

THE EDUCATIONAL VALUE OF WORKS CREATED ON CHILDREN'S STORIES

Dilnoza Dilshod Qizi Sayfullayeva

Master's student of Tashkent State University of Uzbek Language and Literature, Uzbekistan

<https://doi.org/10.5281/zenodo.7743132>

Abstract. *In every elementary reader you will find a fairy tale, in every family the children are waiting, they can't wait until one of the adults bothers to tell them a fairy tale; and now the little schoolboys, having read all sorts of collections of children's fairy tales, run to the corner to the newspaperman and buy all sorts of rubbish, which gives new food to their imagination. Indeed, in our city life everything is so prosaic, flat, gray.*

Keywords: *education, childhood, work, stories.*

INTRODUCTION

One must oneself be an active participant in this constant construction of social life in order to find a kind of poetry, the poetry of labor and struggle, in this city bustle, so monotonous as the arrival and departure of a train. This is alien to a child, and the life of our children is not fun and often not smart. And so he instinctively grabs onto a fairy tale: until dozens of times he is ready to listen to a fairy tale about a girl who did not obey her mother and ended up in a bear's house; then, when he grows up, he has already re-read all the fairy tales, and adults usually do not know fairy tales at all, and then constant aspirations begin to the cinema, where such high, sensitive dramas are played out or to various Pinkertons, who constantly tell the truth and free, like the knights of the Middle Ages, bewitched princesses.

Let's not approach this phenomenon from a moralistic point of view. Its natural inevitability in modern conditions of life is important. So, it was in the cities of the old time, 12-16 centuries, that novels about chivalrous adventures were a favorite reading of urban classes, artisans and merchants, while in our country epics were copied and rewritten. And now adults are not averse to reading a fantastic story about the future of the world.

We cannot live without the miraculous, without the fantastic, and we must not deprive our children of the artistic pleasure that the "play of the imagination" gives a person, creativity [5,c.86]. But the evolution of the tale, which I want to talk about in this article, also gives us some important pedagogical indications. It teaches us that as human civilization develops, the fairy tale of the peoples also becomes more subtle in meaning, and becomes more artistic, and that one should be legible in the fairy material that we give to children. And she also puts before the mind of an inquisitive child the interesting work of comparing the rough, often meaningless tale of savages with the deep thought-out artistic tale of our European writers. The material that we will present following this can be adapted by the teacher for several excursions into the field of the development of human thought and artistic imagination.

RESEARCH TOOLS AND METHOD

First of all, we have to enter into polemics with the usual theories of our literature textbooks. In the department of folk literature, they also touch on the fairy tale and, one after another, according to the age-old pattern, they talk about its primitiveness, about the reflection of this antiquity in fairy tales, about primitive moral concepts, which for some reason found their

expression in fairy tales. These are old fables, unnecessary for the development of the mind and heart of the child and harmful, like any distortion of scientific truth.

On the contrary, a fairy tale is the result of an extremely complex evolution, in the vast majority of cases it is some kind of international product, and if fairy tales are an image of some kind of life or moral views, then more often than not the people who have now preserved this fairy tale as a «fold», like fun.

Ancient Indian wisdom, which did not decompose the living world into people and animals, but united it in the doctrine of the wandering of the living soul, believed in the mind of animals and put philosophical sayings into their mouths. By long winding paths, these stories about animals reached those peoples who had neither such faith nor, in general, a penetrating view of nature. And the parables turned into fairy tales, and there was no place for intelligent animals, intelligently discussing human actions. And when among these peoples, who had lost the philosophical and religious meaning of such legends, for the first time, not for simple fun, but for scientific research, they came across the fabulous adventures of animals and people, they saw in them the brilliance of deep folk antiquity. So, they said, the peoples preserved from ancient times the memory of the constant cohabitation of primitive man with animals, of their mutual grievances and struggle.

Subtle observation was supposedly inherent in the primitive mind, man understood the language of birds, understood the customs of animals ... All these are legends that mercilessly dispelled like withered, flown leaves, from the trend of fresh science. No, the mind of the savage is lazy, not observant, blinded by superstitions and prejudices; he is incapable of generalizations, he repeats from generation to generation such monstrous absurdities about the life of animals and all of nature, which show that he does not think about them at all, does not observe them at all. Take the now popular books on animal life, even Bram, Espinas, Romens, and compare them with sober knowledge, and you will see that even in the 19th century, even "scientists" did not stop before such tales that disappear like fog before the sun, in front of elementary but not biased observation. The tales of Aristotle, Pliny, the "Physiologist" (2nd century A.D.) about animals and stones, the history of natural sciences, the history of chemistry, physics - all this unanimously repeats that it was not the primitive mind that created those complex tales of fate of a person, about the adventures of heroes that are found in our fairy tales [1,c.15].

