



The Problem Of Education In Children's Literature Of The National Renaissance Period

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Abstract: This article is devoted to the interpretation of children's literature of the national renaissance period as a part of general literature, analysis of the literature of this period based on the integrity of time and space.

Key words: educational essence of literature, folk psychology, means of education, children's literature of the independence period.

In literary criticism, there are different views on the educational nature of children's literature. Some people claim that there is no need to distinguish between children's literature and adult literature, while others give a one-sided interpretation of this literature by overemphasizing its educational nature. In our opinion, before various descriptions, a look at its internal order brings us closer to the truth. Children's literature, as a part of general literature, does not live apart from time and space. Therefore, it is natural that the changes in the life of the society and the evolution of the people's psychology leave their reflection in children's literature. Therefore, "What is the influence of the traditions of children's literature formed over the centuries on the current literary process?" "What are the characteristics of children's literature at the moment?" questions arise. The fact is that the transition to a market economy cannot be without affecting the world of childhood. the same situation is reflected in children's literature. Do the works being created satisfy the spiritual and moral needs of children in terms of reading? The fact that children's literature is, on the one hand, an art of words, and on the other hand, a means of education, creates a lot of problems for writers regarding how to deal with the problems of the transition period. In fact, what path should a children's writer take? Does it serve education or art? In circles related to children's literature, you can often encounter conflicting questions about this.

Exactly 160 years ago, the great Russian scientist V. G. Belinsky wrote about the characteristics of this literature: "Children's literature is written for education.



And education is a great job, it decides the fate of a person." It would not be a mistake to say that this definition has been a criterion for fiction literature since time immemorial to serve the education of the younger generation. Since the 20th century, this criterion has gained the status of legitimacy for Uzbek children's literature. It is interesting to note that this unique law in the field of artistic creativity was treated differently in each era. For example, at the beginning of the 20th century, in the works of advanced intellectuals such as Abdulla Avloni, Hamza, Munavvar Qori Abdurashikhanov, Mahmudhoja Behbudi, education through children's literature was connected with the idea of enlightenment according to the historical conditions of that time. Since the 1930s, it has been focused on promoting the celebration of socialism and acquired a socio-political direction. As a result, dry declarativeness, the spirit of propaganda and propaganda combined with didacticism.

This socio-political burden, consisting of keeping up with the times, sometimes became an invisible shackle on children's literature until the independence period.

Different understanding of the educational essence of children's literature in different periods is a product of the prevailing ideology, and it was natural that it overshadowed its function as an art of words.

We do not want to deny the educational essence of children's literature. On the contrary, we would like to emphasize that children's literature is a special kind of literature as an art of words, and we would like to remind you that a one-sided approach to its educational essence is not justified.

To what extent have you gotten rid of such unhealthy views in the children's literature of the independence period, especially in the literary process of recent years? In other words, what are the characteristics of children's literature of the period of independence?

It should be noted that in the literary product of this period, the following areas were conditionally prioritized.

Journalistic spirit related to the development of society. The works of S. Barnoyev, E. Malikov, Qambar ata, and U. Abduazimova can be cited as examples.

A comic-humorous spirit about the criticism of the impermissible traits of children's character. The works of H. Tokhtaboyev, A. Obidjon, T. Adashboyev, H. Imonberdiyev, A. Akbar, D. Rajablar make up the majority of works in this direction.



Philosophical spirit to understand the problems of the world, "mysteries of man and the world" (Q. Muhammadi), puzzles related to the problems of nature and society. There are many works of this direction in the works of N. Fozilov, M. Azam, A. Obidjon, N. Norqabilov, Olloyor, K. Turdiyeva.

Dozens of works of different genres and levels published in recent years determine the importance of children's literature in a certain period. This is both a lot and a little for the small readers who make up a large part of our nation of 25 million. Besides, the main thing is related to their artistic and aesthetic level. Therefore, achievements and shortcomings in this regard are equally related to the form and content of artistic creation.

When it comes to research related to the form and content of an artistic work, it is worth mentioning the works of Miraziz Azam, Anvar Obidjon, Tursunboy Adashboyev, Abdurahmon Akbar, and Dilshad Rajab. In the interpretation of the age-old problem of what is good and what is bad for children's literature, M. Azam's book "Forty Questions and Forty Answers" finds a new solution to various puzzles in life in its own way.

