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**ANALYSIS OF THE STORY "DARK-COMPLEXIONED GIRL"
("GARAJA GIZ") BY SULEYMAN SANI AKHUNDOV**

Summary. Ideological and literary features of the story "Dark-complexioned girl" by Suleyman Sani Akhundov – the prominent Azerbaijan writer of the XX century was analyzed in the article. "Dark-complexioned girl" was included in the writer's cycle of stories "Scary tales". The inter-classroom contradictions were shown in the background of school-aged children (Aghja and Tutu/Garaja Giz). The main hero of the story Karaja Giz is described as a victim of inter-class relations. In the story S.S.Akhundov who is considered the founder of Azerbaijani children's literature described how the lower class was insulted. He also showed the rich and bright inner world of representatives of the working people.

Key words: Suleyman Sani Akhundov, "Scary tales", Karaja Giz, Azerbaijani children's literature.

Introduction. S.S. Akhundov was born on the 3rd of October 1875 to a noble family in Susha. He used a penname Sani (in Arabic it means "second") in order to be distinguished from his namesake Mirza Fatali Akhundov who is the founder of dramaturgy in the literature of Azerbaijan, as well as in Near East. "As a prominent member of educationist realism, he has significant contributions to the enrichment of Azerbaijani literature in terms of its form and content. He has been known as a prose-writer, dramatist, comedian and educationist in the history of Azerbaijani literary thought" [8, p. 366].

S.S. Akhundov began to study in Gori Teachers Seminary in 1885 and after getting familiarise with the national, classical Russian and world literature his outlook began to change positively. Following graduation the seminary in 1894, he was assigned as a teacher to the III degree Russian-Tatar school in Baku. During those terms S.S. Akhundov had a close connection with some Azerbaijani thinkers such as N. Narimanov, S.M. Ganizade, H. Mahmudbayov, e.t.c. and they played an active role on the stage of Azerbaijani theatre as volunteer actors. The reason for making him be an actor was to awaken the people, open their eyes, creating hatred in their heart against ignorance and conservatism. He himself participated as an actor in the plays of some playwrights such as "*Ignorance*" and "*King Nadir*" by N. Narimanov, "*The Breaking of Unity*" by A. Haghverdiyev, "*Fakhraddin's Grief*" by N. Vazirov.

He participated actively in the Congress for Teachers held in Baku. So he initiated in the assimilation of the Arabic alphabet [15, p. 215], on the other hand, he was chosen a member of the commission for the compilation of a textbook in the motherland, so in 1908 together with him some other educationists compiled a textbook under the name of "*The Second Year*" [3, p. 533].

During those terms, Suleyman Sani Akhundov wrote some works. After creation of the Soviet Union (1920), he worked as a minister of education in Nagorno-Karabagh Autonomous Oblast and participated actively in the opening of cultural and educational centres in Karabagh and Zangazur.

S.S. Akhundov wrote a textbook under the name of "*New Turkish alphabet*" together with M. Mahmudbayov, A. Shaig and S. Abdurrahmanzade in 1922. In this year he was chosen as a chairman of "*The Union of Azerbaijani poets and writers*". In 1923 he wrote a text together with his other colleagues, named as "*Brief history about Azerbaijani-Turkish theatre*" on account of the 50th anniversary of Azerbaijani theatre. Taking into account his pedagogical-literary and social-political activities, he was awarded by the Hero of Labor title in 1932. The writer died in 1939 in Baku.

S.S. Akhundov's literary and artistic heritage is valuable and rich. He entered Azerbaijani cultural and literary history as a realist dramatist prose and children's literature writer. The first term of XX century covers the fights and conflicts between poor and rich ranks and the 20th years that the Soviet Union was governing Azerbaijan. And the writer's literary activity coincides with those years. Such kind of social and historical stages impressed his literary creativity so deeply that all of them has been shown in his works in the realist background [14, p. 201].

The first literary work written by him is the "Greedy" comedy. He wrote this play inspiring from M.F. Akhundov's play "Haji Gara" in 1899. In this comedy, he showed how he was against all the negative features of this world, greediness, avarice, slavery of women and he pushed the new generation to honesty, reality and self-dedication.

