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AZERBAIJANI CHILDREN'S LITERATURE IN THE 20-30S OF THE TWENTIETH CENTURY

Annotation: Azerbaijani children's literature, which became an independent field of our speech art at the end of the 11th century and the beginning of the 20th century, developed in different stages of history, remained under development in different time periods and flourished again. There are many factors that prevent and promote its development. These art examples, which have been in close contact with the school since its foundation, have gone through a period of decline and progress depending on the content of social relations.

Keywords: Azerbaijan, children's literature, era, twentieth century, genre, history.

The period of decline of this literature, which has been transformed into true art examples since the first day of its creation, began with the emergence of the Soviet system based on extreme ideology. This literature, fed by the life of the people, suddenly had to be turned into an ideological weapon. The Soviet government, which claimed to create a new person and turned it into an inappropriately pathetic slogan, tried to take away the fantasy and appreciated human emotions of children's literature. Of course, this was not the thought of one or two state officials, it was the purposeful, consistent work of the Soviet government, which dragged every thinking person, even children, into politics. In order to turn literature into the biggest field of propaganda of Soviet ideology, the party and the government made decisions one after the other, the works that served the development of this field were widely promoted and appreciated, and were presented to high-name state awards.

Introduction. In the 20-30s of the 20th century, Azerbaijani literature, having gone through very complex, painful processes, a period of formation in a new quality, was forced to methodically withstand the pressure of the system and, to a certain extent, adapt to it. Young children's literature, which is an integral part of national literature, also went through these trials and the process of renewal, since it had to educate the younger generation. During this difficult, controversial period, such writers of the older and middle generation as A. Shaig, S.S. Akhundov, A. Akhverdiev, J. Jabbarly, as well as such young poets as S. took an active part in the process of creating children's literature. Vurgun, M. Mushfig, S. Rustam, M. Seidzade and others who, under the conditions of the strict requirements of revolutionary aesthetics and literary principles, despite many prohibitions, sought to create highly artistic works for children.

It is known that the ideologists of the October Revolution, creating new secondary and higher educational institutions in the Union republics and expanding their educational, scientific and organizational base, directed the education of the younger generation in line with the requirements of Marxist-Leninist, revolutionary aesthetics.

Many poets and writers quickly responded to the new demands of the party and government. One of the first such poets was V.V. Mayakovsky, who created such poems as “What is good, what is bad?”, “Who to be,” “Let's take new rifles,” etc., which actually became the first examples of new children's literature. During these years, works were created in Azerbaijani literature that formed the artistic taste of children, raising them in the spirit of love for their homeland and

patriotism. Of these, we can note the works of A. Shaig “The Peri of Labor”, “Song of the Profession”, “Song of the Blacksmith”. S. Rustam “Towards the Profession”, “To My Pioneer Brothers”, S. Vurgun “Profession”, “Spring Exhibition”, “Two Kids”, R. Rza “Spring” and others. The general revolutionary pathos of Soviet literature, faith and hope for the future, romantic pathos and sublimity formed the basis of these works.

In order to form an ideological, political, methodological basis for children's literature, transforming Marxist ideology into the main criterion for evaluating art and literature, the best examples of new Russian children's literature in the 20s were translated into the languages of the union republics and brought to children and young people. And in Azerbaijan, systematic work was carried out in this direction: the works of Russian poets and writers written for children were translated and published in mass editions by the best translators of the republic. And this serious, responsible work in those years was successfully carried out mainly by the Azerneshr publishing house. Only in 1926, this publishing house published “Swallows” by M.N. Bogdanov, “Memoirs of an Ostrich”, “The Adventures of One Hare” by Dudorev, “Schoolchildren’s Vacation and Death in Prison” by Zilinina, the Russian folk tale “The Fox and the Wolf” and many others works.

In Azerbaijani literary criticism and literary criticism, the attitude towards classical literature and towards such writers as A. Akhverdiev S.S. Akhundov, A. Shaig, J. Jabbarli, whom Marxist aesthetics considered contemporaries and who created interesting and meaningful examples of children's literature, the attitude was ambiguous. Even at the II Congress of Proletarian Writers, held on October 22, 1929, Mustafa Guliyev, in his speech on the topic “Periods through which Azerbaijani proletarian literature passed and its main tasks,” noted that “the true value of classics and fellow travelers is that in their In their works they created types of different periods and gave living examples. Their synthesis was performed with great skill” (3, p. 15) and thereby highly appreciated the national cultural heritage, calling on literary thought to objectively and historically evaluate this heritage, while relying on spiritual, ethical and artistic traditions.

