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THE NARRATIVES OF RASHID BEY EFENDIYEV AND EYNALI BEY SULTANOV WITHIN THE FRAMEWORK OF DIDACTIC REALIST PROSE

In the mid-19th century, the pedagogically realist paradigm promulgated by Mirza Fatali Akhundzade and rooted in conceptual perspectives, alongside the introduction of innovative and distinctive literary genres, engendered transformations and revolutions across both literary and non-literary spheres in the initial decades of the preceding century. Educational realist writers accorded paramount significance to education and reform, perceiving them as formidable forces shaping human development. Consequently, they appraised educational endeavors with considerable esteem. As a pedagogue-author, Rashid Bey Efendiyev's oeuvre is notably compelling. Functioning as a continuator of traditions toward the close of the 19th century, he articulated his notions in the dramas he penned, taking into consideration the profound influence of these exemplars on mass education. Undoubtedly, in his capacity as an educationalist, he underscored the establishment of novel educational institutions, the inception of theatrical endeavors, and the synchronization of pedagogical activities with the exigencies of the contemporary world, emphatically emphasizing the concept of enlightenment. The resolutions in Rashid Bey Efendiyev's individual narratives, and conceivably in all of his stories, embodying positive and didactic outcomes, can be assessed within the framework of the tenets of educational realism. Investigator Izzat Maqsudov scrutinized Eynali Bey Sultanov's literary production along three axes: a critique of the feudal-bourgeois structure, disparagement of archaic customs and traditions, and censure of superstitions and religious morality, with a thematic focus on women's liberation. All narratives encapsulated within this domain overtly illuminate the educational crusade of the pedagogical writer. The thematic elements in Rashid Bey Efendiyev's narratives and the narrative structure in Eynali Bey Sultanov's stories emanated from the shared objective of both pedagogical writers. Research findings posit that Rashid Bey Efendiyev's and Eynali Bey Sultanov's stories can be appraised as exemplars of pedagogically realist creativity due to their distinctive content and formal attributes.

Key words: educationalist, realism, prose, narrative, writer, Rashid Bey Efendiyev, Eynali Bey Sultanov.

Introduction. In the early 20th century, when examining the developmental dynamics of educational realist literature, we can observe the influential factors in the recent past and the events occurring in the contemporary era. The educational realist path formulated by Mirza Fatali Akhundzade in the mid-19th century, grounded in conceptual perspectives, concurrently brought about novel and distinct genres in our literature, ushering in innovations and revolutions in both literary and non-literary domains in the early decades of the preceding century. Educational realist writers consider education and reform as foundational forces in shaping human development, attributing high value to educational activities. They approach events through the lens of educational thought, striving to cultivate intelligent, discerning, and self-sacrificing individuals in line with the demands of the era.

"In educational thought, the position of humans in the universe holds particular significance. In this

concept, humans are centered as complete and intelligent beings..." [9, p. 40]. When examining the works of the classic authors and the environment that nurtured the writer as an educational realist, against the backdrop of ongoing events, we observe that a critical approach beyond intellect and rational thought, prioritizing "critique" over advice in new human upbringing, attracts attention as the primary aesthetic function of educational realism. Indeed, the factors contributing to the emergence of educational realism were the formation of a new worldview challenging feudal ideology and administration. The foregrounding of individuals differentiated by intellect and personal qualities shaped new perspectives on human and societal relations [5, p. 59].

The degree of problem elaboration. Scholars such as Mir Jalal [7], Firudin Huseynov [7], Isa Habibbeyli [10], Zaman Asgarli [2], Izzat Maqsudov [6], Elkhan Yurdoglu [9], Mehri Guliyeva [5], and

a number of prominent literary critics have investigated and presented significant scholarly contributions in accordance with their research directions on the creative works of educational realist artists Rashid Bey Efendiyev and Eynali Bey Sultanov.

Objectives and tasks. In Azerbaijani literature, the short story, having established itself, is one of the genres with strong foundations. Since the formation history of educational realist short stories coincides with the early decades of the 20th century, the elucidation of this literary phenomenon, determination of the basic poetic principles of the creative works of individual representatives of educational realist short stories, and defining future tasks have been set as goals.

