

## LITERARY - AESTHETIC AND EDUCATIONAL SIGNIFICANCE OF COMIC IN UZBEK CHILDREN'S LITERATURE OF THE INDEPENDENCE PERIOD

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**Abstract.** This article talks about the combination of classical tradition and modern satire features in Uzbek children's literature of the period of independence. Uzbek children's comic poetry also has features characteristic of universal poetry, the basis of which is the priority of comic and humorous images. However, humor in children's poetry by its nature, unlike comic poems intended for adults, is not about rooting out vices, but rather aims at educational goals, re-educating through bitterness or cheerful laughter. Comparative-typological, sociological analysis methods were also used in writing the article.

**Key words.** Humor, aesthetics, artistry, modern satire, children's literature, characteristics of harmony.

### **Introduction**

"In order for our youth to become independent thinkers, have high intellectual and spiritual potential, become people who are not inferior to their peers in any field in the world, and become happy, our state and society mobilize all the forces and opportunities we deliver". [1] After the independence of Uzbekistan, a unique spiritual atmosphere appeared in the cultural life of the republic.

### **Experiment**

Anvar Abidjan's humorous poems are also unique in children's poetry of the period of independence. Poet's "Brothers", "When the bicycle breaks down", "In the camp", "Yes, you don't hurt", "Silver coin", "Care", "Stealing the charm", "Puffakfurush", " Poems such as "Fathilla's breast" are characteristic in this respect. In each poem, the poet finds some funny detail characteristic of children's mental and spiritual world and poeticizes it, turning it into a scene that expresses a humorous image of the child's psyche. The disparity between the child's psyche and this scene creates cheerful, innocent and sincere laughter. For example, in the poem "When the bicycle breaks down", the situation of Sotimboy, who is turning a nut with oil on his face and hands, is described as follows.

*Yuz qo'lini*

*Qilib moy,*

*Gayka burar*

*Sotimboy.*

*Kulib boqar*

*Sotimga,*

*Tagi ko 'chgan*

*Botinka.* [ 6] (Meaning: While Sotimboy is working with screw and his hands and face are oily, his old boot is also looking to Sotimboy with smile)

Sotim's playfulness, his breakdown due to riding the bicycle without stopping, and Sotimboy's fixing it by soaking it in oil - all this is enriched with comic content through the characteristic scene detail of "the shoe with a broken sole laughing at Sotim". In this place, the animation of the boot with the sole moved, as if it looked "laughing", serves to strengthen the poetic content of the poem.

"Rebelliousness, callousness, persistent philosophy, in deep observation, serve as the guiding wind for the sail of the poetry ship, add intensity to its intensity," Anvar Obidjon writes about literary skill. - But if this intensity cannot be combined with a large number of "elements that attract ordinary poets - the juice of words, the elegance of images, the delicacy of expression, the poem becomes dry and rhymed prose, the sphere of influence becomes narrower".

Anvar Obidjon is a poet who deeply feels the spirit of joyful children and, most importantly, has the potential to describe this situation with poetic skill. This feature is clearly visible in the poem "Fathullah's Breast". In the poem, Nor, who heard his brother's complaint that "Fathullah's chest was running", comes to the following conclusion:

*G'ijinib musht tugdi Nor:*

*– Boplab qasos olamiz.*

*Kurkani ...*

*Yo 'q, yaxshisi,*

*Fatxullani solamiz.* [6] (Meaning: Nor punched with anger and said that instead of turkey we would take Fatxulla)

It can be seen that the nature of Nor's quarrelsome nature is revealed by his own language. Such conciseness, literary detail that creates humor in the image, the skill of using dialogic speech and images, characteristic of the style of Q. Otayev and Anvar Obidjon, are also present in the works of young people such as S. Inoyatov, Z. Isomiddinov, N. Abdusalomov, N. Dushaev. The fact that y is becoming the main form of expression indicates the maturity of children's poetry in the 80s and 90s.

For example, in S. Inoyatov's poems "Soccer Ball", "Hasharchi-osharchilar", "Hol", it can be observed that some defects found in children's nature are revealed

through literary details.

