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FOLKLORE MOTIVES IN LITERARY EXAMPLES

Summary. The paper is devoted to the folklore motives in literary examples in Azerbaijan literature. From the first day when their artistic thinking sparked, the people did not forget to imitate the spiritual needs and aesthetic tastes of their children, who were the continuation of their lives, and created for them a valuable, full and rich vocabulary. In general, the people are not only great artists, but also great teachers. From the first day of the establishment of the world to the present day, the people's artistic thinking has not forgotten its future, the spiritual needs and aesthetic tastes of its children, and has created a valuable artistic wealth for it. If we look a little earlier, we can once again confirm our opinion that all this – in fairy tales, songs, riddles, delusions and so on. It has always been in the center of attention for the education and upbringing of the child, for him to grow up as an intelligent, capable, understanding person who understands life and the world. Everything is dedicated to the formation of our future children. The story is not only a sweet spiritual food of the child's free time, but also a means of learning about life. According to the wise grandmothers and wise elders, along with the imagination, simplicity, purity and imagination of childhood, the wisdom of the elders was imbued. The use and enjoyment of folklore has not been uncommon in Azerbaijani children's prose. The descriptions and expressions, the clear, figurative thinking, which flowed from the living colloquial language of the people, were reflected in the best examples of children's prose. The use of folklore in the works of our writers did not remain at the level of fairy tales, did not lead to its imitation and repetition. On the contrary, writers brought new ideas and motives to folklore through the use of folklore. The qualities of folklore have always been in the center of attention of written literature, and the most successful works reflect the spirit of the people flowing from folk art. Prominent artists have always appreciated this great power of folk art, and called on artists to benefit from this inexhaustible treasure.

Key words: folklore, Azerbaijan literature, interests of children, folklore genres, poetry.

Formulation of a research problem. This rich wealth created by our people is very valuable in terms of covering the interests of children. This valuable field has always been valued as a powerful, rich field. Researchers have always recommended using this area. One of the great masters of Russian literature, K. Chukovsky, noted that the only compost for all writers is folk poetry [1, p. 7]. The use of this field in Azerbaijani children's literature was multifaceted and consistent. Significant revival in the collection, publication and research of folklore samples has been visible since the beginning of the last century. Samples of Azerbaijani folklore in various genres were published in both the Russian and national press. In particular, the wide range of opportunities available to the press at the beginning of the century aroused interest in the collection of folklore materials and popularized them. During these years, the purpose and system of collecting folklore samples were clear. In 1898, Suleyman Abdurrahmanbeyov published his

collected tales for children under the title "Tatar children's tales". Sultan Majid Ganizadeh and H. Mahmudbeyov wrote an application to the Governor of Bakl on May 26, 1896 to publish a children's magazine called "Nubar" stating that they would publish children's tales, fables and riddles in the magazine. At a time when there was a great need for useful reading books, the Nijat newspaper recommended collecting samples of folklore, working on them in accordance with the level of children, and publishing them in the form of a booklet.

The purpose of the work is to show folklore motifs and their evolution in the work of children's writers and poets of Azerbaijan using the example of literary texts.

Statement regarding the basic material of the research.

The book "Gifts for Children" compiled and published by Firudin bey Kocharli was welcomed as a significant event. He wrote on the first page of the book: "A nation that loves its history, its way of life, its homeland and its language, carefully collects these works and keeps them as a valuable investment, and begins the first training and education of its children by teaching them" [2, p. 3]. Sayyid Hussein called the book "Gifts for Children" the first book in the Caucasus: "It introduces us to our village and arouses a national feeling in our past". Oral folk literature is generally considered to be the beginning of the art of speech, as well as the first source of children's literature. Children's literature, based on this source, has developed throughout its history through the use of progressive traditions of folklore.

The foundation of aesthetic taste, artistic education, admiration for beauty and humanistic qualities that will be strengthened in the future are laid with these mother's songs, lullabies as important as breast milk. The People's Poet of Dagestan Rasul Hamzatov writes that lullabies and mother lullabies are the most sacred poetry, the first artistic food of human life: "Mother's song is the beginning of all human songs, the beginning of all human songs. Were it not for the mother's songs, there would be no separate songs in the world. Mother songs are the first source of poetry, the first seed of poetry sown in our hearts" [3, pp. 213–216].