The poet, who deeply understands the great task of children's literature as an art of words, does not lower this literature to the level of small readers, but on the contrary, raises the mass of readers to the world of high-level sophistication. When you get acquainted with the direct emotional experiences of the lyrical hero in the poet's poems about the fate of the country and the duty of citizenship, you will be reminded of Gafur Ghulam's famous "Oylashni organamiz", "Know that your country is waiting for you", "Gold Medal" Philosophical and political lyrics such as "You are not an orphan" are coming. So, the observation in the characters of Allama poet G. Ghulam, the strong desire to solve the puzzles of life, and the active attitude to the life of the society, which are continued in the work of M. Azam, are exemplary in every way.

Small stage works, poems and fairy tales of the writer included in the books "Saylanma" and "Brightest Stars" are small and instructive events from the lives of our great grandfathers such as Imam Bukhari, Zamakhshari, Amir Temur, Ulug'bek. The image of his quest to understand the riddles will undoubtedly serve to promote spiritual and moral ideas related to our current life.

Philosophical ideas expressed in M. Azam's works on historical topics do not cause the slightest difficulty to young readers in mastering their content, on the contrary, people and the earth, from the sprouting of trees to their withering. Turf situations in the period, in general, the unique law of the harmony of the



sun, water, soil, and air have been interesting to mankind since childhood as an age-old problem.

In the works of Tursunboy Adashboyev, who consistently continues the creative traditions related to the interpretation of Quddus Muhammadi and Quadrat Hikmat, every situation in nature - the landscape becomes miraculous. The primrose, which is the ambassador of spring, considers itself a "piece of the sun" ("boychechak"), in the autumn season, "white single birches" wear turbans, and the goldenrods make a point for their laughter ("Autumn"). In the poem "Missing", the young reader will feel a sense of wonder due to the comparison of rain falling from the language of a child who is interested in everything with new similes:

*Kuni bilan,
Tuni bilan
Yomg'ir ezib yog'adi,
Bulutlarni tabiat
Erinmasdan sog'adi.
Ko'cha-ko'ylar yaltirar,
Tuxumdayin archilib.
Ko'kning tubi teshilganmi?
Tomchi tushar yanchilib.*

Unlike many other works related to nature in children's poetry, the lyrical hero of the poems of Anvar Obidjon, Hamza Imonberdiyev, Abdurahman Akbar perceives natural phenomena and the world of creatures through play.

It is known that children's attention is not stable in the works of children's literature presenters, so it is required that the poetic verses dedicated to them consist of short rhyming words. However, most of the poems in Anvar Obidjan's collections "Nightingale's Nightingales", "Very Interesting Event", "The Stolen Fighter" do not meet this requirement at the level of the rule. In my opinion, this is due to the fact that, on the one hand, the traditional methods of artistic representation in folklore, poetic arts such as exaggeration, metaphor, irony, simile, and parable are used with jeweled accuracy, and on the other hand, serious adherence to the logical development of reality. when he did, he strictly took into account the interest, life experience, fantasy world, taste and understanding of young readers.



For example, "What's on your mind?" In the poem, the students get acquainted with the characteristics of those creatures by counting the dreams of the owl about the mulberry tree, the crow's dream about the rooster, and the dog's bone. focuses on:

Pashsha degan sur xola, to'ygan bo'lsa sal chala;

Bormi deb kirroq bola, tinim bilmas vizlillar.

The main character of the epic "Dakhshatli Meshpolvon" is distinguished from others by his stubbornness and skill in boasting, as well as by his abnormal appearance. He has two lungi drums, a face as bright as the sun, a scar on his jaw made of a donkey's dung, a belly weighing forty pounds, a nose as big as a cat's, a sparrow with a humped shoulder, a neck bent forward, ears erect, legs like a snake. , his head is as bare as the summer desert, he looks a bit stupid, but in reality he is plump and fluffy, his eyes are like those of an owl... So, he is quite an interesting boy.

The plot of the work begins with the description of the bloodshed of the Sepkilshah raiders in the country of the Meshpolvans. The sad song, sung in the language of the captives, means the meaning of the epic text:

Mardlar senga fido bo'ldi,

Bizlar tirik judo bo'ldik,

Kechir, bizni ona yurt.

