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Literary Traditions of Lev Nikolayevich Tolstoy in Azerbaijani Children's Prose

Dr. Aynur Novruzova

Ganja State University, Faculty of Philology, Senior Lecturer of the Department of Azerbaijan and World Literature, Heydar Aliyev 187, Ganja-Azerbaijan

***Abstract:** Literary translation has an exceptional place in the development of literary relations. If literary relations are a spiritual bridge between nations, literary translation is its pillar. Also, translation brings new content and form to literature. Azerbaijani children's literature has also developed and formed as a result of mutual relations, it has served the spiritual and moral education of young people, and their growth as a personality. At the end of the 19th century and the beginning of the 20th century, creative intellectuals seriously engaged in literary translation as they knew that it was an important tool for the integration of the Azerbaijani people into the world culture. At this stage, clearly felt inclinations of Azerbaijani writers towards Europe, translation of works of Russian and European writers into our language, creation of new types of works show the expansion of integration. At this stage, most of the enlightened-intellectuals were under the influence of the work of the outstanding Russian writer L.N. Tolstoy, whose main theme of his works was the struggle for a happy future, well-educated, scientific, world-viewing young people and adolescents. The activities of the children's media published since the beginning of the 20th century in this direction were more commendable. Thus, the authors cited, translated and adapted the works of L.N. Tolstoy, which they considered important for children's reading, and published them on the pages of these press agencies. It should be noted that these literary examples differed according to their purpose, artistic-aesthetic effect, a number of original features, genre typology, theme, style, idea-content and artistic aspects as a part of L.N. Tolstoy's creativity.*

The development of Azerbaijani children's prose, which was formed at the end of the 19th century and the beginning of the 20th century, the analysis of quotations, adaptations and translations from the work of L.N. Tolstoy from the point of view of artistic craftsmanship takes the main place in the article.

***Key words:** child, prose, translation, quote, fairy tale, L.N. Tolstoy.*

Introduction

Both in the last quarter of the 19th century and in the first quarter of the 20th century, Azerbaijani children's literature and children's textbooks were renewed due to the citation and translation of rare examples of world, including Russian, literature. The need for fiction for a native language textbook stimulated the rapid development of educational children's prose. The search to respond to this current need as soon as possible attracts the attention of enlightened schools and journalists to the work of translation from Russian and European literature. Mainly against the background of Azerbaijani-Russian literary relations, A.O. Chernyaevsky, M.T. Sidqi, S. Valibeyov, I. Gasprinski, S.M. Ganizade, M. Mahmudbeyov, A. Efendizade, A. Shaig, these textbooks compiled translations of the works of writers such as L. Tolstoy, A. Chekhov, V. Korolenko, A. Plesheyev, M. Gorky, M. Prishvin.

The great literary critic Firudin Bey Kocherli, in his letter addressed to the children's writer Abdulla Shaig, specially noted the progressive aspects of the Russian literary environment and reported that "some of the Russian writers have great skill in this regard (he means prose works - A.N.)". [Shaig, 1978:402-421]

The main part

The translation of Russian children's prose into Azerbaijani is known to us since the 80s of the 19th century. In the 80s of the 19th century, Azerbaijani intellectuals A. Bakikhanov, I. Gutgashinli, Z. Maraghai, A. Talibov, M.F. Akhundzade, S.A. Shirvani, S.M. Ganizade, N. Narimanov, C. Mammadguluzade, S.S. Akhundov and others were seriously active in this field. There is sufficient number of adaptations and quotations made from Russian literature at the beginning of the 20th century. In the 19th century, the work carried out by M.F. Akhundzade in this field was continued by J. Mammadguluzade, S.S. Akhundov, A. Shaig and others at the beginning of the 20th century. A. Pushkin, M. Lermontov, N. Gogol, N. Nekrasov, I. Krylov, L. Tolstoy and others tried to introduce artists more closely to their people.

Therefore, the relations existing between individual national literatures and their individual representatives at the same or different times can generally arise from the contact of conditional similarities of the history of the literary process and the development similarities of the social-historical process which is the reason for this. [Mirzaliyev, 2001:2]

Teachers and writers who deeply sympathized with prominent figures of Russian literature translated suitable works into the Azerbaijani language in order to form spiritual and moral qualities in children. If we review the translations included in the prepared textbooks, it becomes clear that at the end of the 19th century and the beginning of the 20th century, the attention of Azerbaijani intellectuals, teachers and writers one of the most attractive writers was L.N. Tolstoy. Interest in the writer's creativity began in Azerbaijan in 1880. During his lifetime, 110 of his articles and stories were translated into Azerbaijani and published.