S.S. Akhundov, who was known as a master of stories in the Azerbaijani literature wrote some stories impressing from the revolution occurred in 1905, such as "Banquet" (1905), "Liberty star" (1905) and "Parrot" (1906). His two stories – "Liberty star" and "Banquet" draws attention regarding innovative features in their idea and style. Primarily the innovative features of those stories are noticed in the idea, revolutionary essence and the context that was closely depended on the liberty movement.

S.S. Akhundov brought a socio-political subject to the stage of Azerbaijani theatre by his comedies named as "Mr. Dibdat" and "Turkish union" that he wrote in 1907.

But a new progress level in S. Sani's creativity begins after the 1920s. He wrote a drama named "Falcon nest" in 1921. This work is the first drama in the Azerbaijani dramaturgy under Soviet rule. During those periods he also wrote some plays under the revolutionary context such as "Wheel of fortune" (1921), "From darkness to light" (1921), a real tragedy under the name of "Love and

revenge" (1921) and comedies such as "Molla Nasraddin is in Baku" (1921), "The result of love" (1922) and "New life" (1923).

S.S. Akhundov wrote a number of stories at different times such as "Blood spring" (1923), "Lamp of hope" (1923), "Victim of ignorance" (1923), "Why?" (1925), "Congratulation" (1925), "Auntie Sona" (1926), "Honor" (1926), "Mr. Grey's dog" (1927), "Last hope" (1927), "Two friends, to enemies" (1927), "A young machinist lady and an old writer" (1935) and those stories are considered valuable samples of Azerbaijani prose literature. The main goal of the works that were written after the 1920s by him was to condemn old fashioned conservative thoughts and traditions.

G. Namazov divides Azerbaijani Children's literature into seven historical levels. He notes that A. Shaig, M.A. Sabir, A. Sahhat and S.S.Akhundov are considered the most notable literary figures of the first four levels (1901-1917s) [10, p. 2-3]. S.S. Akhundov's works such as "Ahmad and Malaika", "Abbas and Zainab", "Nuraddin", "Dark-complexioned girl" and "Ashraf" that were written under the name of "Scary tales" ("Gorkhulu naghillar") (1912-1914) brought innovations in terms of their form, context and style [17, p. 54].

After "Scary Tales" was published in the "Maktab" magazine, it draws the attention of the public. Y. Talibov notes in his book the name of which is "The history of Azerbaijani school and pedagogical" thought: "Suleyman Sani Akhundov got fame as a writer who was well aware of children's psychology. We can barely see this in his stories published under the name of "Scary tales" in 1912" [16, p. 397]. S. Bayramova explains the reason for S.S. Akhundov's applying to the tales as follow: in the early centuries, the tales written by the realist writers were means of enlightenment and understanding of surrounding [6, p. 9]. In all of those stories hard and painful life of the poor and orphan children have been described. In this sense, although the life of those children resembles one-another, the writer described lots of colourful and original plot-lines in different episodes. G. Namazov writes: "The lyricism that was characteristic for

a child nature was the main theme of Suleyman Sani's stories. The main reason for this lyricism was both the environment before the revolution and even the context of the subjects taken from modern life. The writer mainly interested in children's life, fortune, upbringing and education. In his stories written before the revolution, he described "the scary adventures" in the dark world of the children such as Nuraddin, Tutu, Abbas, Zainab, Ahmad, Maleika and Ashraf by the means of live boards" [4, p. 11]. M.J. Pashayev denotes that, "Dark-Complexioned Girl" and "Nuraddin" stories have been written in a deep feeling and they show the truth strongly" [13, p. 326].

1. "Dark Complexioned Girl" ("Garaja Giz").