– Analysis of the prose examples in Rashid Bey Efendiyev's creativity as educational realist short stories and investigation of their poetic characteristics;

– Examination of the genre-specific features of Eynali Bey Sultanov's educational realist short stories, research on the conformity of the stories to literary trends, and so on.

Methods. The article utilizes typological-comparative and structural analysis methods.

Main section.

The Educational Realist Short Stories of Rashid Bey Efendiyev

In categorizing the educational realists of the early 20th century based on their activities, a trend is delineated in the classification conducted by prominent researchers of the era: "...The third cohort of writers, however, focused on educational and pedagogical themes, engaging in the realm of children's literature. All the creative endeavors of these pedagogue-authors were tailored to align with the exigencies of educational institutions. These authors supplemented their pedagogical activities in schools with their literary pursuits. Our literary figures, deeming education, educators, and schools as paramount instruments in the enlightenment process, accorded substantial significance to educational work and diligently exerted efforts in this domain. Consequently, within the oeuvre of these writers, the advocacy for education, schools, and upbringing assumes a predominant position" [7, p. 232]. As one of these pedagogue-authors, Rashid Bey Efendiyev's literary output is particularly intriguing. Post-graduation from the Qori Teachers' Seminary, he dedicated his life to pedagogical pursuits, producing textbooks, contributing articles to contemporary periodicals, and creating works that propagated educational, pedagogical, scientific, and instructive ideals in both prose and verse.

Continuing the legacy of Mirza Fatali Akhundzade toward the latter part of the 19th century, he conveyed his convictions to readers, cognizant of the profound impact of such examples on the education of the masses, through the dramas he composed ("Blood Kin," "Tiflis Journeys," "The Miracle of the Beard," "Neighbor, If the Neighbor is a Stranger, the House Catches Fire," "The Enthusiast for Money," "Golden Rose," and others). Naturally, as an educationalist, he underscored the establishment of innovative school models, the inception of theater, and the alignment of educational activities with the exigencies of the contemporary world, consistently emphasizing the concept of education. In numerous poems such as "Emin's Enlightenment," "Invitation to School," "Pen," "Fortunate Children," "Seasons," etc., and in the representations tailored for students, he perpetuated the tradition of pedagogical-authorship. It is noteworthy that all these works are also scrutinized as exemplary pieces within the realm of children's literature.

"Although educational and critical realist literature addressed the same subjects with regard to depicting the subject matter, they diverged in terms of genre and stylistic attributes. The productions of educational writers, who juxtaposed education and ignorance, backwardness and cultural life, a dark past and a bright future, were more inclined toward tragic and dramatic tonalities. Authors who gravitated toward plots inspired by life predominantly explored the genres of short stories and dramas" [4, p. 15–16]. Genre diversity emerges as a salient aspect in educational realism. Advocates of this orientation endeavored to establish a more intimate rapport with readers by leveraging the potentials of the genre, aiming to convincingly articulate the ideals they espoused. In their prose compositions, they accorded particular significance to the narrative structure, laying the groundwork for the discernment of ideas and seeking an opportune path for the communication of educational ideals to readers.

In this regard, Rashid Bey Efendiyev's stories are distinctive. "These works exhibit minimal physicality and lack epic generalization. The author seems to narrate an incident he has seen or heard. In some writings ('Knowledge is an inexhaustible treasure,' 'The Clover Flower,' 'The Flaw and Art of Man'), ideas are conveyed candidly, with a journalistic tone, and resonate as dry advice" [2, p. 110]. Indeed, the level of physicality and the degree of conformity to the story structure in these prose samples can be a subject of debate. However, it should not imply that these miniature examples do not embody the charac-

teristics of educational realism or fail to meet existing requirements. The author utilizes the method of presenting an incident he has seen or heard precisely to establish a natural connection with the reader.

The content characteristics of the stories are similar. Within these stories, there is a scarcity of text types conforming to specific forms. Some are in a very concise format, while others are more akin to the commonly encountered story volume. Nevertheless, when looked at collectively, these stories, where ethical and educational ideas take precedence, visibly resonate as content soundtracks crafted with a focus on school-age children. If we categorize them based on content themes, there is a considerable representation of stories about animals or related to animals. These types of stories, being allegorical, create an impression of representational sensations conveyed through prose. However, they are not devoid of an allegorical understanding. Examples include stories like "Children's Adventures in the Forest," "Apple Tree's Adventures," "Story of the Cat and the Kitten," "Two Wolves and a Fox," "The Raven and the Sparrow," and so on.

