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# CHILDREN'S STORIES OF ANVAR MAMMADKHANLI: COLLECTION OF MORAL AND SPIRITUAL VALUES

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## ABSTRACT

The general picture of the literary and cultural process in the middle of the last century is connected to the dynamic searches in children's literature in one direction. Rooting of prose, poetry, dramaturgy, publicism, as well as literary-theoretical thought to the national thought is charged with reality in its entirety and actualizes society's consideration of ethnographic and historical richness as a side. Khanimana Alibayli, Teymur Elchin, Ali Karim, Tofiq Mutallibov, Ilyas Tapdig, Hikmet Ziya, Mastan Guler, Fikret Sadiq, Mammad Aslan, Zahid Khalil, Tofiq Mahmud in poetry, Khalida Hasilova, Alaviya Babayeva, Nariman Suleymanov, Aziza Ahmadova, Ali Samadov and prose. etc. such talented artists contributed to children's literature with their rich literary thought. Anvar Mammadkhanli is also in this rank with his high creative intellect and is one of the writers who have done necessary work in the matter of transmitting ethnocultural culture as a potential. "Qızıl qönçələr", "Buz heykəl", "Baş xiyabanda", "Anamın ırağı", "Sevinc", "O mahnılarda qayıtdı", "Əfsanəvi dağlar" and others. is of exceptional importance in the formation of children at the level of national and moral values.

The harsh realities of life and the methods of presentation from folklore, the detail revealed by the textual information have been realized at different levels as a life story in the writer's mind at all times. A. Mammadkhanli's observations, as well as the colorful aspects that he lived and observed in terms of the vicissitudes of the environment and time, the story, story-tale, story-narrative, etc. has become a topic in its context. The internal and inter-situation of situations and its presentation in the context of events and stories with its high creative intelligence have an exceptional function in the formation of children in terms of national and moral values.

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## Introduction.

In the written branch of literature, the course of enrichment of children's prose is somewhat late in terms of history, but it shows itself with fundamental dynamics. The process since the second half of the 19th century forms an optimistic mood as an indicator of this. Magnificent examples of the oral branch of literature, tales, legends, narratives, fables, proverbs, parables, anecdotes, parables, etc. the variations in the forms served as a resource with their aura of variety and are specified by the same imagination today. A. Mammadkhanli, in his rich creativity, comes to the fore with the possibility of making necessary contributions to the literature by benefiting from them at the level of a metamodel.

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Each story serves the formation of children in terms of national-patriotism, human values, struggle, perseverance, steadfastness, conviction and purity of work.

**A set of moral values.**

A. Mammadkhanli's stories are characterized by the possibility of creating a typical character in typical circumstances, and the idea of taking the social level as a basis. The landscape exhibited by individual artistic examples ranks the possibilities of the writer's style with the instructiveness, concreteness and clarity of the methods of reflecting the essence. "Here is a woman, bruised from the cold, tired of reaching out, and despairing of this night, like other nights, sobbing with her head on her knees:

- My children have been hungry at home for three days.

Three steps away, a little girl cries:

- I'm on fire, God, I'm on fire!

The merciless frost of the winter night really burns his half-naked body.

Further on, a hand stretched out from the darkness to the light trembles, cries, and a sick voice refuses to be quiet.

- Lord, let me be a sacrifice at your feet, lord!

But the feet that keep passing by are indifferent - these are feet in galoshes, shoes, and warm socks." (6, s. 126-127). As it turns out, a small episode is characterized by its power to contain the facts of real life as a whole with all its possibilities. The course of events ranks several directions:

a) the life of a woman begging with her head on her knees and the scene presented by the presentation;

b) the cry of a half-naked girl three steps away;

b) indifference of a person who comes to the main street, etc.

All these are life stories that do not know time and space and the unimaginable tragedy of human indifference. This episode, which is a reality picture of the modern world, as well as what has been experienced so far, with all its symptoms, is connected to conclusions, indoctrination, life lessons. Another episodic point in the course of events is what the author conveys in the image of another girl. "I knew that poor boy by his eyes. Among the street children, what distinguished him from others was that he looked straight into people's eyes with his blue eyes, but did not open his mouth, did not moan, did not beg, did not ask for alms with his tongue. In a strange silence, he only looks at you, and these eyes, this silence, said more than anything else.

