and conclusions in the Azerbaijani literary-theoretical view. They express their attitude towards these considerations and opinions. At the same time, a certain historical period in which Azerbaijani children's literature was created. Facts prove that Azerbaijani children's literature was created in the 70s-80s of the XIX century, as an independent branch of literature. We must accept S. A. Shirvani as its first representative and founder of Azerbaijani children's literature.

Keywords: Azerbaijani literature, Children's literature, Literary-theoretical thought, Scientific-theoretical debates, Shirvani, Textbooks.

1 Introduction

The period when an educational-realistic mentality was formed in Azerbaijan and spread to its vocabulary, literary economy and cultural life began in the 1930s-1940s. Of course, this factor includes not only spiritual wealth created "for adults", but also literature "for children". However, there is another aspect to consider here. An educational and realistic way of thinking, cognitive system Unlike "adult" literature, children's literature not only changes the method and style, outlook on life, social existence, attitudes and methods of its description but also determines its formation and promotes its germination.

Thus, the vocabulary created in Azerbaijan "for adults" went through a centuries-old, long-lived, hardworking, rich and productive path until the emergence of educational realism. Unfortunately, literature "for the little ones" did not keep pace with it. As there was no such literature. In other words, the formation and early appearance of Azerbaijani children's literature fall on the historical stage of the educational movement, the educational-realistic literary and social process. An important literary and cultural event as an independent branch of literature grew up in its womb and found joy and care in its bosom. That is, it is impossible to imagine children's literature as an independent branch of speech art without an educational-realistic literary movement and process. Of course, making this judgment, we mean the age of formation of Azerbaijani children's literature, the reasons for its formation and the initial stage of development. In Soviet times, the development of vocabulary "for the smallest" had to be approached from a different point of view.

2 Literature Review

Unfortunately, for many decades, Azerbaijani literary criticism has been dominated by a wrong attitude towards Azerbaijani children's literature and its formation. An incorrect, biased attitude towards the history of children's literature stems from an incorrect, unscientific attitude, and view of the nature, specifics, character and essence of children's literature. What is the essence of this error and misunderstanding and what caused them? Specifically, the question can be answered as follows: when they talk about children's literature as a branch of verbal art, its features, specificity, features are not taken into account, the difference from "adult" literature is forgotten, as a result, both branches of literature appear ("for adults" and "for children"). The story is revealed. Of course, this is the wrong trend. It serves neither the objective study and analysis of the literary economy and its products nor the creation of an objective scientific history of children's literature. However, there is a serious need to study every literary sample, every literary direction and artistic sample belonging to the current, with its parameters and criteria.

In Azerbaijani literary criticism, the lack of approach to children's literature has led to the fact that some people started it from Nizami, some from Fuzuli, some from earlier and later artists. As a result, there is confusion, a mysterious situation, an unclear picture in the creation of the scientific and objective history of Azerbaijani children's literature. Let us consider a summary of these ideas and conclusions. This will allow us to get a fuller picture of the current situation.

It is worth mentioning one issue. Although rare research on the history and development of children's literature in Azerbaijan was conducted until the 1960s, and certain views and opinions were expressed, initiatives in the aspect of its fundamental research began in the 1960s.

The title of a press article by P. Allahverdioglu (Saleh) published in 1962 is as follows: "On the issues of education in Azerbaijani children's literature (in oral literature, Nizami, Fuzuli)" [24, p.47-51]. The fact that the author began the history of children's literature in Azerbaijani written literature with Nizami is evident not only in the text of the article but also in its title. It is true that the scientist, in general, begins the history of children's literature with folklore. I would agree with this opinion. As one of the branches of folk art is children's folklore. However, the objection is that the examples used in the article by the pedagogue-scientist are not mainly examples of children's folklore, but examples of oral folk art created for the general public. In written literature, the scientist considers Nizami the founder of Azerbaijani children's literature. The same author changed his mind two years later in his doctoral dissertation, and this time declared M. Fuzuli "the founder of Azerbaijani children's literature" [1, 8].