1.1. About the story.

S.S. Akhundov's "Scary tales" (1912-1914) consists of 5 stories. 4 stories ("Ahmad and Malaika", "Abbas and Zainab", "Nuraddin", "Ashraf") are retold by a man whose name is Haji Samad. He loves culture very much and he himself controls his children's education and upbringing. The stories told by him to his children whose names are Muhammed and Fatima have been derived from the mournful lifestyle of the past and those stories are full of episodes that excite the children. That's why those stories are called "Scary Tales". By creating different characters in those stories, the author wanted to show his readers bad and good sides of life, as well as nobility and cruelty. All those stories written professionally by the writer serves to create positive feelings such as charity, honesty, truthfulness, bravery in the heart of children and they guide them in the right way.

F. Askerli writes: *"Although those stories are called "Scary tales", we can barely see a real description of real-life events. The pure-hearted children described in these stories are fated to live painful days of the cruel time they live and their lifestyle has been created over fear and horror. In every chance, those innocent children have to face terrible moments of life, they have to stand strong against troubles and pains and in some cases they become victims of injustice*

period. They get stuck in the threshold of social reality, and they perish physically and mentally as they can't stand the torment of this miserable environment" [9, p. 83].

In "Scary Tales" the writer wrote about the poor life of former Azerbaijani families, children's tragic life and the reasons bearing all those calamities. The environment, social conditions deprives the innocent children, especially the children of the poor families from caring and kindness and throw them away in the dark corner of life [4, p. 8]. In these stories Suleyman Sani not only related the description of moral-psychological features directly with the socio-political incidents and social problems of those years but also he tried to focus on considering his wishes and desires in a big aspect.

"Dark-complexioned girl" (1913) which is one of those stories is considered a masterpiece of the writer throughout his prose writing terms. At the first time, the writer created the character of a child who is from a labouring family and her complete, heart touching at the same time tragic, unforgettable life. He described his noble wishes in the face of those children characters. "Dark complexioned girl" is a valuable literary work differs from the other literary works in classic European and Russian Children's literature for its artistic, public, moral and aesthetic values [2, p. 10].

Up to now, this work has been published by making some changes thrice in its context [12, p. 45]. As the writer refrained from the wave of political repression, he had to make amendments again in this work by following principles of Soviet ideology and the demands of narrow framed socialist realism. According to those demands, he made some additions and abbreviations in order to highlight critical pathos against feudalism [9, p. 86].

1.2. Summary.

Once in a city of the Caucasus, there was a family that consisted of three people; dad whose name was Master Zainal, his wife Sharafnisa and their daughter Tutu. Tutu was 6 years old. She was an ugly dark complexioned girl.

That's why her mother called her *Garaja Giz (Dark-complexioned girl)*. One day there was a terrible earthquake in their city. Tutu's father and mother die as they are trapped under rubble, but she is rescued by her neighbours. A group of gypsies who had made tents thereabout takes her. Garaja Giz lives like a gypsy for two years and she learns to play and dance gypsy music. Yasemin who takes her loses her life in the result of an accident. Then a man whose name is Huseyngulu Agha finds takes her his home. Garaja Giz gets acquainted with Huseyngulu Agha's daughter whose name is Aghja and they became friends. Aghja's mother Perijahan Khanum doesn't uphold this friendship as she discriminates the rank between Garaja Giz and her daughter. But they meet and play secretly. Garaja Giz teaches Aghja to play and dance gypsy music. After an incident happened in an entertaining party at Huseyngulu Agha's, Aghja and her mother have to move to the city. After some months they return to the village. Aghja goes to meet her friend Garaja Giz. When she climbs up the tree a snake bites her. Garaja Giz sucks the poison in Agja's arm for rescuing her life. Aghja gets back from the death's door, but Garaja Giz dies in Grandpa Piri's arms.

1.3. Story Line.

The plot of the story is as follow:

1. An earthquake in the city and Garaja Giz's being cut from the wreckage;
2. Adoption of Garaja Giz after she was left an orphan;
3. Yasmin's death;
4. Yusuf's death after the bear's savagery and its following Garaja Giz;
5. Garaja Giz's being rescued by the hunters;
6. Garaja Giz and Aghja's first meeting;
7. Garaja Giz's being given to Grandpa Piri;
8. Perijahan Khanum and Aghja's moving to the city;
9. Aghja's being beaten by the snake;
10. Garaja Giz's death.

