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THE THEME OF PATRIOTISM AND DESCRIPTION OF PEOPLE'S LIFE IN AZERBAIJANI ENLIGHTENMENT-REALIST CHILDREN'S PROSE AND ITS EFFORTS TO AZERBAIJANI LITERATURE IN XX CENTURY

EL TEMA DEL PATRIOTISMO Y LA DESCRIPCIÓN DE LA VIDA DE LAS PERSONAS EN LA PROSA INFANTIL REALISTA ILUSTRADA DE AZERBAIYÁN Y SUS ESFUERZOS POR LA LITERATURA AZERBAIYANA EN EL SIGLO XX

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RESUMEN

The stage of creation and early development of Azerbaijani child literature coincides with the second half of the 19th century and the beginning of the 20th century. This period is also a stage in the enlightenment realism of our children's literature. At that time, Azerbaijani children's poetry created both lyrical and epic samples of poetry. These patterns are multifaceted in terms of themes, ideas, and the world of images. This article shows that child's prose, published in the late XIX - early XX century, is divided into two themes and ideas: 1. The question of patriotism; 2. Description of people's life and people's lives. In this article, examples of valuable children's prose of that period are mentioned. These works, in fact, are examples of enlightening-realistic art. The papers written in the article are analyzed and their role in the development of our child's literature is explained.

Keywords:

Enlightenment, realism, Azerbaijani literature, child prose, patriotism, folk life

RESUMEN

La etapa de creación y desarrollo temprano de la literatura infantil azerbaiyana coincide con la segunda mitad del siglo XIX y principios del siglo XX. Este período es también una etapa del realismo ilustrado de nuestra literatura infantil. En ese momento, la poesía infantil azerbaiyana creó muestras de poesía tanto líricas como épicas. Estos patrones son multifacéticos en términos de temas, ideas y el mundo de las imágenes. Este artículo muestra que la prosa infantil, publicada a finales del siglo XIX - principios del XX, se divide en dos temas e ideas: 1. La cuestión del patriotismo; 2. Descripción de la vida de las personas y de la vida de las personas. En este artículo se mencionan ejemplos de valiosa prosa infantil de ese período. Estas obras, de hecho, son ejemplos de arte esclarecedor-realista. Se analizan los trabajos escritos en el artículo y se explica su papel en el desarrollo de la literatura infantil.

Palabras clave:

Ilustración, realismo, literatura azerbaiyana, prosa infantil, patriotismo, folklore.

INTRODUCTION

In the second half of the 19th - early 20th centuries, one of the goals of Azerbaijani children's prose in search of ideas and themes was associated with patriotism. Of course, this period was a national awakening, an era of national revival in the broad sense of the historical development of our people. One of the important factors determining national revival is the cultivation and affirmation of a sense of patriotism and patriotism in the hearts of citizens. Because without these feelings and emotions it is impossible to involve the children of the Motherland in the struggle for freedom, independence and the future of the Motherland and the nation. Without these feelings and desires, citizens turn into an ordinary passive mass, living in inertia and inertia.

MATERIALS AND METHODS

Our progressive artistic thinkers, who perfectly understand this fact, considered it an important task of modernity and literature to educate the younger generation as patriots, patriots, citizens who love their land and nation. This is clearly evidenced by substantial and valuable works of children's literature. It is noteworthy that the idea of patriotism is embodied in the very titles of some prosaic examples. It is clear from the dialogue that the student, who is the fruit of pedagogical work, is the motherland, nation, science, state, honor, school, life, and so on. concepts, have a fairly clear idea of their essence and meaning. The teacher asks his student what these concepts are. The student gives complete, accurate and precise answers to questions. For example, the teachers' room "What Motherland?" The answer to the question is: "Homeland is the place where the ancestors of man live, where his ancestors are buried." According to the student, "it is better to be without a homeland, without a nation, without science, without a state, without an unfair life!" In fact, the artist seeks to explain his ideas to readers more succinctly and effectively, building the story in the form of dialogue.

DISCUSSION

In the story "The Brave Son, or Love for the Motherland", published as a separate booklet, used the allegory of dreams. Written in a romantic style, the author presents events in the form of an "imaginary journey" in a dream. The main goal is to explain to the reader the benefits of science and the sacredness of the Motherland. The author expresses the beauty, holiness and holiness of the country in which he was born and raised in a fragile language, effective and incendiary words of the hero. The homeland, the state of the homeland, the plight of the homeland in

the hands of enemies motivate the hero to fight for his freedom and self-sacrifice (Dadashzade, 1990).