Once and for all we must put an end to this unfortunate habit of considering the fairy tale some kind of germ of folk literature and a mirror of the folk soul. The usual themes of class essays, such as "The fate of a woman according to Russian fairy tales" or "The views of the people on justice according to fairy tales" represent a harmful methodological fallacy: one cannot speak of folk views from folk tales, because these tales can be everywhere. This does not diminish their scientific interest. I would say: on the contrary, what could be more instructive, how to trace the interaction of cultural peoples, the ways of their influence on each other, the deep antiquity of these relations. Such study is important not only for the development of the mind. It expands the "heart", taking a person out of the framework of his people into the family of the world. As far as possible, the teacher, introducing the children to the fairy tale, will do well if he brings it closer to other fairy tales familiar to him. And what a fairy tale does not use for its development, what juices it does not extract from the soil on which its seeds fall. From the beautiful, highly instructive Gospel story about the five loaves with which Christ fed thousands of people, first the legends about the "heavenly bread" with which the holy ascetics fed people exhausted from hunger grow, and then just a fairy tale about "non-decreasing" bread [4,c.115].

And in the end, in the Chernigov province, a fairy tale about the "wolf god Lisun" was written down. This Lisun, like St. Yegoriy spiritual verses, distributes food to animals. He gives bread to the wolves, and leaves the remaining piece of bread to a random witness of the undressing, a poor peasant who hid from fear in a tree. "And he can't eat his piece of bread in any way: as soon as it reaches half, tomorrow it will again become the same as it was." But how seductive it is to talk about the primitive closeness between man and the beast, to build on the basis of this Lisun (that is, the woodsman, from the word forest) a whole system of mythology. And here is another example, from the field of pagan beliefs: as is known from Greek mythology, the god Zeus was raised by the goat Amalthea (or, as the Greeks said, Amalthea).

From Greek mythology, this goat went to wander around the Balkan Peninsula, like many other mythological creatures of ancient Greece. And so she came to the ancient Illyrians, the ancestors of the present-day Albanians, and turned into them ... into a fairy, Amauthi. From the Homeric story of Polyphemus, with whom Odysseus grappled, many European tales about a huge one-eyed man who is fierce and cruel, but at the same time stupid and constantly gets into trouble in the fight with a cunning man, and this latter, for greater interest, turns from a heroic Odysseus into a small boy. This transformation took place in accordance with the general laws of literary creativity, and it seems to me that the teacher will do useful work if, together with his students, he reads the Homeric tale of Polyphemus and Odysseus, compares with it - well, at least the tale of the giant and "Puss in Boots" and explains, why at the end of a long journey the Trojan hero turned into a small cat, and the giant Polyphemus, who lived in a cave and ate goat's milk, into a medieval knight, whom folk fantasy endowed, like many others, with a wonderful gift of magic [2,c.30].

I think that such a comparative study of fairy tales, possible in an elementary form even in the lower school, will bring a moment of purely scientific revival, independent scientific research into school life. My personal pedagogical experience has shown me that any independent work of the mind, approaching scientific research, gives very, very much for the development of students; one hour of such work is worth ten hours of regular study.

In the history of the study of fairy tales, we see the indicated path of evolution from "faith to knowledge." When people became interested in a fairy tale not in a child's nursery, but in the office of a learned patriot, this interest arose precisely from patriotism: after all, a fairy tale was the most authentic, most inalienable product of his spirit. In Germany, as in all of Europe in the 18th century, the spirit of French enlightenment dominated, which was disdainful of all the "mean", common people. Meanwhile, Napoleon carried with his victories the negation of the national spirit. A protest arose in Germany against this neglect of the people. It is difficult now to imagine to what extent it reached in the 18th and early 19th centuries. the dominance of the French language, French fashions and literature in all those classes of European society that aspired to education. Some steppe landowner among us considered it necessary, first of all, to teach children the French language. And so it was everywhere: in Germany no less than in Russia. In Germany, among the students and among the professors closest to him, a protest is rising up against foreigners in the name of the beginning of nationality. Student societies spring up, scholars delight in discovering works of medieval poetry and writing down legends, fairy tales and songs from the lips of the people. And in these tales they find revelations of folk wisdom, primordial, national, alien to any foreign admixture - wisdom brought by the ancestors of the people from their distant Asian homeland many millennia before Christ. Fairy tales are the remnants of the old pagan religion.

