



## CHILDREN'S COMIC POETRY - A TOOL OF IDEOLOGICAL- EDUCATIONAL AND ETHICAL-AESTHETIC EDUCATION

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### Annotation

This article discusses the combination of modern satire in the comedy genre and child rearing in poetry. Examples of the occurrence of the genre of comedy in the classical traditions and the features of modern satire are given, the problems of teaching them and the fact that they are a tool of ideological-enlightenment and ethical-aesthetic education are analyzed. They are analyzed and matching properties are determined.

**Key words:** humor, modern satire, traces of morality in children's literature, features of harmony, methodology, the problem of teaching

## БОЛАЛАР ҲАЖВИЙ ШЕЪРИЯТИ – ҒОЯВИЙ-МАЪРИФИЙ ВА ЭТИК- ЭСТЕТИК ТАРБИЯ ҚУРОЛИ

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### Аннотация

Ушбу мақолада ҳажв жанрида замонавий сатира хусусиятларининг уйғунлашуви ҳамда шеъриятда бола тарбияси борасида сўз боради. Ҳажв жанрининг мумтоз анъаналарда ҳам учраши ва замонавий сатира хусусиятларига мисоллар келтирилади, уларни ўқитиш борасидаги муаммолар ва ғоявий-маърифий ва этик-эстетик тарбия қуроли эканлиги таҳлил этилади. Улар таҳлилга тортилиб, уйғунлашув хусусиятлари аниқланади.

**Калит сўзлар.** Ҳажв, замонавий сатира, болалар адабиётида ахлоқийлик сўқмоқлари, уйғунлашув хусусиятлари, методика, ўқитиш муаммоси.

It is not for nothing that they associate the origin of the word literature with the word etiquette. It is an undeniable fact that the word “literature” is at the heart of the word “literature”, just like the words “meaning” and “spirituality”. It educates a person in any way (sometimes by depicting obscenities). Illuminates his ways of life. Children’s poetry has the same characteristics.





Educational task. The duty of forming taste has been assigned to literature since ancient times. We can also see that literature is a powerful weapon in the invocations written on stone. You just need to use this weapon in the right way. In children's comic poetry, it is necessary to give a certain social and educational burden to the spiritual food provided to children. At this point, the following words of the writer Abdulla Qahhor, said several decades ago, are still relevant: "Ugly truth is better than beautiful praise: the level of children's literature, which has grown up and has achieved a lot, is only slightly lower than the level of the demands and tasks in front of it. Considering the current level of our literature, this is very familiar. The primary reason for this is that children's literature has remained out of the focus of the literary community until now".

The question of how children's humor poetry fulfills its tasks today as a tool of ideological-educational and ethical-aesthetic education is as important today as it was at the time of Abdulla Qahhor's death. In the children's literature, which is out of the center of attention, the works created today, especially in children's poetry, must fulfill their ideological-educational and ethical-aesthetic function in terms of relevance to eternity. All these concepts go back to education. Just as it is necessary to take into account the child's age and mental characteristics when raising a child, it is important to take into account the above characteristics when raising a child through literature. For this reason, writers, poets and writers who create children's literature are doubly responsible for words. If we look at history, there are many beautiful examples of didactic literature written in poetic ways. Poetry has become a great force in combination with didactics, because it is unique in comparison to prose.

In the "Annotated Dictionary of the Uzbek Language" the word education is "1. Education, manners and the like, teaching and inculcating, bringing a person to adulthood, raising and growing. 2. A set of actions aimed at forming and developing skills, manners and the like in a person, ensuring that he has the qualities necessary for living in society, and the manners, qualities, virtues etc. it is also explained by the fact that it is educational and ideological".

According to pedagogical research, educating a person is a lifelong and responsible process. The first stage in this process goes back to childhood. That is the importance of children's literature. The first stage is the foundation. How it lasts a lifetime depends on how the foundation is formed. After all, as Mirzo Abdulqadir Bedil noted:

Birinchi g'ishtni mo'rt qo'yarkan me'mor,

Yulduzga yetsa ham qiyshiqdir devor. (The architect who fragileyly laid the first brick, even if it reaches the star, the wall is crooked)





The foundations of the buildings that the architects of children's education are building must be strong in this respect. They should be constantly analyzed and, if necessary, reminded of the tasks of children's literature to poets and writers who create for children.