The rich vocabulary of our people is very rich in terms of materials covering the interests of children. Layla is the first window to beauty in a child's heart. While breast milk protects the physical perfection of the baby, lullabies are one of the main means of raising a mute baby. The second proof of the impossibility of influencing the child verbally is the achievement of folk pedagogy. The lullabies sung by the mother in a sweet and melancholy language, the moral value for the formation of an aesthetic sense from infancy, the uncomposed music of the lullaby, the rhythm, harmony and melody and the repetition of "lay-lay" expressions create the incentive to form a sensitive attitude to the world. In Azerbaijani children's poetry, a series of poems written in the style of layla. R. Afendiyev, A. Shaig, A. Sahhat, M. Seyidzade,

S. Rustam, Z. Jabbarzade, R. Rza, M. Dilbazi, A. Jamil, T. Elchin, A. Karim, M. Gulgun and other poets Poems written in the style of Layla are typical examples of this series. In the sense of using folk poetry in children's works, K. Talibzadeh emphasizes the activity of A. Sahhat "sometimes he included separate bayats or parts of songs in his poems" [4, p. 109]. The common denominator for all of these poems, which have different content and description, is that the spirit of Layla, the love of children, the hymn of great faith in the future of the child increase the importance of the traditional type in serving the idea of modernity. Looking at one of the verses in M. Dilbazi's poem "Layla", we can once again confirm our opinion:

Hamı yatdı, sən də yat, // Dincəl, quzum, tez boy at, // Sübhün xeyrə açılısın,

Sənə gülsün bu həyat, // Yat, canım, gözüm, laylay! // Qurbanın özüm laylay!

The poem "Laylay" written by A. Jamil in 1943, in the woods, in the fire, in the military field hospital, was widely spread in the literature of that time, in families and had a strong influence. This work, written in the language of the mother of a soldier who fought in the fiery times of the war, strengthened the determination to win and created a spirit among the soldiers:

Laylay, gülüm, gözlərindən öpsün ay,

Laylay, quzum, laylay, balam, a laylay!

After laylay, similes, playful words, riddles, and short tales are small types of folklore suitable for different age groups of children. The mother throws her child, observes with interest the process of crawling and walking. In all three cases, the mother expresses her love for the child in parables. With these verses, the mother reveals her purpose. That is, he may express his desire, or cherish it, or imitate it. Therefore, this desire is called similarity in terms of genre. In this regard, prof. P. Efendiyev says: "It is a general name given to the genre. However, among them there are examples that differ from each other in terms of their content, and it would be correct to call them as wishes, nourishments, entertainments, pamperings" [5, p. 80].

The lyrics are lyrical and playful, directly affecting the child's feelings. Along with aesthetic pleasure, he instills in children the most noble moral qualities. It is because of this aesthetic and moral-educational significance that our children's poets refer to this plot in their works. For example, Rahim Ramzi's satirical resemblance to "This Baby Sacrifice" is the result of this creative use. Let's pay attention to one point from the lion:

Barsız budaqlar, // Qorxaq uşaqlar, // Bütün yaltaqlar // Bu balama qurban!

Similarities are developing like other types of folklore. As long as there is life, a person is born, babies are loved and cherished, and they are passed on to future generations: Dağların qarı, // Deyingən qarı, // Qırmızı narı // Bu balama qurban. // Dağlarda quzu, // Ellərin qızı, // Ananın özü, // Bu balama qurban.

As we have said, one of the most interesting and important types of small folklore is tongue-twister. They are one of the main tools in the existing literature to teach children to speak fluently and correctly from infancy. Tongue-twister require both mental clarity and frequency of thought, as well as fluency and pronunciation. Let's pay attention to the following misconceptions of our children's poets T. Elchin: Qız qazı, qaza tutdu, // Qazı qız ütdü. // İki bükü kükü yedim, Yedim iki bükü kükü.

Continuing his work on the stages of children's age, Teymur Elchin achieved the goal of smoothing children's speech, using

conciseness and alliteration in the language of poetry. Examples of such works are "Goats", "Insects", "Fruits", "Tree", "Pumpkin", "Goose and girl", "Fox fur", "Kosa":

Keçilər köçürdülər, // Küçədən keçirdilər, // Küçük qaçdı küçəyə // Keçilərin kiçiyi // Keçi dedi küçüyə, // Hamı güldü keçiyə.

Within children's folklore, riddles are of great importance to help children's mental development, expand their horizons, and increase their thinking ability.