When he came across, he would stand in front of me and hold out his open hand and wait." (6, s. 127). On the other side of the issue, the lifestyle of this mute girl is a lesson for humanity as a whole with its spitting essence. The girl, who does not tell anyone about her pains, swims her hope away from the surroundings, from the indifference of what she sees and observes, and is connected to a completely different environment. This story, which became a subject at the level of the sufferings of the Second World War, exhibits a fundamental picture in terms of intertextuality (intertextuality) and architectuality (intergenre connection). "As I passed by, I saw him throwing pieces of bread under his arm to the hungry street dogs. That day, he distributed a piece of bread that he begged to the stray dogs of the city. I was amazed. But I didn't ask him anything: I thought that a lonely child needs a piece of compassion just as much as he needs bread." (6, s. 126-127). Here, the writer addresses a knowledge that will reach all times, or rather, sounds the alarm at the level of what is happening to humanity, using the presentation methods demonstrated by the high artistic intelligence of the epic development. The scene of the teenage girl and street dogs is loaded with educational content.

**Content lines of children's fiction.**

Children's artistic prose with all its essence and polyphony of content lines is rooted in the sanctity of morals and spirituality and its basic principle. It is very rightly emphasized that "fulfilment of the tasks before the society depends to a great extent on the efficiency of the process of forming an active and comprehensively developed personality." (12, s. 65). A. Mammadkhanli is rooted in instructive thought by acting on what he saw and observed with the story "Bas Khiyabanda". The girl, who is struggling in the grip of great suffering and psychological difficulties, finds relief and distress in contact with dogs. He buys bread and shares it with the dogs.

Another episode, which the writer ranks at the level of instructive episodes, is the episode where this girl, living a homeless and desolate life, lives together with dogs to protect herself from the cold and frost, taking shelter and warming herself with their breath. "The stray dogs wandering in the street were all huddled together, huddled under the stairs and slept. A child in rags was curled up between them like a washcloth and fell on his side. It was that lonely child, who was sleeping next to the dogs." (6, s. 128). Literature in all settings is characterized by its educational content, based on the methods of indoctrination. A. Mammadkhanli also takes this as a principle in his children's stories. "Ice Sculpture" is a classic example of this. Educative elements from folklore, the high imagination intelligence of the spoken language become a normative fact. "A. Mammadkhanli has always been one of the artists who showed more inclination towards modern topics and life events. Even when he addressed historical topics and past events, he approached them from a modern point of view and instilled a modern social spirit." (11, s. 280). "Golden Buds", "Clear", "Dark Sun", "Little Daffodil", etc. A clear example of this is forming a basic idea. The stories written by A. Mammadkhanli come to attention with a perfect imagination in terms of inculcating life skills, courage, bravery, kindness and human values in teenagers. At the same time, it is specified by the demonstration of a unique presentation method. And these prove the richness of the writer with the clarity of idioms and *tehki* on the way of thinking of the fairy tale (2). "Mom keeps going. He goes a lot, but he can't escape the snowy deserts. He gets tired, frost cuts like a sword.

Suddenly it seems to the mother that the baby in her arms is freezing. He looks around, his eyes are looking for a corner, a shelter.

There are two black shadows ahead. They are double birch trees. Mother goes to the trees. He leans against the trees for a moment to catch his breath. He has no strength left. Frost licks her face with her tongue of icy fire. A mother's heart sings a fearful song. The child will freeze. He will not be able to continue this cold. But the mother immediately objects to this idea, saying - no, no. He will not hand over this baby, whom he kidnapped from the hands of the enemy, to the mine. Even if the whole world freezes, even if the whole life freezes, she will light her heart and warm her baby.

Ana hurriedly takes off her woolen jacket. Covers her baby" (7, p. 68). The complexity of psychological situations, the sufferings of the Second World War have become a story of life for decades, for the material, spiritual and physical horrors of a large generation of people. A. Mammadkhanli turns one of their examples into a topic with generalizations, and a young bride decides to run away from her village, which was taken over by the fascists, in order to protect her honor and her child. "The Caravan Stopped", "Golden Buds", "Proud Statue", "Necklace" written by A. Mammadkhanli in a lyrical-romantic style, etc. stories are also a product of the 40s" (5, p.176). Adib, who served in the army in South Azerbaijan during the Second World War, tries to reveal the essence in the context of the problems and tragic moments of both sides. The images in "Ice Sculpture" are written with a reasonable presentation in terms of the mother's experiences and psychological tensions.