Representation of A.Sh. realist "It's good in hospitality, better at home" (1912) describes the story in accordance with the logic of "a foreign country to walk, a good homeland to die." Rather, the author builds the plot of the image in accordance with the idea expressed in the folk bayat. Roosters and chickens live comfortably and safely in the house of a poor woman. But the rooster takes the hen out of the way into the yard of a rich merchant. He says that he will be better there. Although the visit of the rooster and the hen is interesting, they do not see such a pleasant atmosphere in the merchant's yard, they return to their homeland - to the bride's house. The old homeland seems dearer, more attractive and dearer to them.

"Martyrs of Ignorance" by Ibragim bey Musabekov is an impressive story written for teenagers. This work, published as a separate booklet in 1914, was published by the author with the mark "A Story for Youth". In "Martyrs of Ignorance" one can feel the serious influence of educational realism. Rather, the work is written within the framework of the ideological and aesthetic principles of enlightenment realism. Indeed: "Although the work ends with the destruction of the goodies, it is imbued with the pathos of a strong appeal for science, knowledge and enlightenment. I. Musabekov was able to interpret the tragic death of Rashid and Mina not as their defeat, but as a moral victory. This death is an artistic expression of the writer's protest against antiquity and backwardness. Throughout his work, the writer sang his humanistic dreams in the language of his heroes "(Mammadov, Babayev, & Javadov (1992).

The heroes of "Martyrs of Ignorance" are high school student Rashid and student of the girls' school Mina. Both students are patriotic, patriotic youth, always living with love for "the nation, homeland, school." This enlightened youth school loves enlightenment because they see it as a torch, a way of guiding them for a happy future for their homeland and peoples. The writer broadly describes the desires and aspirations of these two young people to serve the Motherland and the people. Rashid's dream is to study and finish high school, then graduate, become a doctor, and serve his country as a doctor. Mina wants to graduate from the Unas School and open a girls' school in the country with the financial support of her father, a wealthy merchant Panah, to attract them to school and education. Because the way to save the nation and homeland from this humiliation, "misfortune", slavery and delusion lies through education and school. This salvation depends on the enlightenment of both girls and men. Rashid and Mina share the same beliefs, the same profession and ideology.

This is love for the Motherland and the people, which unites them, acquaints and binds them. This love encourages them to develop a loving bond with each other. Both young men fight for their dreams and achieve them. Rashid graduated from the Medical University in Kharkov, returned to his homeland and began working as a doctor. He heals the poor and the needy for free. Mina graduated from high school and opened a girls' school. Along with the rich, girls from poor families study here. She gives free lessons to poor girls. Their parents also help these heroes realize their ideals. Parents also understand and appreciate the romance of the two young people. Finally, two young people get married and begin to live happily. Everything happens nicely and neatly. But this happiness is short-lived. Faced a tragedy. Since the environment had not yet been saved from ignorance, it was not completely free from ignorance. The winds still blow from ignorance of the social environment. The representative of this darkness and ignorance in this story is Rahim, the son of the merchant Abbasali. She wants to marry Mina. But due to the fact that she is ignorant, uneducated and uneducated, Mina refuses to marry her. He also loves Rashid from the beginning and remains true to his first love. Raheem Rashid and Mina, who hate it in their hearts, kill them out of betrayal and envy shortly after the wedding. The fate of young people living with bright dreams ends in tragedy.

In the story, the writer describes the conspiracy against these two young people as a blow of ignorance to people who live with love for the Motherland and the people working for its development. He wants to say that ignorant people are far from feeling the Motherland, the nation and serving it. We will refer to such works by N. Vazirov, N. Narimanov, A. Khagverdiev and others. We also come across the works of our realist artists.

The plot of the story of Suleiman Abdulrahmanzadeh "Pot of the Quraysh" Sadikhov & Aliev (2022) is taken from history. In the work, the author shows that conflicts between Arab tribes violated their unity, and the violation of unity caused great damage to the Motherland. The tribal power struggle weakens the Arabs and makes them the target of the enemy.