They also wrote poems using the genre of riddles, called "Mathematics of Thought", "Treasure of Knowledge for the Mind". R. Efendiyev wrote a riddle poem "About the chapters". A. Shaig's poem "Song of riddles" is an example of this:

Səhər çağında, // Gilas bağında, // Uçardı bir quş, // Edərdi: "cik-cik" Tapın görək nə, // Edərdi: "cik-cik"? [5, p. 14]

M. Dilbazi's "Find and see which bird", T. Elchin's "Little factory", "Bigger than an elephant", "Floating in water, sinking in water", H. Alibeyli's "What do I see?". His poems are typical examples of modern children's folklore. Well-known specialist in folk pedagogy Aliheydar Hashimov summed up the importance of riddles in the field of mental education as follows: "Among folklore materials, the most powerful means of mental education is a riddle" [6, p. 243]. Like other types of children's folklore, other children's authors are children's writers. As the first swallow, R. Afandiyev's extensive activity in this field is noteworthy. He wrote "When it's spring", "Flower", "Crane", "Rain", "About the seasons", "Violet" and others. His poems are based on folk lyric poems. For example: "When it's summer" is based on the motif of the famous song "Yar bizə qonaq gələcək".

The relatively extensive use of folklore materials in the field of children's poetry is first encountered in the work of S. Azim. S. Azim substantiates his ideas with folk wisdom and folk legends in his reminders, verse stories, tales, fables, allegories, decorates them with anecdotes and jokes, and adorns them with various examples of folk literature. "The King and the Gardener", "Selling Logman", "The End Will Come to the Graveyard", "The One Who Does Not Say Good", "The Ruler of Hamadan", "The Old Man and His Son", "The Caliph and Bahlul".

M. A. Sabir's poems "Old gardener", "Molla Nasreddin's blanket", "Ant", "Child and ice", "Child and money", "Lying shepherd", "Buffalo and flood", "Doctor and patient" is typical. The well-known poem "Child and Ice" is based on a small branch of the folk tale "Who is stronger" used by many writers.

The connection with folk literature, the use of folklore motifs is more evident in the works of A. Sahhat and A. Shaig. A. Sahhat's usually delicate feelings, naturalness, fluidity, children's poems, which are liked by everyone, were further formed and sweetened with examples of folklore. A. Sahhat's poems "Two children", "Two calves", "Thief and mother", "Chef and cat" were written in that style. In the poem "Two children" we once again feel the influence of proverbs.

A. Shaig himself writes in "My Memories": "Studying folklore taught me the folk language, folk tastes, folk customs and traditions". Abdulla Shaig wrote his first verse stories such as "Tik-tik khanum", "Fox goes on a pilgrimage", "Good back" on the basis of this folklore. He wrote oriental songs based on folk melodies. The east of "Jan, gulum" can be an example of this, where it was able to transfer the spirit of joy, optimism and joy to poetry. Undoubtedly, one of the leading fields of Azerbaijani children's literature is fiction. After F. Kocharli published folk

tales and legends together with other genres in the form of a book under the title "Gift to children", some of our writers also created works under the influence of folklore motifs. Fairy tales also gave their traditional beginning to children's prose. Many examples of children's prose begin with the phrase, "one was, one was not", as in fairy tales. For example: "Ahmad and Maleyka", "Nureddin", "Ashraf", "Shalaguyruq", "Shepherd's condition". The child prose writer is an educator, he knows well the purpose of a specific historical period, pedagogical requirements and how to convey the material of folklore. Therefore, they give the necessary formula to reveal their goals. For example, Suleyman Sani Akhundov's story "Ashraf" expresses the proverb "Man is a slave of the motherland". At a time when children's interest in life, observations are expanding, their dreams and creative imagination are developing, they have a great passion for fairy tales. A. Jamil's one line characterizes this as a whole: "Dear grandmother, tell a story".

A. Mirzayev's book "Tales of Ali Baba" in the poem "Child and fairy tale" says about the fairy-tale world of children and the importance of fairy tales:

Uşaq aləminin öz marağı var, / Nağılpərəst olur bütün uşaqlar [7, p. 47].

Both in the first years of the revolution and in the subsequent period of development and rise, our children's poets used folk tales a lot, wrote many verse tales based on them, and effectively used the rich treasury of folklore. M. Seyidzade's "Bald Samed", "Nargiz", "Eagle", "Three apples", "Sparrow", "Magic pomegranate", "Beautiful Sabayel", "Sun grandfather", "Spring of beauty", M. Mushvig "Shangul, Shungul, Mangul", M. Dilbazi's "Woodcutter", N. Rafibeyli's "Peasant and wolf tale", M. Gulgun's "How strong are you?", H. Alibeyli's "Wolf's tale", B. Azeroglu's "Wolf and lamb", "Rooster tale", A. Bashlibelli's "Journey and snake" and others. The themes of verse tales are entirely derived from folklore. Sometimes, prominent artists have created completely original works using the style of folklore, the general features of folklore.