Today, one of the collections of young artists, which are recognized as the best examples of children's literature, is the collection of poems by Azamat Khudoyberganov and Dilnoza Tillaboeva called "Shy Worm". The title of Azamat Khudoyberganov's poem was selected for the collection. The artist is a poet who has been active in the children's literary-artistic magazine "Guncha" for several years and has been creating richly. His writings are very readable, his pen is quiet. In his writing, he effectively uses elements of children's humor. The means of artistic imagery in his poems are different, and the scope of the subject is also quite wide. He conducts poetic experiments on various topics and in various directions. Verses tend to hide a number of ideas, and the content that emerges from it is quite profound. Not only children, but also adults can read and get certain conclusions. Humor is the main element in Azamat's poems. He uses humor for various purposes.

In the poem "Fox's Sorrow", the poet makes a play on words and makes the reader laugh a little. The humor in the author's poems is increasing. At the initial stage, he creates laughter simply by using his word choice skills and tongue twisters, rhyming words, and various expressions. This poem is an example of the first level of satire in the poet's work:

Buncha shirin, oh, oh, oh,  
Bu xo'rozning ovozi.  
Yaqinroqdan tinglashga  
Qo'ymaydi, afsus, tozi.  
O'zim ayyor deyman-u,  
Goho dumim berar pand.  
Alamimdan shu sabab,  
Yeyman doim xo'rozaqand.  
(It is so sweet  
This is the sound of a rooster.  
To listen closely  
He won't let it, sorry, dog.  
I say I'm cunning,  
Sometimes my tail gives me a throat.  
That's why I'm sorry  
Eating is always lollipop)





(“Shy Worm”, 4-p.)

The game made using the words “cock” and “lollipop” will delight and interest children. It’s really funny how a fox eats a cockroach and can’t eat a real rooster. In the poem, artistic image tools such as revitalization, expression, and quality are effectively used. Although the rhymes are not original, they are easily remembered by the child. A reader can quickly memorize poems like this. In other poems of the author, the image of animals is leading.

As we try to prove the importance of humor in children’s poetry, to provide evidence that it fulfills certain tasks, the poem “Newton” can be a proof of our opinion. It describes Otabek’s adventure. Green apricots are unripened in the garden. Children are enjoying it. The author describes this situation as follows:

Pastki shoxlar ayrildi  
Pishmagan o‘riklardan  
Juda berilib ketib  
Tosh otdik sho‘rliklarga  
Ado bo‘ldi mevalar  
To‘lmay turib yoshiga...  
(The lower branches are separated  
From unripe apricots  
Too obsessed  
We threw stones at the salt marshes  
The fruits are over  
Before reaching his age...)

(“Dancing leaves”, 82-pp.)

At this time, it is said that one stone fell back on the head of our hero Otabek. Then the mother of our hero tells about how Newton became a scientist when an apple fell on his head. In the boy's imagination, his brother will become a scientist. This boy, who has found an easy way to become a scientist, says to his brother:

Ukam, anov toshni ol  
Tomga chiqqinchi, qani  
O‘zim pastda turaman  
Toshni tashla boshimga  
Men ham olim bo‘laman  
To‘lmasdan o‘n yoshimga.  
(Brother, take this stone  
Go on the roof  
I am standing below





Throw a stone at my head  
I will also be a scientist  
Before I turn ten)

(“Dancing leaves”, 82-pp.)

There are many people today who think that it is so easy to become a scientist. Science is a difficult path. His efforts are not measured by the fact that a stone falls on his head. Newton did not become a scientist because of apples. By the apple falling on his head, he indicated the law of gravity. It is impossible to be a Newton and rediscover the law of gravitation. The author wants to tell how difficult it is to actually be a scientist with childish imagination and innocent laughter. It is not possible for everyone to become a scientist. So, this poem is a criticism, a call. This character is just a friend of Hashimjon who wants to use the magic cap to become a scientist. But the creator gives a good conclusion in the end. Finishes it off nicely and makes it all a joke. But the poem makes readers think and criticizes with laughter”:

Deb hazil qilsam, do‘stim  
Kular ko‘zda yosh bilan  
Qanday olim bo‘lasan  
Ishlamagan bosh bilan?  
(Just kidding, my friend  
Laughter with tears in his eyes  
What a scientist you will be  
With a dead head?)

(“Dancing leaves”, 82-pp.)

Today’s children’s literature needs such educational and didactic poems. And those who satisfy this need are young artists who are swinging pencils for children. The poem “Snowboy’s Sayings” is also humorous in nature, but there is no need to look for other content from it. In the poem, the snowman says that he is made of white snow, his hands are made of antlers, and he wears a bucket with holes on his head. At the end of the poem, the true purpose of the snowboy, that is, his fear, is revealed:

Qo‘rqaman bir narsadan  
Quyunchani ko‘rdingmi?  
U kelmasin, gar kelsa  
Yeb qo‘yadi burnimni  
(I am afraid of something  
Did you see the rabbit?  
He should not come, even if he comes  
It eats my nose)





(“Dancing leaves”, 84-pp.)