When looking at the period of formation of Azerbaijani children's prose, it is impossible not to feel the influence of Tolstoy's pen in the works created. Some of them even have a similar effect to Tolstoy's children's stories due to their structure and expression. Academician Mammad Jafar explains the reason for this similarity in his research work "From the history of Azerbaijani-Russian literary relations" as follows: It is not possible to limit the resonance of the people with the advanced social and literary opinion only by the influence of certain literary or scientific works. In certain periods of history, the resonance in the public opinion and literature of the people is prepared by the historical conditions itself and deepens and strengthens this resonance". [Jafar, 1964:23 -24]

Educator-writers who sympathized with Tolstoy's art - A. Bakikhanov, I. Gutgashinli, M. Sh. Vazeh, S. A. Shirvani, S. M. Ganizade, R. Efendizade, J. Mammadguluzade, G. R. Mirzazade and others widely promoted the ideas of the great writer in Azerbaijan tried to enrich the national literature with new genres. Thus, they accelerated the process of expansion of Azerbaijani-Russian literary relations.

According to the prominent Soviet scientist I.G. Neupokoyeva, certain regularities and forms exist in the stage of development of literary influence and literary relations. According to him, the main forms of the process of literary relations are literary influence, translation, quotation, adaptation, stylistic convergence, similarity of images, etc. it is necessary to focus more on the aspects. [Neupokoeva I.G., 1960:52]

It is no coincidence that L.N. Tolstoy, who was able to revive the character of an entire era in his works, which are the product of 60 years of creativity, created a portrait of the era, was able to thoroughly penetrate the world of ideas of the great wordsmiths of Azerbaijan. Not every artist is lucky enough to see the ordinary truths of an ordinary person. It was his ability to see these truths and raise them to the artistic level that raised Tolstoy to the top.

The writer Jalil Mammadguluzade, who once called Tolstoy "a genius artist serving the world of humanity" He expressed his influence on his oriental contemporaries as follows: "Tolstoy!...This is a name that has been respected by the entire creation called humanity for 60 years. Millions of workers, peasants, and those who work day and night for the bare bread have consoled themselves with this name. Millions of poets, writers, editors...have considered the owner of this name to be important." [Mammadguluzade, 1908]

L. Tolstoy was also known as an author of children's works and an educator in Russia. The spiritual and moral education of the literary young generation, who was engaged in pedagogical activity along with artistic creativity, was seriously thought-provoking. The humanitarian thinker was the greatest benefactor and defender of youth. "In addition to teaching and publishing a children's magazine, he also thought about providing schools with textbooks. On the one hand, the fact that the writer wrote a large number of small instructive stories should be explained by it. "L.N. Tolstoy, who knows children's life and psychology deeply, is also famous in Russian literature as an artistic creator of beautiful children's portraits." [Petrov, 1953]

The prominent Russian writer V.G. Korolenko, who led Russian literature after Lev Tolstoy, wrote that "whatever needs to be done for children, everything should be done patiently, fraternally, without national exclusivity, and communication between Russians, Christians, Jews and Muslims should be established. If this happens, the community will see it and express brotherly solidarity. Only in this way is it possible to create communication between peoples. [Negretov, 1990:140]

We read in the diaries of Tolstoy, who wished to see peoples and nations live in a brotherly and friendly manner: "The cornerstone of every work should be kindness." [Tolstoy, 1955:21] "...My only, main and overriding inclination to all my other inclinations and occupations is to be a writer... If I can do something good, I can do it with my works." [Tolstoy, 1955:31]

The stories in "Alifba"(Alphabet), which are the result of L. Tolstoy's personal observations and pedagogical experience, were changed by A.O. Chernyaevsky, an educator in Tbilisi, and included in the "Motherland language" textbook intended for Azerbaijani children. He encouraged the creation of works of a national nature by using the themes.

Suleyman Sani Akhundov, an educator and writer who admitted that he was influenced by L. Tolstoy's work, writes in one of his articles: "... in my youth I was greatly influenced by two great figures. One

of them was Lev Tolstoy, and the other was Maxim Gorky." The similarity of their work came from their ability to see the truths of life from the same perspective. The fact that S.S. Akhundov's "Frightful Tales" series of stories, published in "School" magazine in 1912-1914, is far away from external glitter, and the predominance of fluent innuendo proves that the author is under the influence of Tolstoy's artistry. This quality - conveying one's aesthetic ideal to the reader with a calm tone, turning it into a general desire was the mastery of L. Tolstoy's stories. This dimension followed many writers of Azerbaijan throughout their creativity and kept them under its influence.

