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THE ROLE OF CHILDREN'S LITERATURE IN DEVELOPING THE THINKING OF PRIMARY CLASS STUDENTS

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ABOUT ARTICLE

Key words: Children's literature, tales, fairy tale authors, Uzbek, world children's literature, poetry, fables.

Abstract: This article discusses the literary works of Uzbek and world children's literature writers and the literary genres that inspire children to think.

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INTRODUCTION

The issue of introducing children to the world of literature and shaping their reading culture has been considered as one of the important issues in our country over the years. In this regard, it can be noted as proof of our President's Decree No. 4789 on "Improving the system of printing and distributing book products, increasing book reading culture and promoting reading" as a complex set of measures.

Children's literature has evolved over the years with great spiritual heritage created by writers, poets, and scholars, in the form of tales, articles, proverbs, fables, and national songs. By the 1930s, it had its own professional poets and writers. For example, in the fields of poetry (Zafar Diyor, Adham Rahmat, Ilyos Muslim, Shukur Sa'dulla, Sulton Jo'ra, Mahmuda Oqilova, Quddus Muhammadiy), prose (Majid Fayziy, Dorjiya Oppoqova, Hakim Nazir), drama (Zafar Diyor, Dorjiya Oppoqova), children's creators emerged. Sadriddin Ayniy G'afur G'ulom, Hamid Olimjon, Oybek, Shokir Sulaymon and others contributed to raising Uzbek children's literature. During this period, Zafar Diyoming's collections "Qo'shiqlar" (1933), "Tantana" (1936), "She'rlar" (1939), "Muborak" (1940), "She'r va hikoyalar"

(1940) and the novel "Mashinist" (1935), drama "Baxtliyoshlik", stories "Jo'natish", "Nojo'yaliklar"; A. Rahmat's books "Dum" (1938), "Baxtliyoshlik" (1939), "Zavqliallalar" (1940), "She'rlar" (1940), "Hiylagartulki" (1940); Sulton Jo'raning "Fidokor" (1940); Ilyos Muslimning "O'suv" (1932); collections "Zaharxandalar" (1932), novel "Miqti keldi" (1934); Shukur Sa'dullaning "Hayqiriq" (1932) "Uchayiq", "Ayyorchumchuq" (1937), "Yoriltosh" collections were published. Each created work, whether it is a tale or a poem, does not just enrich Uzbek children's literature but also aims to educate these off spring to be intelligent, truthful, and insightful before independence. As an example, we must separately acknowledge the appreciation of Mahmudxo'ja Behbudiy, Munavvarqori Abdurashidxonov, Abdulla Avloniy, Majid Qori Qodiriy, Ubaydullaxo'ja Asadullaxo'jayev (UbaydullaXo'jayev), Toshpo'latbek Norbo'tabekov, Fitrat, FayzullaXo'jayev, SadriddinAyniy, Abdulqodir Muhiddinov, Hamza, Cho'lpon, Is'hoqxonlbrat, Boboovun Salimov as true children of the nation.

Muhammadiy's "Tabiat alifbesi" is also seen as a lyrical hero who personifies the whole existence, asking questions such as "Why do we call a branch a branch?", or "Why is the bark of a tree so thick?", "Why is the apple red?", "Why does a squirrel climb up a tree?", "Why is the tail of a deer crooked?", "Why are the leaves of a poplar tree thin?", "Why doesn't an echo bear fruit?", "Dad, why does a woodpecker peck at a tree trunk?", or "Why do different branches of a mulberry tree have the same grapes?" These questions are posed without any specific answers. The purpose of Q. Muhammadiy in providing poetic answers to these questions is not to create works about something specific, but to always keep that thing in front of people's eyes and seek meaning. The poet finds this meaning as well. This meaning always explains the first impressions that children have about life, contributes to the formation of their worldview.

According to some information, Muhammadiy gave about 300 questions on this subject to young children and adults out of curiosity. Muhammadiy also looks at these issues in his book "Alphabet of Nature." His works created for children are designed to be understood by children of all ages and intellectual levels, encouraging them to seek meaning in life and always keeping children curious about the formation of their thinking.

Muhammadiy's one-act operettas written between 1915-1926 such as "Bahor", "Binafsha", "Quyov", "Rahmlishogird", "Mozorlikda", "Erkbolalari", and "Tatimboy ota" are taken from the lives of children and young people, and are considered the first examples of musical dramas for children in Uzbek literature, as emphasized by Professor N. Karimov. The Uzbek children's dramaturgy developed over 20 years and found its place in historical scenes, starting to be staged by art performers for the establishment of cinema theaters. If we look at the creativity of writers such as S. Ayniy, A. Qodiriy, G.

Gulom, Shokir Sulaymon, and others, they created poetry and many stories for children. In particular, the works created by "G'ayratiylar" for children have played an important role in shaping Uzbek children's literature with various reading books, anthologies, and theater works. In this regard, the book "O'zbekcha o'qush" by Elbek is also specially emphasized.

Literary scholar H. Yoqubov has emphasized the importance of the creative style in children's literature, stating that the effective and influential presentation of a work is based on aligning the ideas in children's works with their thinking and encouraging simple expression that defines their unique style. According to the scholar, "imaginative richness and complexity, clear and complete fable, rhythmic movement expressed in simple language that can also utilize humor, can be considered as the language of children." In other words, H. Yoqubov, who has conducted scholarly research on children's literature, highlights the unconventional richness, a bit of humor and rhythmic movement, simplicity - a style that children can understand - in creating works for the growth of children's literature.