A young mother decides to escape in order to protect her honor and her child from the enemy, but she does not know where she is going or what to do. His only concern is not to fall into the hands of the enemy. "It's an ice sculpture of a frozen woman. With some kind of hope and instinctive feeling, he examines the ice-covered package pressed to his chest between his mother's arms. He shakes the snow with his fingers trembling with excitement, sees something under the ice sheet he breaks, opens it, and suddenly a pair of children's eyes stare at the scout soldier's eyes from the inside. The young warrior involuntarily retreats and with a voice broken by excitement:

"The baby is not frozen, the baby is alive, comrades," he shouts. (7, p. 69). This story of the writer is among the classic examples that can reflect the horrors of the war. "They raise their heads and look again at the magnificent statue of the mother" is the ice sculpture's cry of protest to the world in the aspect of the sufferings of a young mother. "Epicness, poetic nuances of development, appropriateness of form, compatibility of possibilities of describing events and images connect children's prose with anecdotes, narratives, to a lesser extent epics (rarely legends) and especially fairy tales. Also, since the idea in proverbs and proverbs sometimes attracts the attention of the children's writer, he builds the plot of his works directly according to the idea in any proverb and proverb." (10, p. 72-73). The stream of enrichment observed in terms of creative environment in various forms of folk literature (1; 2; 3;) in various forms in the aspect of architectural textuality. "There is no genre of Azerbaijani folklore in which the education of the young generation is not given a special place. In the Bayatis, proverbs and proverbs, in our fairy tales and epics, in general, in all lyrical and epic types of

our folklore, the subject of education is treated with high craftsmanship, special care and love.” (13, p. 393). A. Mammadkhanli also created original art examples based on this as a normative basis in his stories. As an example of this, “Ice Sculpture” has gained longevity in literary-theoretical thought, in general, in a wide audience. “At that time, the three old warriors who saw the flames in their eyes couldn’t hold back tears of joy. Their lips, like a prayer, whisper the oath of revenge” (7, p. 69) the imagination is not limited only to what the three soldiers saw and experienced, but becomes an educational fact for the entire readership, a wide audience.

“Afaq”, “Dark Sun”, “In the Moonlight”, “Joy”, “The Caravan Stopped”, “Mother’s Lamp”, “Golden Buds”, “Little Nargiz”, “Separated”, “Legendary Mountains” and others. it stands for the indoctrination of human values with the methods of presenting the event, the imagination of the subject, text intelligence, genre content. "This morning, little Nargiz was woken up by the light of the May sun falling on his face from the window, not his mother. Not seeing her mother in the room, where she was sleeping next to her, the girl immediately went to her side and looked around. Her mother was not in the bedroom, she was not combing her hair standing in front of the veneer mirror.

Nargiz got up in a panic and sat on his bed, but as soon as he looked through the open door, he saw his mother in the other room and calmed down” (7, p. 69). As it can be seen, the writer’s writing style becomes an example in terms of its accuracy, presentation of children’s inner world, sensitivity and relations in the image of mother. The creative talent exhibits originality with the technology of reviving stories and events, the perfection of the methods of presenting the situation. In all parameters, it is loaded with the writer's desire to instill the moral, the picture of relationships in terms of moral value, and behavioral norms.

### **Conclusion.**

Thus, A. Mammadkhanli attracts more attention with the original artistic examples he created for children in the rich literary and cultural process of the twentieth century. His books published in different time periods ("Whirlwind", "Baku Nights", "Mothers and Roads", "Stories", "Fountain of Life", "Oath", "Golden Buds", etc.) reflect the wealth of topics and the truths of life. It is characterized by the uniqueness of the production methods. Artistic examples covering children's desires and dreams, ideals, outlook, goals and purpose are important by showing sensitivity to folklore motifs, fairy tales, narratives, parables, and proverbs. All this highlights A. Mammadkhanli’s sensitivity to the children's world in the uniqueness of his writing laboratory, and the specificity of what is presented at the level of concrete events as an example.

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