

## RELEVANCE OF THE TOPIC OF WAR IN UZBEK CHILDREN'S LITERATURE (ON THE EXAMPLE OF THE WORK OF THE WRITER SAFAR BARNOEV)

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### RESUME

The article reveals the development of Uzbek children's prose based on the analysis of the works of the outstanding Uzbek figure S. Barnoev on the theme of war and peace.

**Keywords:** Uzbek children's literature, child psychology, military themes, image of adolescents, lyrical interpretation, didactics, cycle of stories, children's narration, literary talent, plot.

### АННОТАЦИЯ

В статье раскрыто развитие узбекской детской прозы на основе анализа произведений выдающегося узбекского деятеля С.Барноева на тему войны и мира.

**Ключевые слова:** узбекская детская литература, психология ребенка, военной темы, образ подростков, лирическая интерпретация, дидактика, цикл рассказов, детское повествование, литературный талант, сюжет.

### INTRODUCTION

A lot of stories about the war have been created in Uzbek children's prose. The basis of the foundations of these stories is to convey all the horrors of war, as well as the trauma inflicted on the soul of children from the war. These stories depict not only the grave consequences of the war, but also the spiritual and moral problems of the education of the young generation.

The critic of children's literature P. Shermukhamedov divides the theme of war into five groups. The first group consists of stories about the life of orphans who lost their parents during the war. The second group consists of stories about children who directly participated in hostilities and about the exploits of children on the fronts of the war. The third group includes stories about the life and exploits of the children of the Trudoviks in the rear of the country. The fourth group consists of stories, memoirs, sketches and stories based on documentary data from adults. The fifth group includes stories of a military and patriotic nature[4,105].

According to our data, the process of creating a work of a military theme is divided into two interrelated groups: works of the war years and works of the post-war period. Stories about the war S. Barnoev refers to the second period of the creation of works about the war. At the same time, from the point of view of the development of social thought, the post-war period has its own principles of interpretation and stages of development. It is closely related to the attitude of children to the issues of the consequences of war. Since the 1990s, a synthesis of the idea of defending independence, peace and labor has been traced.

As long as life on earth continues, there will be a continuation of the struggle between good and evil, justice and lawlessness. The negative pole of this struggle is terrorism in the form of Wahhabism and fundamentalism.

In the works of S. Barnoev, stories of an anti-war nature prevail. His poems on this topic were highly appreciated by specialists [5,123]. Despite this, there is a lack of special works on the work of this author[3,10].

Although the author is not a participant in hostilities, he is the children of war. A deep wound in the soul from the horrors of war left an indelible mark on the memory of the child of that period. The basis of the theme of war and the child lies precisely in this trauma of the author's soul. Special attention to this topic explains the reason for the author's principled approach. The nominee for the "Prize" competition, the collection "Stories of 1947" consists of four stories about the war. In these stories, the author's boundless hatred for war and for the warmongers of the world is felt. The stories are sometimes episodic, sometimes symbolically reflecting an objective assessment of the author through artistic skill.

The author's approach to the issues of war is also peculiar. The author himself explains the reason for this approach as follows: "I prefer to talk about the life of children in the post-war period. A striking example of this "Tales of 1947". Because, I consider myself a representative of the children of war. I still live in the memory of my missing father and the problems of the children of that time"[1,330].

The attitude of the heroes created by the author to the problems of war is divided into two interrelated directions:

1. Relations between children of the war and the post-war period. Examples of this are the collection "Stories of 1947" and the collection of poems "Soginch" ("Tosca").
2. The attitude of children of our time to war. Examples of this are the stories "Yangi kunlar" ("New days"), "Kechagi kun" ("Yesterday") and collections of poems and poems "Chiroklar" ("Lights"), "Dadamhakidakushik" ("Song about my father"), "Toglardaman" ("I am in the mountains").

The creativity of S. Barnoeva encompasses both directions of attitudes towards war.

Based on this, the following features of the collection "Stories of 1947" can be characterized:

1. Criticism of the war is a common platform for the collection of ideas.
2. All the heroes of the collection are children of the war and post-war years.