In the story titled "The Benefit of Birds," the depiction of birds abandoning the village due to the mischievous actions of rural children, leading to the invasion of the vineyard by a wolf and insects, resulting in the destruction of fruits and vegetables and a decrease in productivity, is portrayed. The story is narrated in the third person. At the beginning of the story, the contradiction between the state of the vineyard at the time of the birds' presence and the current condition of the vineyard is precisely inflated by the educational realist writer with the aim of influencing the reader's upbringing. In other words, the teacher is conveying that children should refrain from such mischievous acts, as the consequence is detrimental to ourselves. "That year, autumn arrived. In that region, as before, yellow quinces and peaches did not appear, and neither black nor red grapes and apples ceased to exist, nor was a single bird's song heard" [1, p. 15–16].

The story "Impudent Child and the Ant" also concludes with a highly instructive finale. The author reflects on the bitter consequences of the traits that have evolved since childhood and later led to various problems, presenting the dialogue between the child and the ant, expressing the shame of the hardship the child experienced. A part expressed in the ant's language carries a significant moral value. "We are very organized and disciplined. There is no dispute, noise, or commotion among us. Laziness, theft, and villainy are unknown to us. We always obey our elders by following their orders. For our comfort and hospitality, we collectively fulfill the necessary

duties" [1, p. 75]. The unique understanding of a special finale, a requirement of educational realism, where endings usually conclude happily, achieving the desired outcome, is characteristic of Rashid Bey Efendiyeв's majority of stories. Just as in the mentioned story, it concludes with the statement, "Finally, this child became a diligent one" [1, p. 75], confirming our observations. Renowned scholar Yashar Garayev, when discussing the finales of Mirza Fatali Akhundov's comedies, writes: "As it seems, the endings and the method of preparation and criticism of M.F. Akhundov's comedies are directly conditioned by his educational concepts and educational views" [3, p. 134]. The analysis of finales in the works of educational artists emphasizes the necessity of adhering to the laws of artistry, dramaturgy, and realism. If we apply the same approach,

We can evaluate not only the explicitly mentioned story but potentially all of Rashid Bey Efendiyeв's stories as well, including the educational and instructive finales within the framework of the laws of educational realism. "Children's Adventures in the Forest," "The Spring," "Poor Jafar's Aspiration for Knowledge," and similar stories also find positive resolutions in education and the school system. In "The Spring," Mahmud Molla Ali is seen reading a book with the spring. Immediately, he decides to acquire a spring and learn to read books. However, when he realizes that this is impossible without knowledge and education, he turns to the path of the school.

Many of Rashid Bey Efendiyeв's stories share either a direct resemblance or a very similar thematic alignment with the existing fairy tale plots compiled for children. "The majority of these works, which are mostly short stories, are written based on real-life events and incidents encountered in daily life; some are taken and modified from various literary-historical sources" [2, p. 110]. The content of stories like "Kids," "Wolf," "Liar," etc., resonates with fairy tales that are familiar from our childhood. Of course, the topics chosen by the teacher-writer must also have significant educational importance, serving as the main guideline for upbringing.

One of the painful themes in Rashid Bey Efendiyeв's stories, which is also prevalent in the environment he lived in, is the critical depiction of "holy" beings such as mullahs, seyids, and dervishes, who become a burden to people under the shadow of their sanctity. The expression "May you be my son-in-law, my descendant of the Prophet," uttered by a gardener while chastising them, is a fragment from the story "Mullah, Seyid, and Dervish," where the gardener punishes all three for their wrongdoings, reflecting

the people's resentment in the story. Simultaneously, the story encourages people to be open and courageous against impostors who rob under the guise of religion.