It should be noted that the Azerbaijani translators of L. Tolstoy regularly corresponded with the writer and even met him personally and received permission to translate his works. Pupils of Russian-Muslim schools were also involved in the translation of children's works of the writer. For the first time such an initiative is implemented by Hajiaga Abbasov, a student of Baku city Russian-Muslim school No. 2. In 1906, the children's magazine "Dabistan" published H. Abbasov's translation of the genius artist's story "Even though God knows the truth, he does not declare it quickly". In 1907, N. Abbasov came to Yasnaya Polyana together with the director of the school, the great educator Sultan Majid Ganizade, and presented the translated work to the writer. And L. Tolstoy gave him the novel "War and Peace" with his autograph. S. M. Ganizade, one of Tolstoy's translators into Azerbaijani, corresponded with him for 24 years until his death, received valuable advice from him on educational issues, and at the same time often went to Yasnaya Polyana to visit the writer.

The role of the Azerbaijani children's press, which emerged at the beginning of the 20th century, in the promotion of translations, quotations and adaptations of L. Tolstoy's works is undeniable. Researcher A. Mammadov notes that the use of world literature by the magazines "Dabistan", "Rahbar" and "School" was more than the scarcity of children's works in Azerbaijan at that time which should be explained by the rapid development of many literature and educational work, sympathy for world literature. It is no coincidence that Ferdowsi, Sadi, Hafiz, Rumi, Jean Jacques Rousseau, Voltaire, V. Hugo, A.S. Pushkin, L. N. Tolstoy, N. Gogol, A. Chekhov and other prominent artists were treated with great respect, and their appropriate poems and stories were published. . [Mammadov, 1977:89]

"School" magazine became an active promoter of Lev Tolstoy's works. This was an indication of the editor Gafur Rashad Mirzazade's respect for Tolstoy's work. Sometimes the authors used L. Tolstoy's work in its original form and did not even indicate that it was a translation, adaptation or quotation. G.R.Mirzazade expressed his objection to such authors and refused to publish that translation. "We request the dignitaries who send translations to our office to write down whose work they translated. If the author is not known, the translation will not be published." ["School", 1913]

Translations of about 40 educational stories of the writer were published in "School" magazine in different years. "In the village", "Three questions", "Is it supposed to be so from birth" (G.R. Mirzazade), "Uncovering the theft" (R. Efendizade), "Just king", "Equal heritage" (A. Aliyev), "It costs one dear", "Finger-sized child", "What do people live with", "Captive of the Caucasus" (R. Tahirov), "The way of life", "Stones" (A. Ibrahimzade), "The prince and his friends", "The poor" (M. Hanifa), "A fragment of childhood narrative" (J. Pashazade), "Horse and ox" (A. Matlabzade), "Two brothers" (A. Rzazade), "Wandering and dove" (B. Murshud), "Wolf and dog" (R. Fikri), "The Hedgehog and the Rabbit" (A. Ibrahimov), "The Peasant and the Water Man" (A. Gasimov), "Helpfulness" (A. Israfilbeyov), "The Peasant and the Wolf", "The Young Owl and the Rabbit" (A. Fahmi), "Wolves training their cubs" (I. Saleh) and others [Bağirov, 1974:190] are Tolstoy's realism mixed with folklore and folk inspiration that helps children to understand translations correctly.

It is interesting that some of these translations, adaptations and quotations are free. Names and depicted events were changed, adapted to local conditions, in a word, nationalized. It seems that this was due to the demand that the work be absorbed by children more quickly and at the same time, the magazine should be sensitive to this topic. The story "Filipok" by L. Tolstoy was translated under the name "Ahmed" (A.Fahmi). Names and situations in "A piece of childhood narrative" (J. Pashazade) are Azerbaijaniized. "Two brothers" (A. Rzazadeh) were conditionally named Ahmad and Hasan by the translator. In these stories, the bright aspects of life, human ideals, and pure thoughts are put forward, the author even denies evil and evil in the mirror of good examples.

As in the original, important ideas such as the role of science and education in the formation of the moral education of the young generation, their comprehensive development and the formation of their worldview, and instilling noble qualities in them were promoted. In the translation, the main principle and purpose of the author of the work was preserved.

When talking about the translation and distribution of L. Tolstoy's children's stories, we should mention one aspect. Azerbaijani authors translated some poems selected from Russian literature, especially fairy tales into prose, and also wrote many stories into verse. This also applies to the translation of Tolstoy's children's stories.

It is impossible not to admit that original children's stories with a national theme such as "Fox Cub" (A. Israfilbeyov), "Will", "Greedy Mouse" (H. Abbaszadeh), "Prince and the Snake" (A. Valikhanov), "Greed is the worst" published in the pages of "School" magazine in different years. (H. Gozelov), "The Scourge of Theft" (A. Matlabzade come from L. Tolstoy's idea of spiritual and moral evolution.) [Baghirov, 1964:186-187], etc.