In the poem "Hasharchi-osharchilar" it is described that the children make a game of Nuri's grandmother, and the grandmother treats her with halwa, raisins, and apples. In this place, the poet skilfully uses the details of "Hashar" and achieves to illuminate children's quirkiness and sarcasm by means of laughter, and literary embodies the humorous images of "Hasharchi" children as follows:

*Mazaxo 'rak bo 'p qoldik*

*Shundoq sovg 'a-siylovga.*

*Tekin yordam berish yo 'q*

*Mahallada birovgga.*

*Desalar yendi agar:*

– *Bir yumush bor sizlarga!*

– *Deymiz: – Xo 'sh, yevaziga,*

*Ne berasiz bizlarga?* [6] (Meaning: We liked receiving gifts from others for helping and now, if someone asks help, we do not like to help for nothing, before giving a help we ask something for our job)

The poem "Hol" tells about the children flatteringly electing Hol as the goal captain, goal goalkeeper, and goal striker, even though he is not a good football player. Kitabkhan Hayron: What is the reason for so much respect for Hola? The solution to the mystery is revealed in the dialogue at the end of the work:

– *Ha, tushundim Hol kuchli,*

*Ham zo 'ravon chamasi...*

– *Yanglishdingiz,*

*U koptokning yegasi.* [6] (I thought the Hol is strong and leader, but I was wrong, he was just owner of the ball)

So, when creating a humorous image of heroes in children's poetry, poets turn more to dialogue, and humorous situations that are the basis of laughter in such poems are expressed in the way that they reveal themselves through the speech of heroes. And the fact that laughter often comes at the end of a poem increases its value to some extent. In the poet's poem "Sleeper", a comic image is created of a boy who brags that his brother, Talib, is late for school because of his brother Talib's getting up late every day, and that he gets up an hour earlier. Even in this poem, the funny situation is imposed on the last lines of the poem. The sleepiness of the proud hero is revealed in his own language as follows:

*Uyg 'onaman har kuni*

*Darsdan bir soat burun.*

*Boshlanadi dars bizda*

*O 'n ikki-yu o 'ttizda... (I get up an hour before class every day, and my class*

*starts at 12.30)*

Tokhtakhon Rahimova's humorous poems are dominated by a cheerful tone. His characters are dreamy, full of dreams, kind to their grandparents, prone to laughter. The poet describes these qualities in cheerful and sincere verses. For example, in the poem "Imagination", the little hero, the magician grandfather, gives him a pen, and dreams that when he writes with a pen, "it will be a mistake if he doesn't do it." In the poem "Dream", the dream of a little girl who intends to be like her grandmother when she grows up is expressed in a sincere and humorous way:

Qolmasa biror tishim,  
Yuvib o'tirmas yedim,  
Bog'chagayam bormasam,

Oj buvimga o'xshasam... [6] (Meaning: I wish I did not have any teeth, and I did not have to wash them, and wish I did not go to kindergarten as my grandma)

Such a special imagination of the little hero, on the one hand, contradicts the imagination of the reader, and on the other hand, his laziness and cheerfulness (he does not want to brush his teeth, does not want to go to kindergarten) cause involuntary laughter.

The dreams of the "nurse" girl in the poem "Nurse Girl" are the same. He takes care of his sick grandmother. He asks why he is sick. Each of his questions, each of his actions creates a sincere and affectionate laugh in the reader. This shows that the poetess can feel the psyche of children well. According to the girl, the main reason why her grandmother is sick is that she either ate too much honey or licked ice cream in the morning. Or else:

*Xolodilnikdagi*  
*Sutni shopirib,*  
*Ichdingizmikan*

*Bizdan yashirib?* [6] (Meaning: Did you drink milk which was in the fridge without showing us, huh?)

The girl "investigates" her grandmother in this way. The poetess was able to describe such "investigation" in the poem in childlike sincere and vital, extremely cheerful lines. The following words of the little girl as a nurse treating her grandmother are also very suitable for the psyche of babies:

*O'zim davolay,*  
*Sizni, buvijon!*  
*Gimnastikaga*  
*Qatnashing shu on!*  
*Bir, ikki, uch, – deng,*

*Qani, u deng!*  
*Yendi buvijon,*  
*Tabassum qiling!*  
*Kasallikni men*  
*Qochiray sizdan!*  
*Xursand bo'lasiz*

*Hamshira qizdan!* [6] (Meaning: Oh, my dear grandma, I will treat you myself, go to the gym with me, and do what I say, then you will be healthy and strong and you will be happy from your daughter who are little nurse for you)

It can be seen that Tokhtakhon Rahimova had a very subtle understanding of the mental world of children in the poem and was able to describe it with natural simplicity.

### **Results and discussion**

In the above observations, the research of our poets directly related to the creation of humorous images of children was analyzed. However, along with unique achievements in this regard, there are not a few poems that cannot fully reveal children's psyche in humorous tones. From the moment children recognize their food, they look at the surrounding environment with interest. He seeks to know its secrets, the truth of life in general. This aspiration gradually gives birth to imitation. Indeed, imitation of goodness is beneficial. But insufficient attention to conditionality in the image does not convince the reader of the behavior of the lyrical hero. In general, certain achievements were made in creating a humorous image in children's poetry of the 80s and 90s. A lot of humorous poems have been created that raise children's spiritual world and serve to form their aesthetic taste.