1.4. The characters in the story.

1.4.1. Main character.

This character who can also be called as "The main figure", "first-grade person", "the main hero", "a real hero", or "a protagonist" plays the main role almost on the whole or the most part of the play [7, p. 146]. The protagonist of this play is "Garaja Giz" whose real name is Tutu. As Tutu is a dark-skinned girl and she is ugly, that's why her mother Sharafnisa calls her Garaja Giz. Even her relatives forget her real name. 6-year-old Garaja Giz is a crazy and menace girl. She plays with boys. As she is a very strong girl her friends are afraid of her and no one can stand in front of her fist. On the other hand, she is very kind. She always supports the weak. She is very generous. She loves to share what she has. Her mother always complains about her menace character.

After joining the gipsies it is discovered that she is a very capable, but on the other hand, she is a very recalcitrant girl. That's why Yusuf doesn't like her. Yusuf gets very surprised. Because despite he bites Garaja Giz, she doesn't change her recalcitrant character. He says his wife: "*Even such a big bear obeys me after being beaten with my whip, but I'm incapable in front of her*" [2, p. 381]. Yasmin explains the reason that the bear is an animal, but Garaja Giz is a human. And such brutal behaviour towards a human is not good and he should be friendly towards every human being.

Garaja Giz loves Yasmin who takes her to her family after she loses her family. And Garaja Giz gets very disappointed for Yasmin's death. After Huseyngulu Ahga taking her to his home, she gets acquainted with his daughter Aghja and they become friends. Even Grandpa Piri and his dog loves Garaja Giz very much. When he sees that while his dog that has never obeyed anyone, begins to follow Garaja Giz, he gets very surprised. Garaja Giz explains the reason that when she was among the gipsies she learned how to domesticate the animals and the importance of behaving kindly towards the animals.

Garaja Giz doesn't understand the reason for Perijahan Khanum's anger towards her and the social discrimination between poor and rich classes. But she loves Huseyngulu Agha's daughter - Aghja and she gets very disappointed for not spending much time with her. She also teaches how to play music and dance. She passes through the wires unlike all her body has been scarred and brings back the cat to Aghja that they found it on top of the tree. Then when the snake bites Aghja she sucks the snake poison in Aghja's arm without hesitating. All of them prove how she values friendship connections.

1.4.2. The other characters in the story.

Master Zeinal, Garaja Giz's father. **Sharafnisa**, her mother. Their names are only mentioned in the entrance of the story. This family migrated from Iran and settled in the Transcaucasian areas. Master Zeinal tries to earn his family's keep by working as a saddler. As a result of the earthquake in the city both of them dies.

Gipsies become her new family members. They earn money by dancing and playing music together. They think Garaja Giz as one of the members of their group.

20 years old **Yasmin** is a kind woman and she loves entertainment and entertaining the people. When she sees that there is no one to care Garaja Giz she takes her among them. As she knows that her husband Yusuf will repel Garaja Giz, she tries to satisfy by having a long talk with him. Yasmin teaches Garaja Giz to dance and they play together in the plays. She always protects Garaja Giz from Yusuf. One day while Garaja Giz swimming in the river she encounters with the danger of sinking in the river. But Yasmin saves her and she gets injured. It was unable to save her life and she loses her life.

Yusuf is Yasmin's husband. Yusuf is also from a gipsy family. He is a dark-skinned, ill-mannered and cruel man. Most of the time he is drunken. He earns money by showing his real life in the plays. He doesn't want his wife to take Garaja Giz with them. But when he thinks that this little girl will be a good

source of money, he accepts it. He always beats both his wife Yasmin and Garaja Giz and swears them. He gets more nervous after Yasmin's death. One day Yusuf gets home drunken. When he knows that his bear escaped he blames Garaja Giz. Then he finds the bear as stuck through the chain. As he beats the bear with his whip, the bear scars him.

Husniya is Yasmin's friend. When Yasmin gets terrible wound, she cares her and doesn't leave her.