The position of A. Azizov, one of the researchers of Azerbaijani children's literature, is in line with the previous conclusion of P. Allahverdioglu. In his monograph "Children's Favourites", he states the following: We meet in the representations of Zakir and S.A. Shirvani" [4, 9].

As can be seen, the first children's works in Azerbaijani written literature are found in the works of Nizami Ganjavi, M. Fuzuli's allegorical works, G. Zakir's fables are also valued as examples of word art "for the little ones".

In the textbook "Azerbaijani children's literature" co-authored by F. Farhadov and A. Hajiyev, Nizami is described as the founder of Azerbaijani children's literature. Separate essays are dedicated to N. Ganjavi and M. Fuzuli as representatives of children's literature [10]. In general, in the programs, teaching aids, textbooks designed and written for the teaching of "Children's Literature" in universities, as a rule, the history of Azerbaijani children's literature begins with the epic "Kitabi-Dada Gorgud" and N. Ganjavi.

It is noteworthy that in the textbooks of Z. Khalil and F. Asgarli, as well as B. Hasanli, the authors took a more sensitive approach to the problem and looked at children's literary works from N. Ganjavi to A. Bakikhanov as "examples of children's reading in ancient and medieval Azerbaijani literature". However, errors in other research, textbooks and teaching aids remain.

What is causing this? Speaking about the artistic wealth "for the little ones", what do Azerbaijani specialists leave, what do they take into account, what do they take into account and what do they overlook when defining the beginning, history, historical path of development and representatives of Azerbaijani children's literature? What caused their unscientific, biased approach to the problem and what are the consequences?

Of course, the main reason for this is that Azerbaijani scientists, who talk about children's literature, do not approach this literature with their criteria, their laws, their purpose and parameters. If they see something useful in Azerbaijan vocabulary for the little ones, they take it as a model for

children's literature. Such examples are mainly fables, allegorical works, reminders, stories of moral and didactic content, poetic stories, literary texts with educational content and spirit, etc. In the field of classical oriental literature, as in Azerbaijani literature, you can find a few such fiction samples. N. Ganjavi, who lived in the XII century, A. Tebrizi, A. Ardabili, S. I. Khatai, M. Fuzuli, Fadai, Amani, S. Tabrizi and others. There are many such examples in the works of dozens of Azerbaijani artists. This is what attracts the attention of Azerbaijani specialists when they talk about the history of Azerbaijani children's literature.

Interestingly, recognition of the fable as children's literature is not only a matter of Azerbaijani literary critics. Some world-renowned philologists also regard fables as examples of children's literature. For example, Y. Brandis considers fables as a spiritual wealth created "for the little ones", and advises to start the history of world children's literature from the first great representative of Aesop and writes: "The history of children's literature begins with Aesop's fables" [4, 16].

Thus, Azerbaijani children's literature specialists consider what they see and find in the history of fiction as a model of children's literature. In other words, they make no distinction between children's literature. In theory, they probably know that these two lines of literature have serious fundamental differences, but they make mistakes and are mistaken in applying them to practical material.

3 Materials and Methods

According to the long-established principle of the world's classic children's literature experts, scientists and educators, "for the little ones" and "for adults" have similar, coinciding and intersecting merits. Rather, children's literature focuses on psychology, cognition, tastes, interests, outlook on life, and so on. Literature created with this in mind. It has its characteristics, peculiarities, features, style of expression and even language and style, so to speak, "independent rights and laws". We fully agree with the opinion of Russian literary critics: "Seriously, children's literature is literature created by masters of the word especially for children. But young readers also draw a lot from general literature. (For example, A. S. Pushkin's fairy tales, I. A. Krylov's fables, A. V. Koltsov's songs, folklore, etc.) Thus, a new term "children's reading" is created, which covers works read by children. These two concepts sometimes overlap, because in the general literature there are works in which we no longer distinguish children" [6, 8].