Opening the entrances of the invaders in a funny and sarcastic way, the writer repeatedly tells the reader that it is the sacred duty of every boy and girl to save the land from oppression and humiliation, to fight for the celebration of justice. It should be noted that in Anvar Obidjon's fairy tales from the collection "Nightingale's Nightingales", without any exaggeration, world fairy tales, first of all, the creative traditions of G.H. Andersen and Sh. allowed

"The old man wants to patch up", "Is it easy to be polite?" (actually it should have been "Chubby Mouse") can easily compete with the world famous fairy tales "Dyumchakhan", "Irkut Ordakcha", "Kizil Shkapcha" in world literature.

In the fairy tale "Is it easy to be polite", the writer draws an important conclusion about the fact that politeness and greeting are the beginning of human decency through the adventures of a plump mouse, while in the purely realistic character "The Old Patchman", the patchman's stories about the symbols of the state of young readers enriches their imagination about the symbols, leads them to understand the secrets of the sanctity of the homeland. The tense and interesting plot of these fairy tales keeps the reader's attention from being



distracted and helps to vividly imagine the character of the heroes. The expression of an important educational idea in different pictorial styles, free of dry teaching, is one of the factors that ensure the erudition of Anvar Obidjon's works.

When it comes to research in the field of children's literature during the period of independence, it is impossible not to remember the poems of the same generation: Rustam Nazar, Dilshad Rajab, Abdurahman Akbar, Erpolat Bakht, which express significant content through a pinch of humor, and the tales and stories of Normurok Norqabil. .

The hero of Dilshod Rajab's poems included in the collections "The Circle of Jesters" and "My Father's Garden" asks logical questions about what he has seen and observed in life. The rain falls like a bucket or a sieve without a splash ("Rain"), until the rocks are thrown together in frustration ("Mountain"), the rows of stripes on the zebra ("Zebra"), he is interested until the turkey is angry and clucking ("Turkey"), he understands the tram as a child of the train ("The child of the train"), he compares the ringing of the telephone to the ringing of jokes ("As if"), etc. draws a serious conclusion from the interlude:

*Qo'sh kaltakka chidolmay,
Dod-voy solar nog'ora,
Parvo qilmas odamlar
O'yin bilan ovora.*

Oloyor's fairy tales feed the reader's imagination with the clarity of the image in the interpretation of one or another instructive idea, instills hope and confidence in the response of good intentions to life and nature. In particular, it is due to the magic of the artist's pen that the students who read the fairy tales "Colorful Snows" and "Magic Sleep" read the pictures of the familiar scenes in nature and are amazed as if they had encountered them for the first time.

The uniqueness of N. Norqabilov's research as a writer can be noted in the example of the heroes of his works who pass tests in difficult situations and choose the right path for themselves, the relationship between man and nature is illuminated with special love. Therefore, the hero of the story of the forest dog is not a living being, but an artistic symbol embodied in our eyes with its own spiritual world. With his character and actions, he creates a certain idea about human relations in a young reader, while the character of the boy named Nusrat, the hero of the story "Butterfly", is formed against the background of conflicting events.



The boy, who spent his childhood in the arms of his grandmother who lives in the village, cannot find a place to put himself in joy when he hears that he and his parents will go to the houses in the city. But the father creates an endless rebellion in the child's heart with his disregard for his dreams, interests, and cruelty towards nature. As a result, he completely abandons his interest in going to his home in the city.

Looking at the samples of children's literature in recent years, we can come to the following conclusions:

Children's writers, nourished by the existing literary tradition, try hard to break through its shell and achieve remarkable achievements in this regard.

An active attitude to social life is evident in the interpretation of the leading characters of children's works.

At the same time, adaptation to the new historical environment, initiative in the literary process cannot be said to be at the level of the intensity of the era. After all, conflicts related to understanding the world and rapid general development are not brought into children's literature. On the contrary, it is observed that the works focusing on the superficial praise of the reforms are showing the essence. It is no secret that the market economy gave a serious impetus to the life of the people. In such a situation, it would not be bad to think about the creation of heroes who will turn children away from the market and lead them to the magical world of fiction.

In the criticism of children's literature, during the period published in the "Literature and Art of Uzbekistan" week, there are hardly any speeches that provoke a discussion that truly evaluate the growth and changes in the current literary process.

People's writer of Uzbekistan Shukur Kholmirezayev in his lecture at the Union of Writers many years ago "Will literature die?" he put the problem across. Years later, when we talk about the current literary process in children's literature, we would like to ask this question again in a different way: To what extent will the research in children's literature affect the future fate of children in the new society? To what extent does the search for renewal correspond to the essence of children's literature as an art of words and a means of education? Literary criticism should express its firm opinion about this.

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