Huseyngulu Agha is a rich man. He finds Garaja Giz in a cave and gives her to Grandpa Piri for taking care of her. In fact, Huseyngulu Agha takes Garaja Giz for entertaining his guests in his parties. He isn't against his daughter's playing with Garaja Giz. Though he pretends as if he has a voice in his family but his wife Parijahan Khanum doesn't obey him. They always quarrel with each other.

Aghja is Huseyngulu Agha's daughter. Unlike Garaja Giz, she is a noble and gentle girl. Since meeting with Garaja Giz, she is very curious about her, despite her mother and nanny's insistence, she meets secretly with Garaja Giz. She loves her dad more than her mommy.

Salim bay and Rahim bay are Huseyngulu Agha's friends. When they find Garaja Giz in the cave, he wants to take and employ her in his entertaining parties. But Huseyngulu Agha claims that she was found by his dog and he deters his decision. When Salim bay says that, Perijahan Khanum will oppose his decision, Huseyngulu Agha says that he will never allow this situation as he is a host. In another scene, Perijahan Khanum quarrels with Huseyngulu Agha and Salim bay interferes with their quarrel. He tries to calm down Perijahan Khanum by saying "*If only my daughter would also dance like Aghja*" and Rahim bay says that "*The children are created for playing, smiling*" [2, p. 404]. But it was an in vain effort.

Piri Baba (Grandpa Piri) is Huseyngulu Agha's gardener. Huseyngulu Agha's servants love him very much because he protects when there is any

dangerous situation. The gardener grows on her in a short time. He takes her around the garden, gives her valuable information about the flowers and plants. And Garaja Giz loves him very much and calls him "grandpa". Grandpa Piri leans against the friendship between Garaja Giz and Aghja. He considers that this friendship one day will put Garaja Giz's life under the danger. But at the end of the story, his fear come true. Garaja Giz gets poisoned while saving her friend's life. Perijahan Khanum says: "*I beg you, grandpa, please let her stay here I have already sent a telegram to Huseyngulu Agha. He will bring a doctor from the city*". But Grandpa Piri gets angry and says: "*You have never allowed her to come in your home. I will never let her stay here. I will take her to the garden and I'll take care of her on myself*" [2, p. 408].

Perijahan Khanum is Aghja's mother. Although she is very keen on her daughter's well upbringing and education, she is very rude and disrespectful towards her husband. She asks her husband not to interfere with Aghja's education and upbringing. She even sometimes calls her like "*ignorant or shicker*".

Perijahan Khanum doesn't approve the friendship between her daughter Aghja and Garaja Giz. When she gets angry with her daughter she puts her in a dark room. As an agony woman, she kicks against Aghja's desire and she is unaware of her inner world. Although she doesn't love Garaja Giz, when the snake bites her daughter she begs her to save her daughter's life.

Maria Ivanovna is educator and she is responsible for Aghja's education and well-bringing. But as she is a very boring woman, Aghja doesn't love her.

The dogs (Khalli, Gumush, Black Dog) get the smell of the bear, which followed Garaja Giz and they help the hunters to find her. One of those dogs, that's called Black Dog is grandpa's dog and it doesn't obey anyone else except him. And this dog takes Garaja Giz from the cave and it evens saves her life, when she comes across the danger of getting stuck under the train.

The bear is a secondary character and it is mentioned together with Yusuf in the story. One day when Yusuf gets angry with him the bear loses its temper and scars Yusuf. Afterwards it follows Garaja Giz. It was shot by the hunters. Because they are unaware of its being a domesticated animal.

Doctor when Aghja was beaten by a snake and he is called for rescuing both Aghja and Garaja Giz. He says that Aghja will be recovered but, Garaja Giz's situation is desperately bad.

Servants, who work in Huseyngulu Agha's home, they are also worried about the problems among the family members. Although they earn money for their life in this home, none of them can dare to suck the poison in Aghja's arm.