According to international experts in children's literature, writing "for the little ones" is not easy. Children's literature combines several areas of science and art. These are artistic talent, psychology, pedagogy and science. That is, a children's writer, as well as a teacher, a psychologist who understands the psychology of young readers, must be a scientist with more or less scientific knowledge, aware of certain events and processes in society and nature. He must understand the psychology of children's cognition, interests, desires, wishes, tastes and views, and be able to take this into account in his works. As a result, children's literature is a separate branch of general literature, a separate area. Therefore, one of the main tasks of literary criticism is to study, trace and reveal its history, its special place, position, the direction of development and share in the general course of literature. This is also a problem of Azerbaijani literary criticism. That is if we are talking about Azerbaijani children's literature, of course, we must determine the age of its formation, the history of development, the main stages of development.

4 Results and Discussion

However, when can the history of the formation of Azerbaijani children's literature be attributed? Who is its founder? What are the stages of development? At what historical age did the boundaries of Azerbaijani children's literature begin and how did the historical landscape and process take place? Of course, to objectively answer these questions, we must look at and analyse the literature of Azerbaijani children within the framework of Azerbaijani "independent rights and laws".

In the introduction to the second part of the textbook "Vatan Dili" (1888), A. A. Chernyaevsky and S. Valibekov cannot find in the literary and cultural environment of Azerbaijan a writer who wrote for children, except for Hasanali Khan Garadagi, he is considered the first and only artist in the national arena [3, 5].

At this point, it is necessary to pay attention to one interesting question. Before H. Garadagi S. A. Shirvani prepared for students the textbooks "Rabiul-efal" (1878) and "Tajul-kutub" (1883). These books contained many examples of poetry and prose. A. O. Chernyaevsky knew both textbooks and literary texts addressed directly to students. Thus, after the preparation and completion of both textbooks, S. A. Shirvani combined them under the name "Muntakhabat" and submitted them to the Caucasus Education Department for publication. "Muntakhabat" was sent to the Transcaucasian Teachers' Seminary for commentary in a letter dated August 13, 1883, from the head of the Caucasian Department of Education, K. P. Yanovsky. Although Huseyn Efendi Gaibov, a teacher of the Azerbaijani language and Sharia at the seminary, wrote a positive review of the textbook, the written opinion of A. O. Chernyaevsky was negative. While he liked the simplicity of the prose language in The Book of the Crown, he did not like the fact that these stories did not contain the truth about life and had abstract content and ideas. He also criticised the verses in Rabiul-efal as examples of living, far from real life, dry, naked reminders, ineffective moral and didactic sermons. He stated that both parts of Muntakhabat were not suitable for textbooks [11].

Although the textbooks of S. A. Shirvanis were known to A. O. Chernyaevsky, he did not like and did not accept these works as an example of children's literature. Therefore, he did not mention the name of Sayyid Azim as an artist who wrote for children, and did not include those examples in "Vatan Dili".

The famous teacher and artist Rashid bey Efendizadeh later, or rather, in his autobiographical memoirs, written back in Soviet times, introduced himself as the founder of Azerbaijani national children's literature. The author noted: "During this period I published the first two textbooks in Turkish (Azerbaijan — SR) (Istanbul) based on the textbooks "Rodnoe Slovo", "Children's World" by the outstanding Russian teacher Ushinsky: 1. "Basiratul-efal", 2. "Kindergarten". Therefore, I am considered the founder of children's fiction and drama in Turkish" [16, 25].

A. Akbarov in the article "On Literature" published in the newspaper "Iqbal" in 1912 (No. 16), spoke about the creative activity of M. T. Sidgi and praised him as the founder of Azerbaijani national children's literature [7].

