

## IMPROVEMENT OF POETIC CONTENT IN UZBEK CHILDREN'S POETRY TASHKENT STATE UNIVERSITY OF UZBEK LANGUAGE AND LITERATURE

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### ABSTRACT

The article analyzes humorous works of children's poetry, created during the years of independence, from the point of view of poetic and meaningful harmony. The article analyzes children's literature, in particular, the poetry of D. Rajab, H. Imonberdiev, T. Adashbaev. During the years of independence, reflections on poetic innovations began to appear in children's poetry.

**Keywords:** independence, poetics, emblem, education, creative laboratory.

The unique nature of children's literature, its educational, artistic aesthetic value has always been the focus of attention of both creators and critics. Especially comic-figurative poetry attracts readers with its multi-layered, meaningful content, critics have also analyzed such works and discovered with a critical eye the content that the reader could not read from them. S. Irisho'jaeva said, "The importance of the topic, a good purpose alone is not enough for a truly artistic work. In addition, it is required that the idea be expressed in accordance with children's taste and worldview, and on top of that, it should be attractive based on human feelings" [1]. With these aspects, comic-metaphorical images are of special importance in children's poetry. The images created during the independence period try to understand the world with their childish imagination and perceive the events happening around them. In this process, their attitude towards life and nature is formed.

It should be noted that the participants of the round did not raise the issue of whether children's literature should be educational or artistic. In particular, Q. Kahramanov's above-mentioned thoughts talk about the artistic discovery of children's spiritual world. However, it is no secret to many that certain examples of children's literature are created mainly for educational purposes. So, education has a special place in the spiritual world of children. In particular, many poems created in children's poetry on topics such as the alphabet, letters, punctuation marks, and husnikhat, which promote knowledge, are proof of this. Such works of art are distinguished by their educational character.

In our classic literature, educational didactic ideas were put forward through the depiction of the relationship between letters in Anbar Otin's "Battle of Red and Black". Many such poems were created in children's poetry of the 20th century. For example, Quddus Mohammadi's "Dum", "Button", "Game of Irons", "The Assembly of Punctuation Marks" by Sultan Jora, "Salimjan - Nimjan" by Polat Mo'min, "Letter of Parpi" They are equally important for their educational and artistic-aesthetic value. The presence of these two features in one work indicates the high skill of the author.

From these opinions of O. Sharafiddinov, it becomes clear that both the educational-didactic and artistic-aesthetic value should be equally important in truly artistic and perfect examples

of children's literature. Through the letter, we can learn not only that it is necessary, but also that its effectiveness is visible in practice. Satire and humor are one of the main weapons that increase the power of this influence. This is the reason why satire and humor occupy one of the main places in children's literature. Especially when observing the children's poetry of the last period, it can be seen that satire and humor simultaneously serve to ensure the artistic perfection of the work and to increase the power of educational influence. In addition, the breadth of the scope of the topic in it, the possibility for each person to draw individual conclusions for himself, the poem, in general, raises the artistic value of the work to high levels. In the Uzbek children's poetry of the period of independence, T. Adashboev's works such as "Algov-Dalgov Mix", H. Imonberdiev's "Battle of Letters" are noteworthy in this respect. In T. Adashboev's poem, the lyrical hero takes a place in the "Alifbe" and honestly fulfills his duty. Every letter and punctuation mark is given to frightening imaginations of what would happen if they went astray. The story of the letter "A" is described in the poem as follows:

*Agarda "A" adashsa,  
Andijon, Asakani,  
Arini  
Atardik ne deb qani?*

(“Uch bo‘taloq va sirli qovoq”, 33-b.)

At first, the poet uses their disappearance to explain the importance of letters. In this way, the poem narrates poetic imaginations related to many letters such as "B", "V", "G", "K", "I", "K". The skill of the poet is that such errors in each poem cause a happy laugh. The work encourages children to learn and thus acquires an educational character.