The poem “Hide-and-peek” enriches children’s imagination. It shows how the sun and the moon have been playing hide-and-peek for years and cannot find each other. The poem is not comic in nature, it expands children’s worldview and imprints beautiful images on their memory. But the process is not complete.

A beautiful example of animation is used in the poem “Cucumber Says”. In it, the cucumber friend is upset that they always caress the eggplant and say “-jon” and that there is no such respect towards him, and he says:

Baqlajon yaxshi bola  
Doim bo‘lsin sog‘-tetik  
Men esa uning do‘sti  
Sabzavotov Bodringbek.  
(Baqlajon is a good boy  
May you always be healthy  
I am his friend  
Sabzavotov Bodringbek)

(“Dancing leaves”, 85-pp.)

The peculiarity of the visual means of revitalization is that in this poem, affixes like -ov, -bek added to people’s names and surnames, signifying caress and respect, were added to the name of the vegetable and brought it to life in the true sense. Imitation of “-jon” in the word “baqlajon” in Uzbek, Cucumber also demands self-respect, and this is one of the situations in children’s lives.

And the comic poem called “Ikkichi” serves as a beacon calling them to learn and be excellent in the shadow of the habit of enthusiasm characteristic of children. It describes the student getting a “two” today, now being second, and regretting not giving Amon the ruler as second. Children have this quality: they really don't give anything to second children. This motif in the poem itself encourages children to be excellent.

Kundalikni oyimga  
Hech ko‘rsatgim kelmaydi  
Endi Omon ham menga  
O‘chirg‘ichin bermaydi.  
(My diary  
I don't want to show my mother  
Now Omon to me too  
Does not give the eraser.)

(“Dancing leaves”, 86-pp.)





the poem ends. The conclusion is left to the children themselves. Laughter plays a key role in revealing children's secrets. Children may not know it at first glance, may not understand the main meaning, but later they will certainly understand. This kind of well-meaning enthusiasm for children is effectively reflected in literature.

The poem "Thanks" from the collection also has a didactic content. The process of thanking revealed through laughter teaches children to greet adults. Then the uncle says "Thank you father" to the boy who greeted his uncle on the road. Hearing this, the nephew now greets everyone on the way and when he comes home:

...dadajon, sizga  
Ko'p rahmat olib keldim.  
(... to you, dad  
Thank you very much.)

("Dancing leaves", 87-pp.)

As the boy took the first step to thank his father, he will certainly take the next steps in the future. It should not be forgotten that literature is a great school that teaches children manners, and the extent to which its power is used in children's education is a very important issue.

Mohidil's poems such as "Ice cream", "Laudation", "Conversation with Summer", "Threat" are not absent - a fragment of the poem "Laudation". For example:

Uxlamaydi yulduzlar  
Tuni bilan uyg'oqdir  
Chunki ular osmonga  
Ilingan shamchiroqdir.  
(The stars do not sleep  
He is awake at night  
Because they are to heaven  
It is a hanging lamp.)

("Dancing leaves", 88-pp.)

The poem "Break" included in the collection is also humorous, but not in a didactic-educational spirit. In it, children argue about which is the best lesson. Some say nature, some say physical education. The poem ends with the following lines:

Endi o'zim aytaman  
Bunaqasi ketmaydi  
Bu fanlarning hech biri  
Tanaffusga yetmaydi.  
(Now I will say it myself  
It will not go like this





None of these subjects  
Not enough for a break)

(“Dancing leaves”, 88-pp.)

It should be noted that not every comic poem has the above content. There is no such rule. But in order to show that children's poetry is not just a literature intended for entertainment and laughter, our poets and writers created works indicating that children's poetry serves didactic-educational and aesthetic purposes through the element of humor, and this process continues today.

It can be seen in Mohidil Abdullaeva's work, the heroes who meet are quite capable - from the boy who knew the price of chocolate for a kiss, to Sabzavotov Bodringbek, who started to respect himself, to Mittivoy, who is sad that he did not give his ruler to the idle Amon, and others. The artist's desire to ensure the balance of form and content can be felt, but it is also noticeable that it is not fully provided in these poems. In general, all artists continue to take steps towards children's hearts through their poems for children.

It is known to everyone what the educational-didactic and artistic-aesthetic value of Uzbek children's humor poetry should be. Above, the value of children's poetry in these values was considered as an example of analysis. Children's humor 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 humor poetry is not losing its importance as a tool of ideological-educational and ethical-aesthetic education.

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