In Azerbaijani literary criticism, some point to A. Shaig as the first founder of Azerbaijani literature "for the little ones". For example, M. Rzaguluzade, who theoretically guided the development of Azerbaijani children's literature in the 1920s-1930s and created valuable works in the national language for young citizens, devoted an entire article to children's literature, published in 1926 in the New School magazine [22]. In the article, the author pays more attention to the children's creativity A. Shaig and makes the following subjective conclusion: "There is no doubt that the works that can be collected under this title, that is, "children's literature", are children's books written by the respected teacher Abdulla Shaig. In particular, such works as "Murad", "Sheleguyruk", "Tik-tik Khanum" ...are read with great interest and enthusiasm by Azerbaijani children, and are also very valuable from a pedagogical point of view ... Others, it seems, do not exist" [13, 22].

The same opinion is repeated by M. Rzaguluzade in his article "Azerbaijani children's literature", published in 1940. He simply adds to the views expressed in this article that "the great revolutionary satirical folk poet of Azerbaijan M.A. Sabir also wrote poetry for children" [23, p.279].

Expressing these views, it is obvious that the author proceeds from subjective considerations distorts the historical truth and takes a nihilistic position based on the dominant political and ideological diktat. Undoubtedly, the critic was aware that in the 19th-20th centuries, other owners of the pen also wrote valuable

works for children (for example, S. A. Shirvani, R. Afandzade, A. Sahhat, S. M. Ganizade, S. S. Akhundov and other artists). However, M. Rzaguluzade, who at that time was under the influence of proletarian culture and vulgar sociology, did not accept the children's works of other writers of that period (XIX-XX centuries), based on a nihilistic, atheistic view of the Bolshevik regime of the 1920s and 1930s.

The nihilistic attitude towards children's literature and its achievements in the 1920s and 1930s, before the establishment of Soviet power in the 1920s and 1930s, is also reflected in the views and opinions of other critics and writers. O. F. Nemanzade, in his article "Superstitious method in Azerbaijani reading of books", published in 1926 (kitab 31) on the pages of the magazine "Yeni mekteb", "serious shortcomings" in Azerbaijani "literature", textbooks and children's literature "created before the victory of the socialist revolution" finds. These "shortcomings" consisted in the fact that many works containing this literature and textbooks were "superstitious" in content, ideas and imagery [17, p.285]. To prove his point of view, the author used a poem by M. A. Sabir "The Legend of the Trees", as well as stories "Lion and Two Bulls", "Bee and Crow" and others, which until that time were often mentioned in textbooks. gives examples of works, criticises them. He says that the content and harmony of these works "lead to superstition". Even brilliant artists such as Sadi, Rumi, Lamartine, Krylov protest against the inclusion of their works in textbooks and their presentation to young citizens as a means of spiritual wealth and education. Appreciating this only as a means of religious education, the author writes: "The superstitious method that we are trying to adopt and publish today is transmitted from the Greeks to Europe, Arabs, Persians, Indians, Turks, Sadi, Jalaladdins, Lamartines, Krylovs and many other great personalities. It is a revived method, which is nothing more than a method created by religious education" [17, p.285].

The negative resonance caused by vulgar sociology and proletarianism was reflected in the views of the critic M. Hussein. In 1927 (No. 2-3), one of the most active critics of that time, M. Hussein, published an article in the New School magazine describing his general view of children's literature. In the article, he expresses his view on children's literature of the pre-revolutionary (socialist revolution) and its position, as well as on the features, content, essence and tasks of children's literature in the Soviet period. Unfortunately, the author denies all the "pre-revolutionary" achievements of Azerbaijani national children's literature. It didn't find any useful examples in this area. The critic also tries to explain the reasons for this and at the same time looks at everything from a vulgar sociological level, from an ideologically negative point of view. "Azerbaijani education, acting at the direction of the Russian Empire, is far from that". He says that some "children's magazines" were published, but were "soon" closed, "because they were insignificant". He also admits that "for a long time this society did not feel the need for children's literature, and sometimes did not even show the initiative to satisfy the desire of schoolchildren to read and read" [12, p.35].