There is a story that is related to the events of a day and a moment. There is a story that based on a certain moment, a person opens his entire life and completes a destiny. Tolstoy's ability to summarize ordinary life truths in his children's stories is amazing.

A true work of art is not only about surprising the reader with a plot. The greatness of the art lies in the vividness of the depicted characters, the believability of the situations, and the accuracy of the writer's observations. If the situation is not "surprising", it is not convincing. Because "in the expression of astonishment, there is the concept of a moment that a person encounters for the first time. Such a situation is far from typical. L.Tolstoy's pen has a wonderful persuasive power and deep influence. One of the main aspects that ensure the greatness and eternity of Tolstoy's art is that the artistic findings and convincing artistic details in his works both amaze and convince the reader. As a famous Belgian poet said: "...life may not be believable, but art has no right not to be believable."

In general, in order to express a big idea in a small form, a strong intuition and accurate observation are required from the writer. It was Tolstoy who could give the greatest idea in a small genre. The story is actually the finished moment of life. But this exhaustion is external. If the story does not make the reader think for a long time, then the author has not achieved his idea-artistic goal. Behind the apparent exhaustion of L. Tolstoy's stories for children are qualities that make the reader constantly think.

According to Mir Jalal, "From his first works, Tolstoy placed man and his destiny at the center of his creative work, and considered the basis of his themes. He saw both the greatness and the smallness of art in this, in relation to the people." [Jalal, 1948:77-90]

L. Tolstoy does not teach his young reader a moral lesson with the human characters he creates. He writes such real realities of life that these realities in themselves reveal the writer's idea-artistic goal.

For example, Tolstoy, who believes in the power of artistic words to change people, remains faithful to this principle in the story "Stones" (translated by A. Ibrahimzade). The wise old man asks them to bring large stones to the sinful woman and as many small stones as they can afford to the pious woman. Then he orders to put those stones in place. The sinful woman puts the big stone she brought in its place. The pious woman cannot find the place of the small stones. In this episode, there is an opening moment of a strange point in the relationship of such weighty concepts as "SIN and REPENTANCE": "Do not underestimate small sins. Because those sins keep on top of each other and increase". [Mufid]

Thus, in the story, the writer reveals deep meaning to his young reader: sins are spiritual dirt that infects the human soul. Just as we clean the dirt from our body with water, we must also clean our spirituality polluted by sins with repentance. Gabriel Marquez, a famous Colombian writer, Nobel Prize laureate, and one of the brilliant representatives of the school of magical realism, who considers progressive Russian literature to be his greatest school, said in one of his interviews: "...The first, of course, I knew Dostoevsky. But if they offer me to choose someone from the whole world literature, I will name the Russian writer Tolstoy. In my opinion, "War and Peace" is the most brilliant work written throughout human history". [Markes, 1980:15]

The reason for the great admiration of a world-famous artist for Tolstoy was the truths he told about the time he lived and created and the human life he reflected with amazing reality in his artistic works.

In large genres, the plot line is usually made up of many complex collisions, arms, borders, conflicts. In the story, the whole point, idea, artistic desire is given in a seemingly small episode, point. In the story "The Peasant and the Water Man" translated by Ali Gasimov, although greed is criticized at first sight, the reforming intention of the genius master is more prominent. The peasant who accidentally dropped his ax in the water and lost it, sits by the river and plunges into grief. Seeing the plight of the villager, the Waterman took pity on him, showed the villager axes made of gold and silver, and asked if it was his. The villager says that none of these axes belong to him. Seeing the ax in the hands of the Waterman for the third time, the villager rejoices. Impressed by his honesty, the Waterman donates all three axes to the villager. Another villager, who heard about this incident, took his ax and threw it into the river. As soon as the Waterman shows him the golden ax, the greedy villager reaches out to take it. The water man quickly moves and dives into the water.

The result

Thus, L. Tolstoy does not just preach moral feelings to his readers with words. These qualities and moral advantages are formed in every young person who reads the work through self-awareness and purification from shortcomings. Mir Jalal, who is well acquainted with L.N. Tolstoy's work, wrote: "Literature represents a certain social class. There is a literature that is content with showing a certain era, issue, country. There is also a saying that, like a ray of the sun, it penetrates all the complexity of society's life, the spiritual world of a person, and with the passage of time, as generations change, its influence does not decrease, but rather increases. "Tolstoy's art is an art that does not know the limits of time and space, always, everywhere, it keeps its power and strength". [Jalal, 1978]

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