

ABOUT CHILDREN'S LITERATURE OF UZBEKISTAN

Turdieva K.Sh.

Head of the Department of Uzbek Language and literature Tashkent Pediatric Medical Institute,
PhD, docent

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Abstract. *Uzbek literature has a centuries-old tradition. It was deeply studied during the Soviet period, but today researchers pay special attention to the international relations of Uzbek literature, Uzbek folklore, the return of forgotten names, and modern Uzbek literature.*

In Uzbek literary study a lot of work has been done to research the history of Uzbek children's literature. The researchers of children's literature continue their investigations and identify the main milestones in development of modern children's literature. The children's lyrics also come into research focus. However, the topic of research into children's lyrics remains relevant and offers new objects of research.

Keywords: *folklore, songs, poetry, age-appropriation, preschool, poems.*

The moral development of the younger generation cannot be imagined without children's literature and poetry: "in the process of teaching literature, it is so important not only to skillfully isolate and use the wise pedagogical ideas embedded in the works by the authors, but also to form with their help the student's self-awareness"

Since the beginning of the 21st century, the attention should be paid to the fact that the specific feature of children's poetry, as well as children's literature in general, is its age belonging. Unfortunately, in some publications of recent years the readers age category was not taken into account.

It is also necessary to take age into account because the books for preschool children and primary school must be age-appropriate not only in content, but also in design and shape.

The age category of very little children demands more repetitions, fast pace of rhythm, and brief content of books from the poets. This theory in classical form was formulated in commandments by the outstanding children's poet K. Chukovsky, 1963]. As you know, his first precept is "learn from people - learn from children."

If to pay attention to the published collections and analyze the works of Uzbek writers, you can come to the conclusion that the best of them comply with these rules.

Analysis of children's poems by modern writers

The works of national poet in Uzbekistan Anvar Abidjan attract the attention of not only the young readers, but also adults. His book "Zhazhi, zhazhi kulchalar" (Tiny, tiny flat cakes) became the worthy contribution to Uzbek children's literature. This book of poet contains many new works

He will be able to find everyone,
Many tales to tell
The head of the family is our grandfather.
He has currants in his pockets.
My dear grandfather, my dear grandfather
Calls me so affectionately
Then he will sing the lullaby,

Even with a cane, with a straight walk
Coming from wedding with dastarkhan*.
Or his “Poems of Baykhusan Babak”:
From six and half years old
I write poems,
Whom I meet along the way
I read them to person.

Boykhusan tends to think like a child: the poet adopted this image from children. The boy believes that his poems are the best.

But of course, it is thanks to their excellent quality that the cow eats them along with the hay, so the boy rushes into the water to read his work to the goose. When the chicken runs away from him, he catches it, ties its legs and recites his “amazing” poetry. He reads poetic masterpieces to the dog in the kennel, holding a whip in his hands. Everything that Boyhusan does is typical for children: the desire to show off each work, to boast about it, and to blame strangers for all the sins.

Or take, for example, Kambar Utaev’s poem “Vatan Sayli” (Walk in the Motherland). The poem begins with the words Yo gairi, gairi, gairi, reminiscent of folklore elements.

The theme of the Motherland, which sounds in the work of every poet, acquires the unique feature thanks to folklore element. Or, for example, Muhammadali Kushmakov’s poem “Aigul’s Song.” The play form characteristic of children's folklore begins with the first lines:

Ball, ball, top, top,
Stop fooling me - stop, stop, stop.

And the girl tells how her ball rises into the sky and speaks about her desires to the sun. The folk style adds sonority to the poem.

But this is not everything that children talk about should form the basis of poems.

For example, in one of the poems published in a periodical, an adult, seeing a baby, takes him in his hands, caresses him and says: “I will eat you.” The boy, suddenly meeting him later, asks “You won’t eat me?” This is where the plot of the poem ends.

The imagery necessary for every work of art in children's poetry must be created by artistic means, associated with close and accessible concepts. Just like in Dilshod Rajap’ s poem “Winter Comparisons” from his book “Child of the Train”.