Uzbek children's literature has taken on the task of reflecting the national oral tradition, exceptional didactic literature, and works created by representatives of world children's literature. Pushkin's "The Fisherman and the Golden Fish" has also gained a significant place in the national children's reading culture. In the introduction to the work, there is mention of thirty-three years spent together by a poor couple living by the sea in an old house. The husband is portrayed as a fisherman, while the wife is depicted as a spinner. The involvement of the number three in the golden fish's request to be returned to the sea is emphasized:

When the fisherman threw his net,

A golden fish was caught in it.

This tale, which is not only fascinating for children around the world on television screens but also valued by Uzbek children, is being celebrated on stage. Children are captivated by the poetic expressions presented by the fisherman. It seems that in their eyes, the golden fish truly exists, and they eagerly await its return to fulfill its promise. Children, unlike adults, are pure-hearted and believe in miracles. A child will never lie in their own place. Children tend to be straightforward. Therefore, children's literature also has an irreplaceable place in finding spiritual maturity. The beginning of children's literature in Uzbekistan is associated with the great poet S. Aini, who successfully opened a school with his friend Abdulvohid Munzim in his own courtyard and wrote the works "Tahzib us-sibyon" (1910) and "Qiz bola yoki Xolida" (1922). These works have been critically analyzed by prominent

scholars O. Safarov, R. Vohidov, and M. Mahmudov, who have interpreted them as literary, ethical-literary works, as well as early examples of realistic prose in children's literature.

Authors who write in two languages contribute to the unique development of children's literature with their realistic prose in the field of eternal values, and these works primarily serve as a means to teach good life lessons to students in grades 3-4.

R. Barakayev writes, "The second half of the 80 s had a great influence on the emergence of a new era in children's literature. During this period, our children's literature shifted towards literature that reflects reality in all its meanings, taking the first steps in educating the younger generation with feelings of patriotism. Efforts made without achieving independence did not go in vain; on the contrary, during the Independence era, children's literature reached a level where it could educate the younger generation in the spirit of patriotism, humanity, and hard work, looking at history and starting from that era, our esteemed first President I. A. Karimov initiated a noble life towards the development of Uzbekistan."

In the poem "So'nggi axborot" by journalist, poet, and children's writer Anvar Obidjon, fruits and vegetables are described as follows:

"Winter passed in the village

The evening wind is cold.

As a result, it gave fruit.

The garden is very beautiful.

The grapevine turned around,

The sick person was left behind.

Don't eat raw quince,

It's lying down.

Even if it was sour,

It would still be ripe.

In a collision with an anor...

A fig tree has been planted."

This poem highlights the beauty of nature and teaches valuable life lessons through simple and engaging language, making it an important contribution to children's literature. The excerpt from the poem mentioned above depicts an interesting and engaging narrative set amidst the wonders of nature, with a captivating storyline and simple language that makes understanding the content of the children's poem easy and enjoyable. This shows that Anvar Obidjon's works for children's literature are created with consideration for the age appropriateness of children and their cognitive abilities, making it easier for them to remember and appreciate.

Children's literature encompasses a wide range of genres, such as poetry, stories, proverbs, fables, articles, anecdotes, and more. Among these, "proverbs related to human body parts" are particularly enjoyable for children, adding an element of amusement to their reading experience. For example:

"We were playing, we were playing,

Thirty-two girls were playing.

We split into two groups,

We tangled with each other.

The roof of the oven,

The head of the golden plow.

The age of the girl who found it,

Twenty-two years old.

She stays in one house,

Thirty-two heroes

Wearing the same clothes,

Being like a father-mother.

The genre of proverbs has also made a significant contribution to the development of written literature. Therefore, poets and writers such as Cho'lpon, Abdulla Qodiriy, Oybek, G'afur G'ulom, Zafar Diyor, Quddus Muhammadiy, Po'lat Mo'min, Qudrat Hikmat, Anvar Obidjon, and others have found their own expressions in poetry and prose created for children."

Children's literature differs fundamentally from other genres and works in that it aims not only to be understood and remembered, like poetry or articles, but also to stimulate thinking and contemplation in the hearts of children. In this field, writers have used descriptive expressions to ensure that children find the content engaging and intriguing.

Uzbek children's literature and world children's literature are distinct from each other. This is because the worldview and imagination of each nation and country differ uniquely. Without neglecting Uzbek children's literature, children are also introduced to world children's literature on a global scale. After attending school, they are further acquainted with it through textbooks. The influence of world children's literature on Uzbek children's literature is compared in terms of style, diversity, and character creation skills. The lives and works of creators such as.

Charles Perrault, Daniel Defoe, Jonathan Swift, Hans Christian Andersen, Jules Verne, Miguel de Cervantes, Rudyard Kipling, and others are discussed. Examples from Charles Perrault's "Cinderella," "Little Red Riding Hood," "Puss in Boots," "Hop o' My Thumb," and "The Sleeping Beauty" can be cited.

CONCLUSION

In conclusion, introducing children to the world of literature is aimed at starting them from an early age. Works created by representatives of world and Uzbek children's literature are important tools in helping children find meaning, developing their reading skills, and preparing competitive personnel to ensure Uzbekistan's future presence in the ranks of developed states.

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