The creative use of the style of folk literature in original and modern fairy tales is reflected in the works of M. Dilbazi and M. Seyidzade.

In M. Seyidzade's verse tales "Nargiz", "Jeyran", "Sabayel gozeli", "Three apples", "Magic pomegranate", "Alexander and the shepherd", "Shah and servant" and M. Dilbazi's tale "Honey bee and donkey bee", "The Tale of the Sun, the Wind, the Water and the Snake", tales "Muy-muy, haf-haf, cik-cik, kah-kah and Telli's tale", "Father's longing for water" they wanted to convey to children with educational ideas, sweet descriptions of literature, full of ideas and succeeded.

Azerbaijani folklore is also rich in historical heroic legends. "The Legend of Astyages", "The Legend of Tomris", "The Legend of Mete" and others are widespread in our literature. Azerbaijani folklore, Azerbaijani moral thought is rich in legends and myths, which are an example of great patriotism. One of the works whose roots are connected with our ancient legends and myths, our national sources is N. Khazri's "Poet and Shah". In the legend, moral values such as poet and wisdom, poet and example attract attention. Here, the power of truth, justice, the victory of words and morality are emphasized. The plane tree planted on the tomb of the king with the kindness of the poet was presented as a symbol of kindness and greatness. In terms of artistic reality, historical reality is a clear example of commitment to folk literature. N. Khazri tried

to keep the moral weight and powerful past of the people alive in such legends. The fact that goodness and oppression will never be forgotten is sung in a lively, emotional language. The disappearance of the Shah's tomb and the turning of the plane tree into a place of worship are a poetic expression of the immortality of humanity, which stands on the highest place, and the poet's usefulness for the human race. The artistic imagination and hymn of our nation have been tested by Nabi Khazri in several works in this style. From this point of view, in the legend dedicated to a wise issue with the artistic pattern and shade "Horse, son and land", he spoke about the sacred, great land – a valuable gift of our ancestors, the psychological victory of folk wisdom. By the power of folk legends, he entrusted the future of the land to the children who would be our future. Doesn't the root of our success today benefit from it?!

N. Khazri, who is related to folklore in terms of content and content, uses folklore sources, is a living embodiment of ethical criteria, zealous expression of Azerbaijani femininity, learns from the pearls created by the people, understands the value of our national and spiritual values in the improvement of society. In accordance with his ideology, the rock of ethical criteria created his poem "Burla Khatun". In this poem, created using the "Dada Gorgud – book", despite the great importance of love, the praise of wisdom and courage, using the sources of oral folk literature, praised, revived and introduced a just, brave, courageous people.

Another work that our people have benefited from is the poem "Sword pierced the ground". A poet who is faithful to his traditions and beliefs, using the rich pearl values of the people, is the embodiment of zeal and wisdom of this people. It is true that in order to convey any artistic material to children, it is possible to carry out certain pedagogical operations on it. There is a definite pedagogical purpose here. In folklore, naming beings has its own poetics. We also accept naming fiction as a receptive to folklore. For example: Piri baba, Garaja qiz, Shelaguyruq, Tik-tik khanum, Mastan rooster, Cik-cik, Khalli it, Gizil it are such names. The name of Divan bey oglu's story "Snake" is a folklore character. "Snake" is a realistic story. The writer acquaints the younger generation with the insignificance of naive ideas and distances them from erroneous beliefs. "Snake" is one of the most valuable examples of children's prose.

The sweetness of the events in A. Shaig's story "Migration", the sad and calm language, the wide-ranging fantasy, the fact that the memory engraves what looks like a fairy tale in the touch of life are convincing proof of its connection with folk literature. There are serious similarities between the story of the "Golden Dog" in the story and the plot of the folk tale "Faithful Friends". Azerbaijani writers have always skillfully used the opportunities of folklore. Folklore cultivates high and noble human feelings. The role of folklore does not end there. The use of folklore to create works of their own, unique in style and artistic thought, is a clear example of the fact that the son of man and the human spirit in fairy tales always strive for extraordinary and miraculous. Mikayil Rzagulzadeh used the themes of his works such as "Elgucu", "Mother's heart is a mountain flower", "Deli Ozan" from the epics "Kitabi – Dada Gorgud". In the saga, the heroes of the people are commemorated with a special respect and love. Not only heroism, but also motherly love and zeal of the people were emphasized here. He wrote the beauty of Azerbaijani nature, his poetic thoughts about magical forces, the honor of our brides, the heroism of our brave sons in a mysterious language. He also wrote in a language that children could understand, with new ideas, without disturbing

the unity and harmony of the past. That is, in the words of M. Gorky, the writer is three times; reflected the past, present, and future. In the language of Bugaj, the story sits in the place of the enemy, and the love of our people for the land is once again exaggerated. After Mikayil Rzagaluzade, Mehdi Huseyn wrote the stories “Fiery Sword”, Ilyas Efendiyeв wrote “Snow Mountain”. Here, too, the views we have just expressed are taken as a basis.