The attitude to war synthesizes the whole gamut of emotional experiences of the children of war. There is only one unifying plot line - this is hatred and heavy criticism of the war. Through these motives, plots are intertwined and new spiritual forces arise against the war. But the level of conveyed feeling of hatred for war in the stories is different.

In the story "The Day of the Return of the Soldier" all events are described through the "I" of the hero. A friend of this child, Solya's father died in the war. He falls under the supervision of his stepfather and begins to work in the market - selling chickens and eggs in the bazaar. In one episode, the author characterizes the true face of this child's stepfather. "The cheerful child has changed dramatically. Seeing his stepfather, he runs home." [1,123] This assessment of the stepfather simultaneously shows changes in the child's character. Such a peculiar method of presenting the characteristics is typical for S. Barnoev.

Soli's friends for support stopped saying hello to his stepfather. But because of a childish prank, they laughed at Soli, portraying a bird's voice. At this time, the son of Sarvi's aunt named Kurban returned from the war. His legs were amputated. Soli's friends began to help Kurban. After the start of exams at school, they forgot about the disabled person. But only Soli remembered and helped the disabled man. Grateful Kurban and Aunt Sarvi instructed Soli's friends not to leave Soli alone. The main events of the story are in this.

Before speaking about this, it is necessary to quote the words of V.M. Akimovoknigakh: "What should a book give children? The book should help the growth of thinking. The book should cultivate goodness in them. A children's book should teach to kindness, nobility and honor"[2]. From this point of view, the story calls for protest for war and for friendship between the children of war. This is achieved through a masterful story about the hardships of the life of the disabled Kurban and the hardships of the life of the orphan Soli. The author's skill is manifested in the description of the nobility of the orphan through the words and actions of other heroes. A complex literary manner can be traced in the words of Kurban about the orphan Soli. Although it is mentally difficult for Soli, he retained kindness and nobility in his childish heart.

S. Barnoev tries to create movements in two lines. These are the actions of children and participants in the war. Children always asked Kurban about the war. It is hard for Kurban and the author describes the condition of the disabled person in the following way: "How many times we asked Kurban, he still does not say anything and begs him not to ask anything about the war." The war for Kurban is a difficult memory, a painful point in the soul of a disabled person, and the children understand the state of this hero. In some works, the heroes praise their exploits. In S. Barnoev, in contrast to this, the heroes of the war are laconic, modest and truly patriotic. The invalid Kurban, his mother Sarvi and the orphan Soli are such modest heroes of their time and they attract the attention of readers.

The most tragic moment of the story is when Kurban's mother fell ill. Through the analysis of emotional experiences, the author portrays Kurban's state: "Kurban, smoothing his mother's hair, forehead, hands, eyes, cries heavily.

Mother say: - Leave me. I'm glad you came back alive. I have nothing left and I am grateful to my fate.

In response, Kurban said: "Where am I going to, mom."

Here the author, through the thoughts of a terminally ill mother about her son, realistically depicts pictures of the true world of humanity in life.

The stories "Sarakbibi", "Sevinchlar" ("Joy"), "Chiroklar" ("Lights") and "Nasiba" ("Share") are also noteworthy. For example, the hero of the story is 4-5 years old Karim. The author's Karim is the most curious and quickly begins to be liked by everyone. He has not seen the war, but he wants to know a lot. When the locomotive starts moving with his father, he starts a poster and says: - Daddy, where are you going? Don't you show me the city? Why did they deceive me ...? Younger age makes it difficult to understand what is happening and the child's whims seem ridiculous. The soldier's bitten off bread hangs in the most honorable place in the living room, and this episode increases the significance and vitality of the story.

This bread is not only a memory of a soldier but also a supporting force for Karim, the child of that soldier. The work tells the growth of Karim's inner world and the reader easily recognizes the character traits and merit of the children of that era.

The author accurately depicts the dreams of a child accompanying his father to the front. A child who has not seen the city, dreaming of a walk around the city seeing his father off is a secondary event. For a child, his dreams are primary and this is the truth of the life of that period. Because children of that age do not think about the problems of life, but think about their dreams. Through this, the author achieves the vitality of the story.