The theme of Abbasgulu Valikhanov's story "Love for the Motherland" is also connected with the historical event. The story goes that in the past, when the French, that is, Napoleon's army, attacked Vienna, the French commander asked an old Hungarian man to lead his army. Despite all the threats and pressure, the old man refuses. He considers such an act a betrayal of the Motherland. He says he is ready to die on the way home. Such a noble deed by the old man amazes the French general, and he forgives the old man

It should be added that prose samples written on the theme of patriotism have a greater artistic impact. In such works "the variety of themes, the variety of expression, content, individual style also draws attention to the fact that the general stream of children's prose is freed from monotony" (Rzaguluzade, 1940).

Hasanali Aliyev's story "Bird Song" (Rasulova, 2021) has a lyrical, fragile melody. This story is about a prisoner separated from his homeland and imprisoned. The bird is free, it can go wherever it wants, it can sing where it wants. The unhappy prisoner lives with a passionate desire to see his homeland. However, he is unable to fulfill this desire. The only consolation is to talk to the bird, tell the bird about the longing and despair of the village in this solitude and solitude. The general content and mood of the story are fully expressed in the language of the work.

The story of Abid Matlabzade "Three Brave Children of the Fatherland" (Rasulova, 2021), written on the theme of patriotism, has a romantic pathos. The story is divided into two parts. The first part depicts two brothers and sisters sitting by a fire on a winter night and talking tenderly. The elder brother Satvat wants to write a book, sell it and earn money, open a hospital with this money and donate charity to his compatriots. The desire of the middle brother, Naidat, is to fight for the Motherland, to show heroism, thus to repay the debt to the Motherland, to demonstrate his desire. The younger sister Masrura is mainly concerned with her own happiness, and her desires are related to her personal life. The second part of the story takes place about twenty years later. Twenty years have passed since the first conversation. Again, all three brothers and sisters gather in one place and talk. All three have fulfilled their dream. Satvat and Naidat as nationalistic, patriotic personalities. Masrura is like a person who wants to be personal and happy. There are no events in history. We only learn what happened from the conversations of the heroes. Of course, this is an artistic technique that the author used to convey an idea.

The spirit of high patriotism also prevails in the work of or Mirzazade "Love for the Motherland" (Rasulova, 2021).

In Azerbaijani children's prose of the early 20th century, writers also touch upon topics related to the life and work of the people. Thus, they introduce young readers to various aspects of life and human life. It is noteworthy that the works written on this topic turned out to be more successful not only in terms of idea and content, but also in terms of artistic merit and artistic quality. Some of these works still retain their value and artistic freshness as classic examples of our children's prose. Examples of these words are "Snake" by Abdulla bey Divanbeyoglu

(Subkhanverdikhanov) (“Debistan”, 1907, No. 7), “Worker” (“Debistan”, 1906, No. 16), “Murad” by Abdulla Shaig (Shaig, 1913), “Shelaguyruk” (Shirvanskiy, 1910), We can show stories about “Migration” (Shaig, 1913) and so on. In the author’s story “Novruz” (Shaig, 1915, No. 5), the subject of the work was the traditions of our people associated with the Novruz holiday, the entertaining work of children on this holiday. In school textbooks of that time, you can find small stories written on this topic (Musabeyov et al., 1978).

In A. Divanbeyoglu’s story “The Snake” an interesting scene and detail of the life and faith of the people finds its artistic embodiment in a full, entertaining and humorous form. Thus, among people there are some false, ridiculous beliefs, born of superstition and superstition, which are not based on any life or scientific logic. In *The Serpent*, the writer turns one of these beliefs into the plot of the work, describing it in a fun, funny, humorous manner. In general, the events in the story are presented in an upbeat, dramatic and cheerful aura that suits the tastes and interests of young readers. The work is replete with both changing events and lively dialogues. At each stage of the plot, the stories are updated, one scene, like in a movie, replaces another, one news replaces another. Thus, we become witnesses of many scenes, entertaining dialogues that often change throughout the plot. The dialogues are concise and specific. The details are lively and charming (Kasimova, 1986).