The story “Blood Spring” written by Suleyman Sani Akhundov in 1923 is also based on an interesting legend. The subject of the story is a blood feud between feudal tribes. In the finale of the story, the author puts forward the protests of two young people against the ugly traditions of the old world as the main idea, but the bloody enmity between Misir khan and Surkhay khan cannot be saved. The help of nature, the revenge of nature, forces them to regret their actions. The collapse of two mountains as a result of the earthquake took both young men, victims of the feudal world, in their arms. From there, the water boils a red spring. This spring, called “Blood Spring”, immortalizes the tragedy of young people.

Ali Valiyev’s “Epic of Madar” is also based on folk tales. People’s writer Ali Valiyev’s work is rich in folklore colors and style. He expects this again in his works for children. The story instills in children such moral qualities as belief in the power of science, fearlessness, struggle, endurance in the face of adversity, courage, and determination. Heroes who oppose oppression and injustice in Azerbaijani folk tales always win in their struggles and achieve their goals, albeit at the cost of great difficulties. It is not difficult to observe these features in the fairy tale “The Epic of Madar”. The story highlights the idea of the invincibility of the people’s power, the intelligent, prudent, noble and militant Azerbaijani woman.

Folklore traditions have played a significant role in the formation and development of Azerbaijani children’s literature. The motifs, images and plots of fairy tales and epics formed a lyrical-romantic, legendary-romantic style and genre in children’s literature. In particular, “Kitabi-Dada Gorgud”, an ancient and immortal monument of Azerbaijani folklore and scientific literature, had a positive and effective impact on children’s literature, including prose and poetry, and enriched children’s prose and poetry.

Conclusion. Azerbaijani children’s literature has benefited from advanced traditions in fulfilling its creative tasks. When talking about the traditions of children’s literature, we must first of all consider the traditions of folklore, the oral literature of the people. The artistic wealth of the people is a real school of creativity. Talented poets and composers studying at this school become geniuses in their works when they communicate with folk art and apply to its treasury. Folklore is an inexhaustible source and inspiration for written literature. Tales and legends, which are the product of the people’s artistic thinking, reflect, first of all,

the people’s history of struggle, spiritual world and philosophy, morals, traditions and hopes for a better life.

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Гафарова С. Фольклорні мотиви в літературних прикладах

Анотація. Стаття присвячена фольклорним мотивам у літературних прикладах азербайджанської літератури. З першого дня, коли зародилося їхнє художнє мислення, народ не забував наслідувати духовні потреби та естетичні смаки своїх дітей, які були продовженням їхнього життя, створювали для них цінний, повний і багатий словниковий запас. Взагалі люди не тільки великі художники, а й великі педагоги. Від першого дня становлення світу і до сьогодні художнє мислення народу не забуло свого майбутнього, духовних потреб та естетичних смаків своїх дітей, створило для нього цінне художнє багатство. Якщо зазирнути трохи раніше, то ще раз підтвердимо нашу думку, що все це – у казках, піснях, загадках, мареннях тощо. Вона завжди була в центрі уваги для навчання і виховання дитини, щоб вона виросла розумною, здібною, розуміючою людиною, яка розуміє життя і світ. Все присвячено становленню наших майбутніх дітей. Розповідь – це не лише солодка духовна їжа вільного часу дитини, а й засіб пізнання життя. За словами мудрих бабусь і мудрих старців, поряд з фантазією, простотою, чистотою та уявою дитинства просякнута мудрість старших. Використання та насолода фольклором не були рідкістю в азербайджанській дитячій прозі. Описи й вислови, чітке, образне мислення, що впливало з живої розмовної мови народу, знайшли відображення в найкращих зразках дитячої прози. Використання фольклору у творчості наших письменників не залишилося на рівні казки, не призвело до його наслідування та повторення. Навпаки, за допомогою фольклору письменники внесли у фольклор нові ідеї та мотиви. Якість фольклору завжди були в центрі уваги писемної літератури, а найвдаліші твори відображають дух народу, що витікає з народної творчості. Видатні митці завжди цінували цю велику силу народної творчості, закликали митців користуватися цим невичерпним скарбом.

Ключові слова: фольклор, азербайджанська література, інтереси дітей, фольклор, поезія.