The following conclusions can be drawn from the above observations.

When creating a satirical image in the children's poetry of the 80s and 90s, creators first of all created their satirical images by exposing some of the vices that exist in everyday life through laughter. Children's poetry based on many negative habits, such as gossip, backbiting, laziness, and so on. At the same time, in Uzbek children's satirical poetry, by focusing the edge of humor on the problems of social and spiritual life, creators tried to reveal the image of a satirical image, the essence of his philosophy of life, which became a unique aesthetic principle.

Poets tried to reveal the essence of vices in life by referring to symbolic and metaphorical images as well as realistic images in exposing vices. In this type of poems, real life scenes and poetic movements are combined, creating unique literary findings.

Based on the educational nature of children's literature, the art of self-revelation and making them laugh was used to expose the vices of children's character. This

feature increased the effectiveness of literary works.

The creators managed to create satirical laughter by putting simple, sincere, witty thoughts into a natural folk rhyme from the traditions of folk art. In this way, the reader's attention drawn to the causes of adverse events. In most cases, it left to the reader to make judgments. This aesthetic principle had a positive effect on the development of Uzbek children's poetry of this period.

In many humorous poems created in the 80s and 90s of the last century, when revealing the character defects of children, the poets used the images of the natural conditions and situations they encountered, the art of self-exposure, figurative language in the lively language of the people. It can be seen that they use expressions and phrases effectively.

In the satirical and humorous poems of this period, the poets stood as if "neutral" to the scene they were describing and managed to create laughter through the image of the hero's actions. The hero in a funny situation encourages the reader to think and think.

Concise dialogic speech, careful composition, folk rhyme used in children's poetry - all this gave effective results in creating comic images.

Inadequate attention to conditionality in the image damaged the vitality of the lyrical hero created by some creators.

The creator, who mainly writes comic poems, tries to educate children through them, to teach something, to correct defects through criticism - to show the mysterious sides of the so-called miracle of words. In his poems, melody and playfulness play a leading role. Humor mainly takes place at the end of the poem. Azamat's work pleases both the reader and the critic. If the reader is grateful to him for writing a good, readable work, the critic hopes that there are worthy successors of children's literature today.

A person's attitude towards books is formed from his childhood. Being able to write a poem that can penetrate the child's heart and accept it as true requires great responsibility, especially from the grown-up artists. In this respect, it is a very difficult task. The only way to get an answer to the question of whether children's literature continues to fulfill its tasks as a tool of ideological-educational and moral-aesthetic education today is a broad analysis of the works created today.

It is known to everyone what the educational-didactic and artistic-aesthetic value of Uzbek children's comic poetry should be. Above, the value of children's poetry in these values was considered as an example of analysis. Children's comic poetry is also important for its expression of national-cultural and social-educational experience. But today's poets who write for children have a much narrower range of topics. There are many repetitions and dry poems. Nevertheless, they can prove that

children's comic poetry is not losing its importance as a tool of ideological-educational and ethical-aesthetic education.

Children's comic poetry, created in the priority of educational-didactic and artistic-aesthetic spirit, creates a solid foundation for enriching children's imagination, improving speech and pronunciation, with the animation of letters and sounds, numbers, and the wide use of various games and forms that are actively used in the daily life of children.

In comic-humorous poems dedicated to children, more attention is paid to spiritual and moral problems related to social development updates than minor defects in children's character, and these characteristics become an aesthetic principle, which shows that the period of independence creates new trends in the development of Uzbek children's literature. Formative and meaningful researches in the examples of youth poetry of the independence period are acquiring a new meaning as a result of the need for renewal of educational-didactic, literary-aesthetic views. This inspires hope and confidence in the future of children's comic poetry.

**Conclusion.** Uzbek children's comic poetry also has features characteristic of universal poetry, the basis of which is the priority of comic and humorous images. However, humor in children's poetry by its nature, unlike comic poems intended for adults, is not about rooting out vices, but rather aims at educational goals, re-educating through bitterness or cheerful laughter.

Comicism, which forms the basis of Uzbek children's comic poetry, has a subliminal layer, it is an intellectual that fulfills social and aesthetic tasks, educates young readers to be owners of delicate souls who feel the world of beauty and sophistication, while forming their worldview in a timely manner from a young age, actively expressing their attitudes to changes in society. It is important because it is aimed at educating potential and aesthetic taste owners.

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