The story begins with Aslan Bey and his servant Kazim wanting to wash and eat. The message of Malak Aliyeva “Snakes cut the path to Ahmad” is tied, dramatized, panic reigns among family members, everything is mixed up, excitement and tension are growing. Kazim, a valiant and intelligent servant, kills one of the golden snakes while the other escapes, creating temporary relief. But superstition soon arouses new concern. This is the concern of Khyuru khanum, mother of Ahmad (the child saved by Kazim from snakes). According to his beliefs and social convictions, the golden snake has seven brothers. When someone threatens someone, others find the culprit and punish him. Now that fear does not leave Khyuru khanum as a mother, all her thoughts and existence are under control. The main content and idea of the story are based on this false belief of Khyuru khanum. The writer laughs at such superstitious beliefs. The reader laughs at him in the shower. However, in the story, the author’s attitude to the problem is ambiguous. In other words, he criticizes and laughs at people’s ridiculous ideas about superstition and superstition. But it shows that such views, often harmful to society, sometimes lead to good. As in “The Snake”, Khyuru khanum, tempted by the fear of the golden snake,

cuts off the sacrifice and gives it to the poor with the word “old grandmother”, makes vows and gives alms and makes the poor happy. The artist conveys this scene and its kindness with humor: “Yes, the path of oaths and alms is open. If it were not so, orphans, captives, the poor and hungry would starve. The golden snake does not accept vows, alms and sacrifices ... What is the harm? This is good for people ... Enough ...” (Kocharli, 1963) It is necessary to note one point related to the story” *The Snake*. Researcher A. Divanbeyoglu I. Bektashi in his monograph on the life and work of the artist, analyzing the story, wrote: “At that time, ordinary people and believers, who were hostages of deeply rooted religion, superstitions and superstitions in the life of Azerbaijan, used oral legends in their interests” (Bektashi, 1984). Apparently, the scientist connects some of the ridiculous and groundless beliefs of naive people in society with religion and religiosity, including the belief of Khyuryu khanum, the “old woman,” in fear of the golden snake. He connects this with belief in “rotten religious beliefs”, Islam and Islam. Of course, such a position, view and analysis is an ideological mistake. This cannot be considered objective. Religion is the result of the dictatorship of the Soviet regime, an ideological approach. Because in the philosophy and the essence of such naive beliefs, which are presented in “*The Serpent*”, there is neither religion, nor a sound religious view, only superstition and superstition. Superstition and superstition have nothing to do with Islam. On the contrary, Islam opposes and does not accept such false and superstitious beliefs.

There are three characters in the story: a contractor, an old worker, and a young worker. The contractor represents the ruling class of bourgeois capitalist enterprises, entrepreneurs. Because he fulfills their orders and tasks, represents their will and interests. The old worker represents the past and past of the workers, and the young worker represents the present and the present (Saleh, 1962).

The contractor is a judge, he gives instructions to the emir, lives by the philosophy “there is no rest in the world of workers”, “rest during working hours is prohibited.” After all, even a short rest of the worker during working hours harms the entrepreneur. For a worker-entrepreneur, this is not a person, but a source of income. This is the attitude and criterion of the ruling class in relation to the lower classes. This is what happened yesterday, this is what is happening today, if there is no revolution, global social explosion and changes, tomorrow will be the same. The writer very succinctly and accurately describes the painful, miserable state of the convicted worker during these three periods of time. In this sense, the author describes the state and character of the old worker, personifying the

past: "The old worker put down his stick, stared at the owner of the building like a lamp running out of gas, sighed, stretched out his hands to the hammer, and his hands creaked." The old man's entire working life was spent in such hardships (Iskandarova et al., 2022).

The young worker's words to the old man reflect his life as a worker: "Dad, my hands are out of order, I have no right to raise the hammer, the fish is ready to explode ..." "The young worker wiped bloody sweat from his face with his dirty forehead and put it between stones. "

From the brief, poignant and meaningful dialogue between the old worker and the contractor, it becomes clear that the workers raise their children as servants, servants, commanders to masters, masters and rulers. In the future, these children will be more useful to their owners than their parents:

"The contractor said:

- Old man, add movement, I'll fire you ...

The old man said that I have small children, you will not kill them, because you will need them.

"You need small children," the contractor said.

"No, the owner of the workers, they are your servants, I am a gardener, they are a fruit tree, you are their owner ... The fruit will be your destiny ..." (Asgarli, 2020).

As you can see, the dialogue is lively, concise and meaningful. It conveys details clearly and concisely.

The Worker also attracts attention in our children's prose as the first piece of fiction devoted to the topic of the worker. The story gives readers a realistic view of the social landscape of working life and its difficulties. Both the narration and the dialogues in the work are laconic and complete.

CONCLUSION

Multifaceted examples of children's prose of Azerbaijani literature are presented and analyzed in themes, ideas of both patriotic and social themes, which see the light at the end of the XIX and beginning of the XX centuries, interesting and valuable children's prose, examples of art realistic

The written works analyzed in the article and the role they play in the development of children's literature is based.

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