Poetry expands the imagination of children. As children imagine the whimsical state of the letters depicted in it, they get aesthetic pleasure from the cheerful humor, rich poetic content, and educational lessons from the didactic content. After all, when the poet describes the characteristics of each letter in the poem, he certainly refers to the worldview and educational needs of children. It also draws the appearance of the letters in accordance with its characteristics. For example, the image of the letter "K" describes the daily learning activities of children as follows:

*Kitob bilan kundalik,  
Kerak bizga har kuni.  
Kalendarda aniqdir.  
Kelgusi oy yakuni,*

(“Uch bo‘taloq va sirli qovoq”, 33-b.)

“Regarding the letter "O", the sequence of words in which it participated is given, and the following educational and didactic conclusion is drawn from its interpretation:

*Ochig'in aytsam, oshna,  
Osmonu oydan tortib,  
"O" harfin qadri ortiq  
Opam va onajonim  
Ona tili, etilgan tortiq.*

(“Uch bo‘taloq va sirli qovoq”, 34-b.).

The final part of the poem has a unique humorous tone. In it, the educational value of the letters is shown in high points, and the words with the letters show that it is necessary. The reader in the poem:

*O'ttiz besh harf agarda  
Bo'lmay qolsa basharti.  
Kitobdagi she'r, hikoya  
Ayting qanday yashardi?*

(“Uch bo‘taloq va sirli qovoq”, 33-b.)

while reading the conclusion, it is clear that special situations occur in their psyche. First of all, it suddenly occurred to them: "What would happen if there really were no letters?" the question is natural. And from the next mental state, the children conclude: "It can't be like this." These two disproportionate mental states created by the poem cause them to smile cheerfully and increase the educational and aesthetic value of the poem. It serves as a new challenge for children who do not know how to read yet or who are just starting to learn. Now they try to get acquainted with letters faster. This gives the poem a new educational content.

A similar scene can be observed in H. Imonberdiev's poem "Battle of Letters". The poem describes a sudden conflict between thirty-five letters living in peace. The main reason for this is that "R" beck accidentally pushed between mother "U" and her son "U" when the letters were standing in line for ice cream. The poet vividly describes this situation with cheerful humor as follows. "U" in the poem:

*“R”ga “uyat-e”, – dedi  
Shu on “R”: – Uyatingni  
Bor, pishirib ye, – dedi[2].*

Depicting this conflicting scene of letters, the poet uses dialogic speech to create cheerful laughter by depicting a lively, familiar process that children encounter every day in their daily lives, and perhaps he himself actively participates in. Children's enjoyment will be enhanced by the comical animation of each letter's reaction to the fight with situations that match their shape. It will be interesting for children to describe the capital letter "U" and the letter "u" as "U" and "U". In addition, formal aspects complement the content plan, and the formation of the word "ur" from the sequence of letters "u" and "r" also points to the conflict. In addition, the merging of letters into actions has also been a good image. Including:

*“F” qo'lini beliga  
Tiragancha lol turar.  
“P” asta pusib borib  
O'zin panaga urar.*

In this poem, we can see that the actions of the letters correspond to their appearance. The letter "F" really looks like it has its hands on its hips. Or:

*Og'zini ochgan cha “O”  
Deya oldi: Obbo...  
– Vaziyatni yumshatsam,  
der yumshatish belgisi.  
– O'zingni epla, – deb  
“K” yashirmadi kulgisin.*



Through the battle of letters, their mutual conflicts, the poet skillfully paints the scenes of riots and quarrels in their daily life for children so skillfully that they forget for a moment that the images in the poem are letters. It gives the impression that they are really engaged in a debate, because everything is depicted vividly and naturally. The ending of the battle of letters in the poem is both strange and enlightening. At the end of the argument, punctuation marks, friends of letters, intervene. This also shows the poetic ingenuity of the poet. The punctuation near them, arriving at the height of the battle of letters, puts an end to it as follows:

– *Nima gap, ne to'olon?*  
*So'roq belgisi hayron.*  
*Naynov Undov ham tergab*  
*Baqirdi: – Bu qanday gap?!*  
*Vergul dedi: – Tinchning sal...*  
*Oxir kelib Nuqtabek*  
*To'polonga qo'ydi chek.*