It is obvious that the ideas expressed are unscientific and not based on the logic of history. Thus, the short-lived magazines "Dabistan" and "Rahbar", published at the beginning of the century, were closed not because they were "insignificant", but because of financial difficulties. However, because there was a serious need for these journals, they did benefit the literary, cultural and educational life. Secondly, it cannot be denied that in the second half of the 19th century and the first decades of the 20th century, many enlightened people of Azerbaijan made quite successful initiatives to open new schools and create textbooks, art and scientific works for the children of the nation. It is impossible not to criticise the author's thesis that "the school prepared education outside the masses, just as it prepared enemies for the working class". If the school prepared "enemies" for the working people, then who were all the brilliant intellectuals of the Middle Ages, scientists and artists, and, finally, the patriotic progressive intellectuals of the 19th-20th centuries, who owned the pen? Did they need to be declared

enemies of the people indeed? The answers to these questions probably do not need comment.

Finally, let us dwell on the following opinion of M. Huseynzade: "Suppose that the fairy tales "The Fox and the Wolf" published by Azerneshr Press are given to children for reading. I wonder how such stories can help Azerbaijani ideology and the new system of education and upbringing, which today affects the school? Everyone will agree that children's literature composed in this way is useless to us" [12, p.36]. The critic usually uses fables in the parable of the fox and the wolf. He shares the opinion expressed by O. F. Nemanzade in the mentioned article. In other words, fables and allegorical works cannot be the spiritual food of children, and one cannot talk about any positive influence or role on their upbringing and moral development. Presenting such works to children as a means of reading serves only as a "superstitious method". Of course, there is no need to comment on delusions. After all, it is a well-known and proven fact that well-written fables and allegorical works correspond to the interests, tastes and desires of children, corresponding to their spiritual and aesthetic tastes.

It is also necessary to draw attention to an important issue and comment on it. In F. Kocharli's article in the press, we also observe a negative attitude towards the stage and representatives of Azerbaijani children's literature before 1910. In the same newspaper, Khamzat bey Gabulov Shirvansky (1910, Vol. 58) published an article about the textbook "Vatan Dili" of Mr Shirvansky published in the Russian-language newspaper "Transcaucasia" in Tbilisi (1910). This was written in response to his objections to the seventh edition F. Kocharli prepared for publication the last editions of the textbook "Vatan Dili" (first half of the 20th century), including the VII edition, the first edition of A. A. Chernyaevsky, dating back to 1882 (part I), then he revised the textbook, edited it, he deleted some materials and replaced them with new ones, adding new texts.

In his article G. G. Shirvansky criticised several advantages of the "native language", calling them a disadvantage of the textbook. One of Khamzat Bey's objections to the textbook was, according to the critic, to give more space to "translated and quoted works". According to the author, in the textbook of the native language, it was necessary to "avoid everything that is not national and original" and include more works of Russian poets and writers [25].

Firidun Bey was dissatisfied with the unfair shortcomings of Khamzat Bey in the language of Vatan Dili, as well as the comments we made, and he responded to these comments. The teacher wrote in response to the so-called critic: "It seems that Mr Shirvansky does not know that, apart from Gasim bey Zakir and Haji Seyid Azim Shirvani, Azerbaijani writers and poets did not provide an essay suitable and useful for children to read" [15, p.241]. Firidun Bey did not conclude his speech on Azerbaijani children's literature with this statement, but said in a more negative tone: "We do not have children's writers and poets". Modern poets not only try to help the younger generation in this regard and satisfy this natural need of Azerbaijani schools, at least to a greater or lesser extent, they even blindly imitate Turkish poets, mercilessly corrupting Azerbaijani language and adding something alien to the spirit of Azerbaijani literature. Choosing one of their books to read in early lessons is like giving a breastfed baby solid foods that are difficult to digest. It goes without saying that in such a situation when you do not find suitable material, you will inevitably turn to the works of non-Muslim authors [14, p.241].