The god of the sun or the god of thunder was worshiped by the ancient Germans. It remained to find traces of these cults in fairy tales and legends. And, of course, they were found as many as you like, because in the white horse of the hero, in the yellow hair of the princess or in the long sword of the hero, it was easy to find symbols of the sun's rays or bright lightning. It was impossible to prove this, but after all, this was a period not of knowledge, but of faith in the study of folk tales. It's already over. Only occasionally, like bursts of a wave from a long-gone steamboat, will some sweet, naive work burst forth, breathing an old-fashioned desire to find an old pagan god in Ivanushka the Fool, and textbooks, which, as usual, are quite behind science, repeat their old song about "mythological" element in a fairy tale.

Faith has been replaced by knowledge. How could one talk about the exclusive nationality of a fairy tale when similar fairy tales were found all over the world. It was hard to believe in the original divine origin of Cinderella or in the deep inner meaning of the tale of how a peasant and a bear sowed a turnip, since it turned out that the same tales are told throughout Europe, Asia, Africa, and partly in America. It remained to think that these were traces of an ancient global religion, or to recognize fairy tales, like any other cultural phenomena, as constant wanderers: like customs, like Indian shells that got to France and fairy tales diverged around the world. What were the ways of their distribution, what were the reasons for the transformation of some details into others, what were the centers of the literary creation of fairy tales: these are questions of knowledge, purely scientific questions that have given such tremendous interest to the study of folk literature. In the West, Bepfey, Liebrecht, Paris, Polivka, we have the late academician Veselovsky, Kolmachevsky.

Of course, it remained only to study the change in fairy tales in order to discover the environment in which the foundations of fairy tales changed. There were few such foundations: some 200 basic tales vary in all sorts of combinations and with all sorts of additions lie in the treasury of universal fairy-tale creativity, and this treasury is replenished not at all with "folk literature" (in the language of textbooks), but with works of book literary creativity. So now the "tale of the prince and the pauper" ("The Prince and the Pauper" by Mark Twain) has already entered our folk environment, is told with all the details by lovers of "The Silver Prince" by Alexei Tolstoy, the tale of the fisherman and our fish has returned to the people and went for a walk. immortal poet, to the monument of which, indeed, the folk trail will not overgrow. I have already mentioned that I consider the historical method to be a very useful developmental device in the study of a fairy tale, of course, within the modest limits to which it is possible in a lower school or in the lower grades of a secondary educational institution. In general, it seems to me highly desirable to bring up such an evolutionary point of view on events in children.

In India, there was a parable about a Brahmin who dreamed of family happiness: walking around the world, as all Brahmins do, he collected a pot of flour, hung it over his bed and, lying on the bed, dreamed about how he would sell flour, make money raising cattle, and then how he will marry, how he will have a son, and how this boy, due to the mistake of his mother, will crawl in the stable under the horse's feet. The brahmin got angry and wanted to punish the inattentive mother with a kick, but inadvertently grabbed a pot.

Flour crumbled and the Brahmin's dreams scattered. Once in Europe, this tale had to undergo certain changes: after all, monks do not marry, because they do not collect alms in kind. But the meaning of the tale was preserved and it took on new forms: a girl carrying eggs for sale, or a hunter who went after a hare, replaced the Hindu Brahmin. And fairy tales about animals

underwent the same adaptation to the environment: a fox throwing a fish out of a peasant's cart was replaced by a hare throwing bananas out of a peasant's basket. So in an Egyptian tale it is natural to hear about crocodiles, in an Indian one about elephants; having come to us, both the crocodile and the elephant are condemned to transformation. Will we be surprised if instead of a crocodile we find a snake or a dragon? If it were possible to compose an anthology from fairy tales in their various modifications adapted to the environment, how much developing material would be in it for educating curiosity and the ability to observe.

A special group is made up of fairy tales about the origin of animal things and their properties. These are not actually fairy tales, but beliefs that enjoy unshakable authority among the people. It is simply amazing how relatively intelligent people can blindly believe in these fables. Meanwhile, it is. I remember how amazed I was when a woman who served with us, apparently very intelligent, who visited theaters, imbued with national consciousness (Polka), in general, intelligently and subtly reasoning, told me with complete conviction that her story was right, with the absence of any criticism, that the bear came from a cruel master, the pig with piglets from a Jewish woman who hid under a trough to test the omniscience of Christ, and the hawk from a cuckoo (after June 24).

I thought she was joking, but she insisted that it was so with such conviction that I could not help it. And then it was revealed to me for the first time with such obviousness, which I had not suspected before, to what extent superstition lies deep in the soul of an uncultured person.