In both poems, the poets were able to create an original humorous work enriched with new poetic content through traditional images (letters, punctuation marks). In particular, in T. Adashboev's poem, the main focus is on the use of many words starting with this letter in the definition of each letter and the confusion that can arise from their disappearance. In the work of H. Imonberdiev, the image based on the external sign of each letter (for example, the letter "F" is likened to a woman with two hands on her waist, the letter "O" is likened to an open mouth) and the situation arising from their function (so question mark, emotion in exclamation mark, command, semi-stop in comma - "calm down", action in full stop, end of story) create a funny, comic situation in the poem. It enhances the artistic, interesting and educational quality of the work for the reader. In these poems, as in the previous ones, the irony is directed not at the children, but at the letters themselves. Therefore, instead of advice, symbolism and humor prevail. At this time, much attention is paid not only to the educational value of the poem, but also to the aesthetic side. The skillful use of children's imagination, imagery, creating a scene, words and rhymes that match the shape of letters and punctuation marks, and alliteration methods in the poems ensure their high artistic quality. As a result, their world of imagination is enriched with pictures drawn in beautiful colors. Young readers draw the necessary conclusions from the useless quarrels of letters. They begin to treat everything around them as if they were looking at a living creature.

It is known that the characters created by H. Imonberdiev are, on the surface, cunning, sweet, dreamy, cheerful children who, if you ignore them, will run away. But these features often make them laugh at themselves. In particular, the poem "One Day Miracle" is based on the fantasy of such dreamy children. A miracle happens in a big city and everyone forgets the word 'impossible'. This is very suitable for the lovely hero of the poem. There is no one to investigate and prohibit. He sleeps as much as he wants, kicks the ball early and late, no one says "it's enough, stop, it's not possible".

The poet poeticizes the rebuke "impossible" that parents, teachers, and adults in general use most often when investigating children, and on this basis reveals the comic aspects of the world of childhood. Children show their mastery through the mirror. The comic spirit is achieved through the ice cream detail, which the children are extremely fond of.

– *Oyi, yeyman muzqaymoq!*  
*Oyim-chi, yo‘q demaydi.*

After saying no, the boy eats ice cream to his heart's content. As a result, the fever rises, and the medicines are ineffective. The end of the poem is very strange:

*Oysha der: – Ukol kerak!*  
*Yo‘q deyolmayman, afsus![3]*

In the end, the result is made by the child not being able to use "impossible". In this case, the child begins to work against himself and regrets.

In the poem "Khop-khop" the poet ingeniously raises "Khop-khop" used in some children's speech to the level of a comic image and exposes their nature. The lyrical hero says "okay-okay" to whatever the adults tell him to do, but he doesn't stick to what he knows. This is also one of the character defects of children. When his mother tells him "the iron is hot, don't play", he immediately says "okay". But soon his secret will be revealed.

Even if he says, "Give Nor a cake," he says it's okay and eats it all himself. He hears the answer "okay" to his father's rebuke that when will you correct the "two" grades. So, at the end of this poem, the child's false promises are exposed. The poet humorously describes this scene based on dialogue as follows:

– *Seni o‘sha “xo‘p”laring*  
*Butunlay etdi xarob.*  
*Sinfda qolar bo‘lding,*  
*“Tkki”laring juda ko‘p.*  
*Chiqib ketdi og‘zimdani*  
*Beixtiyor: “xo‘p”.*

(“Endi zerikmayman”, 64-b.)

When talking about the educational value of poems of this type, it is necessary to pay attention to one issue. In all his poems, the poet does not give advice to the reader, he does not express clearly noticeable educational and didactic ideas in a bare form. On the contrary, it elevates ordinary events typical of children's daily life to the level of an artistic image, giving it a humorous spirit and laughter. This humorous spirit and laughter increase the artistic power of the poem in all aspects. Works that are harmonious in terms of form and content and serve one artistic purpose can perfectly fulfill their educational, educational and aesthetic tasks.

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