Spruce trees dressed in snow
They look like white papakhas.
Shiny branches
Looks like a brass comb.
Ice aryks
They look like golden belts.
Icicles-chandeliers
Looks like ice lanterns
Crows are on the snow
Looks like black spots
Or for ink
Dropped onto white sheet.
Cold snow-storm,
Probably very harmful.

Drives everyone home

It is like bludgeon.

Despite the poem landscape each line demonstrates the images change. The author teaches the reader to match each comparison, comparison, and think. And he succeeds. Another poem by D. Rajap can be taken as a striking example of imagery. This is his poem about friendship.

Like the friend's hands

Stretching out to each other

All pillars connect

Wires.

This is the bond of friendship

They go far away

This friendship gives light

To all bulbs.

And until they break

The threads of friendship are wires,

Even the nights of this world

They will be light.

The friendship is an abstract concept. But the poet-artist who painted the image of friendship must also be a songwriter. Although this does not mean that all poetry should be set to music. The poems should not contain difficult-to-pronounce words and phrases, like one of the poets:

Paytdan foydalanib

Qutulib qoldi jayron.

Dumi gajakdor, uzun

Yoysimonligida husni.

He consonants located close together make pronunciation difficult. It should be noted that in poems for children, rhymes must be complete and sonorous.

An example of such works is the poems of Erpulat Bakht "Grass for Buryonka":

O'roqning yuz tishi bor,

The sickle has a hundred teeth,

Yuztasining ishi bor.

And everyone has a job.

Thanks to the close arrangement of rhymes in the poem and their sonority, the poem acquires the fast rhythm:

Tishi bor - ishi bor,

O'tloqqa-qaymoqqa.

A sonorous rhythm and musicality are also characteristic of Nurilla Astanov's poems.

Tong satri

Tong havosi tozadur,

Chumolilar bahsida

Ko'ngillarni yozadur,

Sochib bahor atrini,

Qizg'aldoqlar raqsida

Tong yozadi satrini.

It is noticeable that in all successful poems the rhythms are full, sonorous, and the rhythm is fast; in addition, the rhymes carry a semantic load:

tishi - ishi (hundred teeth – work),
O‘tloqqa-qaymoqqa (lawn – sour cream).

Critical view

Unfortunately, at the result of authors' neglect for rhyme and rhythm, the poems turn out to be weak. Notice the rhythm and rhyme of the next verse:

Akromjon nega qo‘rqmas
Qahraton qorli qishdan?
Bir ko‘rsangiz chanada
Uchar balanddan pastga
Tushayotgandek raqsga.
Sovuq qotmasmi, dersiz,
Yo‘q, u sovuq qotmaydi.
O‘yin oldidan uning
Qo‘lida charm qo‘lqop,
Egnida issiq po‘stin
Doimo bir xil javob,
Der, sport-mening do‘stim.

It's hard even to pronounce the last line. Let's try to shorten the lines and bring the rhymes closer together.

Akromjon nega qo‘rqmas,
Aslo sovuqdan qishdan?
Chanada pastga uchar
Hattoki tezkor qushdan.
Qo‘lida charm qo‘lqop,
Egnida issiq po‘stin,
Doim tayyor javobi,
Deydi: sport-mening do‘stim.

Now let's try to compress the lines even more and bring the rhymes closer together:

Chanadan pastga
Bosgancha gazni,
Uchar Akromjon –
Eng zo‘r chempion.
Sport bilan inoq,
Sog‘lom va quvnoq.

As you can see, our work transformed the poem, changed it for the better. The meaning of the poem has been preserved, but it has become easier to read, and therefore easier to learn. You can add game elements here, which will also have a positive effect on perception of young readers, since with the help of games they will become able to access more complex topics. After all, the basis of folklore is also play. This is the game form Dilfuzabegim chooses for his readers in the Guncha magazine.

Eshitmadim demang ...oy!
Somon sochib qordim ...oy.

Kelinglar ey, xasharga!
Samovarda qaynar ...oy.
Don't say you haven't heard!
I prepared clay with hay,
Come to hashar
Tea is boiling in the samovar.