M. Huseyn, speaking about the main shortcomings of the modern literary process, about its lag behind the requirements of the time, saw one of the reasons for this in the “old technology”, advised young writers to feel the pulse of the time: “Our Marxist criticism has not yet moved from the “specific” Young scientist , criticism" to concrete life, in addition, she did not pay enough attention to clarifying the issues of the creative method of proletarian literature in the works of both our proletarian writers and fellow travelers who strive to become our allies" (2, p. 15). Oppressed in comparison with proletarian writers A. Shaig, A. Akhverdiev, S.S. Akhundov, J. Jabbarli, J. Mammadguluzade and others did not give up active creativity in the 20-30s, in difficult, difficult conditions they created interesting, meaningful stories and poems for children, and at the same time they continued their pedagogical activities. New textbooks were prepared for primary and secondary schools, and theater productions were staged. A. Shaig, together with several co-authors, prepared the book “Working Guide on Literature,” which was extremely necessary for its time.

Along with poets and writers of the relatively older generation, poets and writers who came to literature during the years of Soviet power, whom Marxist criticism called “proletarian poets,” also took an active part in the creation of new children’s literature. It is interesting that the main drawback of the plays that appeared in the first decades of Soviet power was their overt propaganda nature and declarative nature. But, nevertheless, art theorists and theater officials again criticized them for their lack of ideas.

In the late 20s - early 30s, Azerbaijani schoolchildren received as educational material the book “Working Guide on Literature” (1928) by G. Zeynalli, A. Shaig, A. Musakhanly, S. Efendizade,

a book with the same title by G. Mehdi, M.Arif, H.Samedzade, Sh.Ragimova, 1932 edition, “Lessons of Literature” by G.Zeynalli, A.Shaig, I.Hikmet, A.Musakhanly, which separately examined the current state of children’s literature, trends in its development , its role and place in the general literary process.

On August 1, 1938, the Children's and Youth Literature Publishing House was created in Azerbaijan. Many prominent representatives of children's literature were involved in the work of this publishing house. Poets and writers A. Shaig, M.J. worked at this publishing house. Pashayev, M. Seidzade, G. Khalygov, artists Kazimov, Orlov. In a short period of time, this publishing house published the works of many, many classics of world and Russian literature, the best examples of Azerbaijani children's literature. A one-volume volume of works by M.F. was published. Akhundova, “The Little Humpbacked Horse P.P. Ershov, “Mowgli” by R. Kipling, “Good Support” by A. Shaig, etc. In connection with the 800th anniversary of Nizami Ganjavi, five books were published, including “An Artistic Biographical Essay on Nizami,” as well as three books for preschool children.

After the creation of children's literature publishing houses in the Union republics, special departments of children's literature were created at state publishing houses, a course in the history of children's literature was introduced in universities and technical schools, children's literature techniques were created in research institutions, and specialized children's libraries appeared. As a result, over 50 original works for children were created in a very short period. Naturally, all this was just the first step (4).

The ways of using samples of national folklore in educating the younger generation were studied. Works appeared based on folklore works. Of these, we can name such as “Nargiz” by M. Seyidzade, “Gulbala” by H. Alizade and others.

Some demanded that children's literature consist exclusively of fairy tales and legends and opposed the introduction of socio-political issues into it. O.F. Nemanzade tried to prove that fairy tales, dastans and stories in verse, dating back to ancient times and telling about gods, terrible forces, monsters, are unacceptable for our children, as they sow fanaticism, and therefore recommended that these examples of folklore be removed from textbooks: “This method - the path of superstition contained in stories invented by primitive people about gods, giants and those that have come down to us along the chain... If children read them, voluntarily or unwittingly they will begin to believe in them” (6, p. 58).

Naturally, such a position of the famous teacher and writer O.F. Nemanzadeh was criticized in those years, and the publication of such works from the classical heritage was considered appropriate: “Given the presence of different periods in the lives of children, children's literature should contain fantastic folk tales, and sentimental, and romantic, and realistic works. If this is not so, then an erroneous and artificial method of education will be created that is contrary to the natural development of children and unacceptable in our time” (5, p. 71).