Of course, Firidun Bey was a great connoisseur of Azerbaijani literature, the creator of Azerbaijani first fundamental history of literature, and a hardworking researcher. In the history of Azerbaijani literature, since he was well acquainted with the vocabulary for adults, he was also familiar with the works of art created "for children" and the creativity of those who created them. His book "Azerbaijani Literature", which is Azerbaijani first fundamental literary history, clearly proves this. Thus, this magnificent two-volume work also contains information about works created for young readers by artists who lived in the 19th

century and wrote art for children. In the introductory part of the book "A Few Words", Abbasgulu agha Bakikhanov, Seyid Azim Shirvani, Mirza Alasgar Novras, Mirza Sadig Fani, Mirza Kazim Gazi Askarzade Mutalle, Agamirza Mohammad Bagir Khalkhali and others. We see this in his essays on artists. S. A. Shirvani, M. T. Sidgi, S. M. Ganizade, R. Afandizade, M. Kh. Goodsey, M. A. Sabir, A. Sahhat, A. Divanbeyoglu and others, who closely followed the literary process of that time. F. Kocharli, who was well acquainted with the children's works written by the owners of the pens, and even gave them advice and recommendations on this matter, had a complete understanding of the landscape of Azerbaijani literature before 1910. He also knew about the work of the journals "Dabistan" and "Rahbar" in this direction. But what made the scientist-educator close his eyes to so many achievements and suddenly deny them, declaring that "we did not and do not have children's writers and poets"? Of course, we must look for the only reason for this from a psychological point of view. Nervous and psychologically disturbing, so to speak, in an angry situation, the idea pushed F. Kocharli to an unscientific conclusion. Therefore, we cannot accept this conclusion as a consistent and decisive position of the critic.

The fact is that F. Kocharli perfectly understands and distinguishes between the specifics and boundaries of children's literature. This is evidenced by his comments on children's works in letters to A. Shaiga, as well as the introduction to the book "Gifts for Children" (1912). In the introduction, he said that the fables of G. Zakir, the works of such artists as M. Vafa, M. Arif, A. Nazir are not real examples of children's literature, but "are taken from the life of the nation and speak its language", "can influence the spirit of children from the point of view of meaning". He said that he was included in the "Gift for the Children" because it is a work of art [3, 14].

Of course, having examined the period of the formation of Azerbaijani children's literature in Azerbaijani literary criticism, various opinions and conclusions about its creator, we must conclude. This conclusion should be scientific and logical, based on its own rules, peculiarities, peculiarities of literature "for the little ones", under its cognitive, psychological, aesthetic, spiritual, artistic and legal laws. In this case, we can begin the history of the formation of Azerbaijani national children's literature, precisely in the 70s-80s of the XIX century. It would be more correct, scientific and fair to accept S. A. Shirvani as its founder and founder.

5 Conclusion

There is an important point to be made clear in making this judgment. Before S. A. Shirvani "Rabiul-etal" and "Tazhul-kutub" in the native language, there is the textbook by N. Dementyev "Fables and Stories" (1839) and "Kitabi-Turks" by M. Sh. Vazekh and I. Grigoriev (1852). These two books contain many examples of reading, stories and legends, fables, anecdotes, etc. In the national language for students to read. will take place. But why should we start the history of Azerbaijan children's literature not with these examples, but with Sayyid Azim? The answer to the question is this: because neither the art samples in "Fables and Tales" nor in "Kitabi-Turks" were original. All these examples were translations, quotations and translations from various sources, especially from the folklore of the peoples of the East and from written literary sources. For the first time in the history of Azerbaijani artistic thought, the first original works addressed to children were created by S. A. Shirvani. Therefore, it is necessary to mark him as the first artist who laid the foundation for Azerbaijani national children's literature.

Thus, summarizing what has been said, we can come to the following conclusion. In the Azerbaijani literary-theoretical view, there are different views on the history of the formation of Azerbaijani children's literature. The history of these differences began in the early twentieth century and lasted until recently. Such views and conclusions are associated with ignoring the peculiarities of children's literature. However, recent studies show that the history of the formation of Azerbaijani children's

literature should be started from the 70s of the XIX century. We must accept S. A. Shirvani as its first representative, that is, the founder of Azerbaijani children's literature.

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