The Manifestation of Educational Realism in the Stories of Eynali Bey Sultanov

Izzat Magsudov has explored the literary creativity of Eynali Bey Sultanov in three directions: criticism of the feudal-bourgeois structure, criticism of old customs and traditions, sentiments, and religious morality, and the issue of women's liberation. All the stories included in this area vividly demonstrate the enlightening struggle of the educational writer. The themes in Rashid bey Efendiyev's stories and the consonance in Eynali bey Sultanov's stories originated from the common purpose of both educational writers.

In the story "Mullah, Seyid, and Dervish," the exposure of the "seyid" in another context seems as if it continues in the story "Seyids." Mirza Fatali Akhundzade emphasizes their intrigues, stating that they have nothing to do other than harming the people by "eating religious alms" and "roaming with turbans." The same situation is reflected in the story "Seyids," but the events reach more pathetic levels, and they do not hesitate to commit murders for their own interests. In general, when we look at educational realist works, we observe that they carry unique genre and stylistic features, often portraying dramatic and sometimes tragic endings.

Although they consider critical realistic literature as the same environment, problems, and subject matter of content lines, when fighting for their ideals, they highlight passages that will be improved by dramatizing characters and ongoing events, urging people to think and take steps without blind faith in everyone. We see this in the mentioned story as well. They kill the only child of the simple-minded village man Nurullah for forty manats. Here, the simplicity and ignorance of rural people, their indifferent attitude towards unfolding issues, lead to disasters. "...In the city, he knows where to go, but let your eyes be on him in the city... Here is my money, take it, I don't know if you will accept it or not?"

In the story "Seyidlər ocağı" ("Seyids' Hearth"), both Seyid and Ant burst into laughter.

"Well, may God's mercy be upon you, what a heavy offer not to accept it? I swear, my son, we'll take your son to the city in such a way that his spirit won't be harmed. Head over heels" [8, p. 212]. It is impossible not to perceive the irony in the language of Seyids, but unfortunately, the village man Nurullah cannot understand it. The similarity in the subject matter with the story "Seyidlər ocağı" (Seyids' Hearth) by Abdurrahim bey Hagverdiyev, another writer of the same period, also indicates the demand of that

time. Eynali bey Sultanov approached similar themes in stories such as "Dinsizin öhdəsindən imansız gələr" ("Those without faith against the atheist"), "Dinmi, unmu?" ("Has It Stopped, or Has It Not?"), "İnsanfsız kimdir?" ("Who Is Inhuman?"), "Çalma" ("Turban"), "Təzə pir" ("The New Pir" (Mosque)), and others, from different perspectives. The names of the last two stories can be considered as a "critical realist" story of an educational realist artist. The expressed ideas are deep, thought-provoking, instructive, and, at the same time, directed towards the improvement of society and individuals. In this sense, these stories are also in line with the principles of educational realism.

In the story "Çalma" ("Turban"), the narrative unfolds in the early 20th century, depicting the clash of idealism among the youth who received education in new schools against the deceit of naive mullahs and fanatics who deceive people under the guise of religion. There are two opposing poles – Mullah Ali and Mullah Tanriverdi, and the lawyer Jumshud, who tries to expose them. One of Jumshud's most criticized aspects is the attempt of the mullahs to say something in Arabic. Because not only the people understood them, but they themselves did not know what they were saying. "... Only the devil can understand the language of this kosa mullah. Does the nation that has achieved such success with this method want to bring them forward with this dish? Damn them and their knowledge... Hypocrites..." [8, p. 200–201]. However, despite the wrong methods of struggle, our youth end up with failures. In "Ölülər" ("The Dead"), what Iskender wants to do is repeated by Jumshud in "Turban", their common goal is to expose them, but their endings are different from what they want. Regardless of all their weaknesses, their struggle gives hope for the future, education, enlightenment, and progress of the younger generation. "Jumshud bey is a real force. At that time, in Nakhchivan and generally in Azerbaijan, there were many Jumshud beys who seriously resisted the preaching of the Sheykh Nasrullah" [6, p. 89]. The clear criticism in Jumshud bey's speech, the educational tendency, and the clarity of the goal give him the position of an educator.

The story of "Təzə pir" ("The New Mosque") addresses the issue of superstition, belief in totems, and similar themes prevalent in the works of Nariman Narimanov's "Pir," Abdurrahim bey Hagverdiyev's "Pir," Abdulla Shaiq's "Pirin kəraməti" ("The Miracle of the Pir"), etc. The narrative explores how these beliefs and superstitions occupy the minds of people, leading them into calamities and absurd situations. The author's main goal is to rescue people from ignorance by encouraging them to approach events with reason, thought, and courage.