The picture of the seeing off of the soldier is also given through the vision of the child's world. Only one detail in the story reveals all the essence of the child's character, the tragedy of the episode and the national traits of the people. And this is a detail of the commemorative bread bitten off by a soldier. The loss of this bread cruelly destroys the dreams of a young child named Karim. Because he waited a long time. But after the loss, he learns that his father will not return. In a dream, he is looking for that bread. Through this detail, the author reveals all the severities of the mental anguish of a small child. This leads to the emergence of empathy for the child and hatred of the war. The portrait of the hero of this story can be drawn as follows: Karim is a child who is a believer on the bread bitten off by his father, a simple, intelligent, hardworking, obedient and close assistant to his mother. In relation to the image of Karim, the image of his mother and grandmother is not so effective. The image of Karim is bright and original.

The story "She" ("Mother") is also composed through the lives and communication of children of that era. For these children, play is primary, they like to play different games. They are far from life's problems. For the sake of their games, they are ready to deceive their mothers. But a child named Doni is tormented by this deception. Despite this, he knows that tomorrow he will deceive his mother again.

The name itself shows that this is a story about the life of mothers of that period. The plot of the story is based on the relationship between children and their mothers. This story also traces the talkativeness of the author. But what is important is that the reader can easily recognize all the wrong actions of the children. The vitality of the plot is taught to respect and kind attitude towards the mother. There is not a single mention of the war in the story. But the orphanhood of children is the very curse of the author on the war.

Sometimes the author does not pay attention to the title of the story. This can be seen in the stories "Askar Kaitgan Kun" ("The Day of the Soldier's Return") and "She" ("Mother"). But in the story "Nasiba" ("Share") the meaning completely coincides with the title of the work.

The collection Nilufarningolmalari (Apples of Nilufar) includes three stories about the war. Of these, the stories "Barfiya" ("Snow Maiden") and "Buvisiningung Kuli" ("Grandmother's Right Hand") portray the consequences of the war. From this point of view, the second story occupies a special place. There the picture is as follows: Guests have come to the house. Nigina began to arrange the guests' shoes. At this time, she noticed that one shoe was missing a second pair. The reason for this was explained by the grandmother. But here, the absence of a story about the grandmother's assistant, the plot does not coincide with the title of the work. The story of the aftermath of the war prevails here.

The story does not talk about the war, but the reader guesses about it through the images of the heroes of the episode. This approach of S. Barnoev can be traced in the lyrical and epic works of the author. For example, in "Kassam hakida ballad" (Ballad of an oath) of two friends, one has no right leg and the other has no left leg. Despite this, they are glad that they returned alive from the war.

### CONCLUSION

We can say that the heroes of S. Barnoev's stories are simple, smart, sometimes playful. But their inner world of humanity shines. Mutual help of children in the story "The Day of the Return of the Soldier", faith, hope and work Karima in the story "Share", self-criticism and respect for the mother on the part of children in the story "Mother", resistance to deception in the story "Holiday" are the qualities of the heroes of S. Barnoev's stories ... Because of this, they are close to the heart of the reader.

The war is already in the distant past. In works about the war, it is reminded how difficult it was to keep the peace and how many sacrifices were given for the sake of peace. The heroism and fearlessness of our people during the deadly threat over the world is also reminded. The main goal of this education of patriotism is the preservation of the world. Unknown to the past, it is impossible to adequately assess the present and future development of the people. Educating an anti-war approach creates the basis for patriotism and peacefulness. Because of this, stories about the war will always be relevant and interesting for readers of all ages.

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In an era of rampant terrorism, fundamentalism and threats under various religious masks, S. Barnoev's stories are doubly relevant in the fight against war and fanaticism. From this point of view, the author's stories are always readable stories for the younger generation.

In recent years, S. Barnoev has been creating works not only for children. His work for adults is distinguished by solidity, ideological plots and laconic conclusions. In each story of the author, various features of the work of the master of the art of literature can be traced.

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