In February 1927, the magazine “Pioneer” began to be published, which played a significant role in the development of children’s literature in the 20-30s and even in the creation and rapid progression of a specialized publishing house for this literature. From the first issues of this magazine, materials about science and culture, the world around us, and rules of behavior found their place in it, which enriched and expanded the reader’s horizons.

In the period under review, the attitude towards children's literature was ambiguous, since, in addition to its aesthetic function, it also performs an educational one. Therefore, disputes and discussions flared up not only around the question of the place of this literature in the general

literary process. Both party and government functionaries and literary scholars themselves, writers of older and younger generations, had different approaches to the content of children's literature. Even the question of what from folklore or from the classical heritage can be included in children's reading circles remained open for a long time. Sometimes a paradoxical situation was created: as can be seen from the above statement by O.F. Nemanzade, the writers and teachers themselves in their nihilism sometimes went further than party and government functionaries.

One of the controversial issues was related to determining the role and significance of the classical heritage in the emerging new literature. And this directly raised the question of the approach to the classical heritage when preparing their children's works for publication, which Marxist critics also approached from ideological positions. During the period under review, the question of what classic children's literature should be published was acute. Publication of works by S.A. Shirvani by the Azerneshr publishing house was met with dissatisfaction from M. Rafili, who believed that it would be better if, instead of the collected works of S.A. Shirvani, the collected works of M.F. were published. Akhundov and N. Vezirov.

Those who advocated the creation of a new proletarian literature forgot, those who tried in every possible way to push “fellow travelers” out of the literary arena, forgot that these same “fellow travelers” act as a kind of bridge between classical literature and the emerging new one, that the oppression of writers of the older generation actually interrupts the continuity between the classics and the modern literary process. This approach was met with dissatisfaction by a number of literary scholars and critics, including Russians. The Russian literary scholar and critic Voronsky noted that those who call for an end to fellow travelers naturally destroy classical literature and put forward the thesis of freeing themselves from the burden of previous literature. Thus, Vronsky called for studying the works of classics and fellow travelers without revision or criticism. He did not separate his fellow travelers from the classics. I perceived them as a kind of connecting link between the classics and the proletariat. And in Azerbaijani literary studies and literary criticism there were writers who adhered to a similar point of view (B. Chobanzade, A. Abid, A. Musakhanly, etc.). Their objective-historical position in the 20-30s was sharply criticized: “For Jabbar Efendizade, all writers - be it the bourgeois romantic Huseyn Javid, be it the Azerbaijani A. Javad, be it the liberal poet A. Shaig, be it even the revolutionary poet Suleiman Rustam - are always equally talented, write equally beautifully and are equally approved” (1, p. 30). As can be seen from the above quote, the author of the article raises the question of the need for a class approach to literary generations. One of the best children's writers of that and subsequent periods, A. Shaig, is classified as a “liberal poet,” and G. Javid is considered a “bourgeois romantic”.

Although in the 20s and early 30s Azerbaijani children's literature experienced its most difficult period, in the theoretical aspect the concept of children's literature was still not sufficiently considered and studied. This literature has not received due attention. Despite the decisions and regulations of the Communist Party and the government, children's literature and its development by literary criticism still continued to face objective and subjective difficulties. Marxist aestheticians sought to renew children's literature and theoretical thought about it in a “revolutionary way,” to rebuild them, to create hitherto unprecedented literature, both in content and in form. Haste in this matter, preference for ideological propaganda to the detriment of artistry, naturally affected the quality of the works created, as well as their objective research and evaluation.

Serious research into Azerbaijani children's literature, as a separate component of national literature, begins in 1934. And this is no coincidence. A number of articles that appeared on the eve of the Second Congress of Soviet Writers also touched upon issues of children's literature

and examined problems that until that time had remained outside the field of view of the literary community and criticism.

The year 1934, to some extent, became a turning point in the study and research of children's literature in Azerbaijan. The Azerbaijan Scientific Research Institute of Pedagogy was involved in the study of methods of children's literature. Here, methods of literary translation, problems of studying the classical literary heritage and selecting relevant works from them were considered.

The result. Thus, the 20-30s of the 20th century are a separate and very significant stage in the development, research and publication of Azerbaijani children's literature. The most important thing is that writers, under the conditions of the strict Soviet regime, the requirements of socialist realism, and the political and ideological principles of revolutionary aesthetics, despite all the prohibitions and difficulties, carried out a huge mission for the ideological and aesthetic education of the younger generation.

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