1.5. Time.

All the events and actions are not separate from the time, as well as all the circumstances and actions in this pseudo world happen in a certain time and they bear their traces when they are inside more or less any event or person. Thus the readers can easily understand when all the events happened [11, p. 94].

And it is barely seen that the events in the story happen in the late XIX and early XX centuries. According to the life of Garaja Giz the episodes in the story are divided into 3 parts:

- 1. The episode before the earthquake. (A brief information was given in the story.);*
- 2. The episode among the gipsies. (It covers more than two years.);*
- 3. The episode in Huseyngulu Agha's home (It covers the term until Garaja Giz's death.).*

1.6. Place.

One of the main parts of the story is the description of the place. The place plays an active role in the formation and development of the plot line. Moreover, it is considered as an important factor in the formation of the characters in the

story [1, p. 141]. The place carries the function of decoration or a stage rather than conveying the spirit of the protagonist.

The events in this story happen in a concrete place. Using concrete place help the writer to talk about the daily life of the characters or their living in a concrete place likewise the real life. And this concrete place is divided into 2 groups: those are open and closed places. In the open places, the events happen in a certain area. Generally, a home, a room or a study are included in the closed places [7, p. 134]. Thus, all the events in this story happen in the open areas such as in the village, in the street, in the forest or in the garden, and as a closed place in Huseyngulu Agha's home.

1.7. The language of the story.

S.S.Akhundov wrote this story in an easy and understanding language likewise his other stories. As this story mainly has been written for children he tried to use understanding language and in the tale style. Almost all the words used in the story are in the Azerbaijani language. Although it is nearly a century since it has been written, still it is understood easily by the readers. Just some words used in the story such as *gaytan* (*string*), *jeveren* (*basket*), *murabbiya* (*tutoress*), *murtad* (*faithless*), *sham* (*supper*), *sual etmek* (*to ask question*) have not been already used in Modern Azerbaijani language, but in dialects or it is considered as archaic words.

Conclusion. S.S. Akhundov's "Scary tales" still takes a valuable place in the history of Azerbaijani literature. Those stories stand in an important and higher level not only for their actuality, socio-political, moral and ethical ideas, literary meaning, but also their literary completeness, artistic features and competence. N. Babayev writes that S.S.Akhundov takes the life of the characters in his stories from the real life that he had observed and that's the reason how professionally he was able to create the prototypes of his characters [5, p. 116].

The stories have importance not for their literary-aesthetic influence, but also in the psychological upbringing of children. S.S. Akhundov created the heart

touching and impressive life of an exhausted child from a poor labouring family in the image of Garaja Giz. The author described this little girl's best qualities. All events happen around her. Garaja Giz who has lost her parents has to be two different and strange environments for her. One of them is a gipsy life, the other is the life of the rich. But she has to fall in step with those environments. In the story, the representatives of the noble society and the lifestyle of the simple people, the difference between their moral world affects Garaja Giz's future life and it becomes a tragedy for her.

The story reflects the thoughts of the writer who protests the upbringing methods applied over the children in his time. The writer compares the people who have different names and ranks. In one side he talks about a poor, orphan, smart girl - Garaja Giz who challenges over the people, on the other side about Grandpa Piri, who is a well-mannered man, gipsy Yasmin, who is ready to sacrifice her life for others, Yusuf, who is a cruel man, Perijahan Khanum, Aghja, Huseyngulu Agha, etc. The writer compares Garaja Giz, who has a life full of troubles and hardships, and Aghja, who is from a rich family. Garaja Giz is a brisk girl who can walk outside freely. But Aghja has been kept inside a cotton bed, she was brought up inside a certain frame and get an education from a special tutoress. Aghja admires Garaja Giz's freedom and she feels bored from the upbringing method that she gets from her tutoress.

Although Aghja is a daughter of a nobleman, she lives with the desire of having close interaction with her peers. But she feels fed-up from the well-bringing method of her mother, Perijahan Khanum and her tutoress Maria Ivanovna. Every action of this girl, who is brought up with the close upbringing method, results staying in a dark room or not being allowed to have supper. Aghja can't spend her childhood as she desires. That's why she feels jealousy towards Garaja Giz and she also wants to be as free as her. When she meets her in Grandpa Piri's shack, she leaps for joy. Although she is a child, she understands that the happiest thing in the world is to have a free and independent life.