In all lines the rhyming words are not spoken, but are written as oh. The reader adds the letter himself.

In poems, numbers, questions and words can also encourage play.
For example, like Fakhritdin Hayit's poem "Maqtanchoq" (Boaster).

Qora mushuk, ola mushuk, bari mushuk,
Biroq bizning barog'imiz parimushuk.

In a poem by Abdurahmon Akbar:

Hayratini yashirolmay
Yulduz dedi: "Iya, bo'ri".
Bo'ri ranjir, men-chi, hoy qiz,
"Iya emas, chiyabo'ri"

In a poem by Anwar Miraziz:

Kunga boqar
Kimga boqar,
Kunda boqar
Kunga boqar.

But this does not mean that every child's poem must be based on a game. And we are talking here, first of all, about lyric poems.

This leads to another rule of the classics of children's poetry. Poems for children should appeal to children. This means that such verses must have some effect on them.

Usually, children's poets pay great attention to content, but neglect form. Maybe that's why poems, even very meaningful ones, are not successful with readers. In order for the content to shine with all its colors, it should be presented in appropriate form, and various effective means and methods of transmission should be sought.

The child begins to understand this world gradually, through play and pleasure.

He has his own worries: toys, dolls and questions that concern him. These questions lead to serious problems.

At such time, children's writers and poets come to the aid of children. After all, every child's writer and poet is a kind of teacher. Some of these teachers express their thoughts directly, while others express them figuratively and artistically. Some of the poets are landscape painters, some are caricaturists.

A few words should be said about satire and the sea and the moral education that is conducted through it. As noted by D.D.Turaeva, "satire and humor in children's literature help the younger generation get rid of unworthy actions, provide the opportunity to become selfless fighters for the cause of the people, devoted to the Motherland, highly conscious, cultural people, free from unworthy vices"

Children like humor, funny stories, situations and humorous images. Humor also serves as an important element in raising children, helping them to see their mistakes in the heroes of works, to see how funny they are:

“The satirical and humorous works, imbued with thoughtful laughter, give children aesthetic pleasure, help them to choose the right path in life, distinguish good from bad, true comrade from enemy, true beauty from imaginary”.

An example is the many works of Anwar Abidjan and his poems included in the new book “Why is the parrot stubborn?” A bird that is afraid of rats is trembling in its cage. And her owner Mutti lies under the shadow.

Mutti falls off his bike and the parrot laughs at him. The poet's satirical sketches seem to criticize the parrot's owner, Mutti. After all, of the two arguing, the smart one is to blame. Mutti failed to raise his parrot.

The mode of action of the two characters seems to run in parallel, and the reader constantly compares them.

D. Rajap's poem “Cartoon of a tan-hole” is based on irony and paradox:
You exist, you are bread-life,

Dear tandoor, don't die!

But, but so much

Your mouth is open

You're burning up

Tormenting your soul

! And people take away

Bread from your mouth.

Before the reader's eyes remains the image of gawk- tandoor that bakes cakes, and then the bread is taken from his mouth.

And one more thought. We state that works of literature for the little children should be simple, but not descend to primitiveness, as in Sabir Asimov's poem “The Greedy Turkey.”

The turkey was greedy.

Didn't choose food

Whether it's bread or grain, it doesn't matter.

Her eyes could not get enough of it,

The eyes were greedy;

Didn't even lay eggs

Such a parasite, lazy.

Clumsy, covered in fat,

They called her lazy

And she became a laughing stock to everyone.

The poet who describes the turkey parasite leaves her motionless.

And movement, action is so necessary in children's poetry. The author is only engaged in description. Moreover, the word lappas, which the poet used, is incomprehensible to the reader.

Conclusions

The themes of children's modern poetry are mainly education, nature, wildlife, family. Works that call on children to take an active civic position are often declarative in nature. At the

same time, as the researchers note, “special edifying works in Uzbek literature for children grew up on the traditions of Uzbek classical literature”

The publishing work also leaves much to be desired. All published books for children should take age into account; pay attention to poetry for the youngest readers aged 3-4 years. Books published for children must be designed accordingly.

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