What had seemed to them before a funny story, now took on for me its real outlines of indisputable truth. When we meet a belief, we are ready to see in it a beautiful symbol, a poetic reflection of the biblical story about the Bethlehem cave, about the demolition on which the Savior was born. In fact, this is a real belief: contrary to the evidence, people who tell this belief are convinced that this is actually the case, that on the night of Christmas, animals in their barn truly talk to each other. And so are the cosmological legends, that is, all these origin stories. After all, there are many of them. Entire volumes of such legends (legends des origines) have been collected in the mouths of French peasants and fishermen, among the English, Scots, Dutch, the most cultured part of the German people - the Bavarians, not to mention the fact that among less cultured peoples they grow like mushrooms, to this day. since. Some of them go back to literary sources, to writings on natural history in the Middle Ages, to the interpretation of various places from the Bible, to the Talmud, to the Hindu books of Brahmins and Buddhists, to the Koran, while the other part represents attempts made somewhere and once and then the fairy tales that went on a round-the-world trip again. Moreover, the most ordinary fairy tales are equipped with details that contain the answer to this question why, which constantly arises before the mind of a person with inevitable force, but in a child and in the lazy mind of an uncultured person, it is content with the first answer that comes across. Even in the old Russian literature, fairy tales-satires against the wrong court were known; they judge a ruff, a crow ... And in one recently recorded fairy tale, this satire suddenly turns into a cosmological legend about why the cuckoo lives in the forest, and how it sued the crow [3,c.70].

However, if we compare the cosmological legends of Europe with similar tales of savages and slightly more cultured peoples, the difference between them is striking. Here there is an order of the story, here its purpose is visible and random, unnecessary details are discarded. Stupid, inconsistent, helpless tales of savages. It is very interesting to follow this path of development. According to him, we will go from the fairy tales of some Russians to the wonderful, artistic fairy

tales of Kipling or, in our case, Mamin-Sibiryak. This is one and the same genus, but how many centuries, how many human efforts and aspirations for knowledge lies between Kipling, who tells about the eternal quarrel between a cat and a dog, and the Zuni Sev. America, explaining why the rooster has a red comb (this tale is given in my old book *Gods and Heroes of Hellas*, 1903). One and the same kind of works, but between a cultured and a wild tale there is no less an abyss than between our noble domestic dog and a wolf.

Almost as common as this cosmological group of legends is the group of animal tales. It tells about how animals arranged their life, how they get along with each other and with man, how they fight with their master and master, man. As in Maeterlinck's "The Blue Bird", in this charming fairy tale, where both the faithful dog and the crafty cat, the unfaithful friend, and the light that always calls ahead - fire, stand before us so brightly, so in folk literature a prominent, honorable place is given to images animals.

CONCLUSION

Typical images are developed: the fox is cunning, the crow is stupid, the wolf is gluttonous and stupid impudent, and the bear is a naive simpleton. And with these usual features, the animal world appears in folk tales. But let's go down to the bottom of human culture, let's take the tales about the animals of wild peoples. What an impersonality surrounds us. Animals and birds do something stupid, incoherent; their actions are disordered and devoid of typical coloring.

In ancient Indian (Sanskrit) literature, two huge collections of fairy tales ("Five Books" - Panchatanera and "Good Advice" - Hipopadesha) are devoted to the conversations and adventures of animals, and animals are not typical here. But this is not due to the primitive nature of ancient Indian culture, but because fairy tales here acquire the meaning of only parables, and animals philosophize, speak in poetic sayings ... The fable picked up the animal fairy tale and made it artistic. If animals became symbols of people, it was necessary to find similarities between them and human types: hence the development of a subtle characterization and delineation of the entire animal world that fell into the fable. And so, from the tale of the savage about the joint life of an animal and a man, which does not seem to him either strange or unusual and does not put animals lower than people in his eyes, we pass through centuries of development to our new fairy tale about animals.

REFERENCES

1. Bychkov A. Literature. Infra-M, 2022. - 13-17 p.
2. Makarov D., Makarov T. The objective form of a musical work as an object of copyright. AST, 2021. - 24-32 p.
3. Nagrodskaya V.B. Literature. Enlightenment, 2022. - 66-73 p.
4. Popova E.V. Literature. AST, 2022. - 115 p.
5. Yartseva I.V. Foreign literature. Enlightenment, 2021. - 86 p.
6. Д.Сайфуллаева. (2022). ГРУСТНЫЕ СТРОКИ О "ГРУСТНЫХ ГЛАЗАХ" ХУДОЙБЕРДИ ТУХТАБОЕВА. <https://doi.org/10.5281/zenodo.7445242>
7. Эшмурадов Д. Э., Умарова И. Д. Вопросы организации дистанционного обучения в условиях самоизоляции //Теория и практика современной науки. – 2020. – №. 6. – С. 587-589.