In the story, believers in the "Pirkatangulu" mosque, including the sheikh's disciple Mullah Mohammed, seek help and healing from what they believe to be not just a donkey buried in the pir but a "holy warrior." This belief even leads to their finding solace. Ultimately, these pir figures, who gain fame worldwide, exploit and manipulate people, symbolizing the pitiful and naive faces of the ignorant masses. The author, a realistic educator, as in his other stories, strives to expose these manipulators by portraying characters in their own language, urging people to avoid falling prey to their schemes by eliminating ignorance and promoting ethical and spiritual development.

The use of the epigraph "Riyazi-dərüniyi-pərdə zi rindani-məst pürs (Hafız)" (Ask the intoxicated about the secret in the curtain's branch) at the beginning of the story is not coincidental. It suggests that the

era depicted had enlightened, wise, and clear-minded individuals who did not believe in such ignorance.

Conclusions. In the 19th-century Azerbaijani literary landscape, the emergent stylistic paradigm, genres, and stylistic features of enlightening realism found affirmation through its proponents. This trajectory persisted into the early 20th century, with adherents of enlightening realism demonstrating a penchant for a multifaceted employment of genres. Scholars within this movement frequently resorted to prose technologies and the narrative genre, deploying them for pedagogical and didactic objectives. Scholarly investigations suggest that the narratives authored by Rəşid bəy Əfəndiyev and Eynəli bəy Sultanov can be appraised as exemplars of enlightening realism, owing to their distinct thematic content and formal attributes.

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Алієва Т. ОПОВІДАННЯ РАШИД БЕЯ ЕФЕНДІЄВА ТА ЕЙНАЛІ БЕЯ СУЛТАНОВА В РАМКАХ ДИДАКТИЧНОЇ РЕАЛІСТИЧНОЇ ПРОЗИ

У середині 19 століття педагогічно-реалістична парадигма, проголошена Мірзою Фаталі Ахундзаде та вкорінена в концептуальних перспективах, поряд із запровадженням новаторських та самобутніх літературних жанрів, породила трансформації та революції як у літературній, так і в нелітературній сферах у перші десятиліття ХХ століття. попереднього століття. Письменники-реалісти-просвітники надавали першочергового значення освіті та реформам, сприймаючи їх як грізні сили, що формують людський розвиток. Отже, вони високо оцінювали освітні зусилля. Творчість Рашид бей Ефендієва як педагога-автора надзвичайно переконлива. Діючи як продовжувач традицій до кінця 19-го століття, він сформулював свої ідеї в драмах, які написав, беручи до уваги глибокий вплив цих зразків на масову освіту. Безперечно, як просвітителі він наголошував на створенні нових навчальних закладів, започаткуванні театральних починань, узгодженні педагогічної діяльності з вимогами сучасного світу, підкреслюючи поняття просвіти. Розв'язки в окремих оповіданнях Рашид-бей Ефендієва, а ймовірно, у всіх його оповіданнях, що втілюють позитивні та дидактичні наслідки, можна оцінити в рамках положень просвітницького реалізму. Слідчий Іззат Махсудов досліджував літературну творчість Ейналі Бей Султанова за трьома осями: критика феодально-буржуазного устрою, приниження архаїчних звичаїв і традицій, осуд забобонів і релігійної моралі, з тематичним фокусом на звільненні жінок. Усі наративи, укладені в цю область, відверто висвітлюють освітній хрестовий похід письменника-педагога. Тематичні елементи в оповіданнях Рашида бей Ефендієва та структура розповіді в оповіданнях Ейналі бей Султанова впливали зі спільної мети обох педагогів. Результати досліджень свідчать, що оповідання Рашид-бей Ефендієва та Ейналі-бей Султанова можна віднести до зразків педагогічно-реалістичної творчості завдяки їх самобутньому змісту та формальним ознакам.

Ключові слова: педагог, реалізм, проза, оповідання, письменник, Рашид Бей Ефендієв, Ейналі Бей Султанов.