The hostess Perijahan Khanum deprived her childhood by applying her upbringing methods over Aghja forcefully. She doesn't care for her daughter's free and playful psychology. She considers the friendship between Aghja and Garaja Giz is impossible and she is worried that her daughter will take Garaja Giz's bad manners. But as a matter of fact, all of them bear from the attitude towards the socially differentiated people who have unequal rights. Although Garaja Giz doesn't understand this fact, nothing is mysterious for Grandpa Piri who has a rich experience of life. Garaja Giz asks him: *Grandpa, why this lady doesn't let her daughter play with me?*" Grandpa Piri answers this question very mildly: *"O, my dear daughter because they are master, but we are their servant, they are noble, we are just peons How can we have any fellowship with them? My dear daughter, please forget Aghja Khanum. She can't be your friend"* [2, p. 389].

The writer compares the characteristic features of both a landlady and an orphan girl. He contrasts the one who has been deprived of humanity, and a pure person or an orphan child, who has ever lived and died in the human feelings. An inequality created and extended among the people by the old society shows itself as the worst social problem. This story proves how poor children are doomed to be unhappy in a feudalism world in the past [13, p. 327].

Perijahan Khanim, who has a rich life, behaves people like a servant. She is also rude and disrespectful towards her husband, Huseyngulu Agha. She always insults and shouts at him by his friends. They always quarrel. All of them affect not only Aghja but also the people around them. In fact, it is a family tragedy. But the same things can be said for Huseyngulu Agha. Sometimes just to spite his wife he pretends as if he is a humble, humanist, progressive-minded man and father, even he sometimes supports Garaja Giz against his wife. Due to his contradictory behaviour throughout the story, we can't consider him a positive character in the story. At the end of the story, he gets angry with Grandpa Piri's rightful protest and says: *"Shut up you, old dog! Don't compare this miserable*

gipsy girl with my daughter" [2, p. 409]. This totally proves Huseyngulu Agha's secret moral world and shows how imperfect character he has.

Discrimination between the rich and the poor doesn't prevent Aghja and Garaja Giz to have a close connection between them. They have a strong mutual understanding. One of them lives independently, afterwards, she meets with disaster in life, tries to bring back her past and childhood, the other one tries to escape Perijahan Khanum's upbringing method, hardships of the existing closed life, to have an independent childhood. All those willing make them meet secretly and spend their childhood in a fun way. The close friendship connection and the feeling of love between those pure children are shown obviously at the end of the story. Despite Perijahan Khanum's begging, not any servant dares to suck the poison in Aghja's arm. But Garaja Giz sacrifices her life without listening to anyone's advice. Such kind of behaviour by her is totally natural. Because she was saved from the flood by Yasmin. Despite her husband's protest, she takes her with them after the earthquake and even she throws her life into the flood without hesitating. And this leads her to snatch her friend out of the jaws of the death. Because she has seen such an attitude in her life, she got such kind of upbringing. Thus, we can come such a conclusion that the main thing for people is to be a personal sample for the others. And Yasmin's personal sample has been a kind of life lesson for her.

S.S.Akhundov's willing was to draw attention to the value of relationships among friends. As this story has been chosen from real life, it is closer to children. It is about the importance of friendship. At the same time helping the people in need is high-lightened here. The aim of the writer is to show the children important values such as helping the people who are in desperate situation and having the feeling of kindness. By describing the scene of Garaja Giz's sucking the poison in Aghja's arm despite seeing rude behaviour from Perijahan Khanum towards her, the writer wanted to show his readers the

importance of being alongside the people who have troubles and receiving kindness in exchange for charity.

In this story S.S. Akhundov shows how the people like Garaja Giz, Grandpa Piri, who is a labourer and man of the people, are insulted by the colonist people, as well as his love and respect towards such kind of people, even their inner world, its rich and bright features.

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