

Ecological education in children's poetry: expression of nature's relation to society

Bashorat Jamilova^{1,2*} and *Shahnoz Nuritdinova*^{1,2}

¹ Bukhara State University, Bukhara City 200100, Bukhara, Uzbekistan

² Bukhara State Pedagogical Institute, Bukhara City 200100, Uzbekistan

Abstract. In the article, children's poems are analyzed through symbolic images of biological plants, trees, animals, and people, including plot poems created by children's poets. It has been revealed that through the metaphorical expression of birds, animals, animals in children's poems, they think about current ecological problems, thereby, the purpose of changing the attitude towards nature, birds, and the biosphere in general in the mind of the young generation is aimed at a positive direction. In the article, children's poems are analyzed through symbolic images of biological plants, trees, animals, and people, including plot poems created by children's poets. It has been revealed that through the metaphorical expression of birds, animals, animals in children's poems, they think about current ecological problems, thereby, the purpose of changing the attitude towards nature, birds, and the biosphere in general in the mind of the young generation is aimed at a positive direction. The artistic expression in the poet's poems is mostly passed through the prism of the mind. It is also the art of being able to express complex relationships to babies. The author always approaches reality as a child's imagination, and uses mature thinking in interpreting them. In summing up, he demonstrates the skill of education. Also, the words arranged in H. Imonberdiev's poetic verses tighten the reins of the delicate feelings of the child's heart and lead to new discoveries. In the poet's poems, feelings such as love, longing, dreams, regret, and hatred serve as the main motives of a child's heart.

1 Introduction

Since the earliest primitive times, the symbol has been the language of the human psyche, in which he began to communicate with nature. Ceremonial songs and folklore genres were created in the language of these symbols. Folklore symbols represent the first way of thinking, imagination, creativity of a certain people.

If understanding the environment, nature, and society is considered the basis of our spirituality, it is extremely important to cultivate pure feelings and sincere relationships in the hearts of young readers. The main task of children's poetry is to encourage the reader to make independent observations in the process of re-discovering children's spirituality, deeply understanding life's problems on a wide scale. It is known that children are naturally inclined

* Corresponding author : rustambek852107@gmail.com

to love the environment, animals and plants. They try not to harm even every insect, to honor it as their most precious thing.

The poet's poems play an important role in the formation of the child's thinking, in understanding the animals of mother nature, trees, colorful world, various flowers and birds, and the closest loved ones.

It is true to say that independence also started a renewal of Uzbek children's poetry. It is marked not only by the new step of young poets, but also by the unconventional work of leading children's poets.

Children feel what adults feel. But in order to write poems that educate the thinking of young readers, it is necessary to find the dreams in the hearts of children, to be interested in the things that interest them, to be surprised by the things that amaze them.

Children perceive the world in their own way. In fact, things that seem simple to us look tragic in their eyes, painful and dreamy to adults, insoluble problems can be found in their eyes with a simple solution.

2 Literature review

Hamza Imonberdiev, a talented children's poet, is distinguished by the fact that he carefully notices these aspects and can reflect their world to himself. The world of themes of the poet's works is diverse, the content is wide, and the artistic level is high. The difference between H. Imonberdiev and other children's poets is in his upbringing as a philosopher. In each small work, he teaches his young readers something, invites them to live by drawing conclusions from their life experiences. H. Imonberdiev writes a lot of thoughtful and philosophical poems with broad observations, in addition to speaking to children's hearts. It encourages children to think about the wonders of the universe, current social problems in life, political events, human rights, will and freedom.

The artistic expression in the poet's poems is mostly passed through the prism of the mind. It is also the art of being able to express complex relationships to babies. The author always approaches reality as a child's imagination, and uses mature thinking in interpreting them. In summing up, he demonstrates the skill of education. Also, the words arranged in H. Imonberdiev's poetic verses tighten the reins of the delicate feelings of the child's heart and lead to new discoveries. In the poet's poems, feelings such as love, longing, dreams, regret, and hatred serve as the main motives of a child's heart.

3 Analysis

For example, in the poem "Ona Orol (Mother Island)", a huge socio-political idea is interpreted through concepts close to children's thinking.

*Bolajonim Amu, Sir
O'ynab qoldi qaydadir
Ko'p sog'indim ichikdim
Nega ular kechikdi [21].*

*[Dear Amu, Sir
It's a rule of thumb
I missed a lot and drank
Why are they late?]*

For example, in the poem "Ona Orol (Mother Island)", a huge socio-political idea is interpreted through concepts close to children's thinking.

In the first lines of the poem, the style suitable for children's spirit and taste is visible. The poet draws a scene that is very familiar to the world of children to describe water, which is considered the source of life, and its value, and at the same time, the tragedies that caused the destruction of the ecological environment in Uzbekistan through the cry of the Ona Orol (Mother Island). Amu and Sir are happy, playful twin boys who seem to be filling their mother's bosom. But they are "playing somewhere" and that's why Ona Orol (Mother Island) laments:

*Bag‘rim qoldi huvillab,
Sur shamollar guvillab,
Ko‘zimga qum purkaydi,
Bir lahza jim tursaydi. [21]
[My heart is empty
The strong winds are howling,
Sand in my eyes
He is silent for a moment].*

It is known that the one and only sea that ensures the moderation of our beautiful land is Orol. Amudarya and Syrdarya regularly poured their water into it. Only in the last 50-60 years has this natural process been interrupted. It is known that the reason for this is that the development of gray and protected lands during the period of the sole administration of cotton led to a sharp decrease in the water of these two rivers, as a result of which the Orol Sea became dry and affected the ecological environment of the oasis.

Although the negative impact of the event is clearly understood by adults, it is natural that today's young generation does not immediately understand this tragedy, has no idea about it. therefore, the poet describes in it a feeling very close to the heart of all children - the relationship between mother and child, especially in the form of their separation pain. As a result, Ona Orol (Mother Island) misses "her sons", mourns and breaks down, but does not lose hope:

*Kuta-kuta toldim-ku,
E, voh, cho‘kib qoldim-ku.
To‘ldirsa deb bag‘rimni,
Olishsa deb dardimni,
Umid bilan kutyapman,
Yoshim ichga yutyapman.
Bergan sutimni oqlab,
Kelib qoladi o‘ynoqlab.
[I've been waiting
Wow, I'm drowning.
To fill my heart,
I wish they would take it,
I look forward to
I'm getting old.
justifying the milk I gave
Come and play].*

In this way, the poet succeeds in instilling in the young generation the sense of confidence in the restoration of the ecological condition of the country and positive changes. Also, teaching young people to value water serves to educate them in the spirit that they can help Ona Orol (Mother Island) by saving it. "Our literature," wrote the poet Omon Matjon, "is closely connected with our history." Aruz writes the history of our nation, and poetry is his song.

So, to speak, H. Imonberdiev's poems are songs that create such a historical reality in children's poetry. People say: if you spit in the sky, your spit will splash on your face; there

are sayings that if you dig deep for someone, you are comfortable with him. Many stories and legends have been created in this regard. Hamza Imonberdiev's poem "O'q (arrow)" is written under the influence of such narrations and is referred to young readers. An arrow fired from a bow does not know if it will hit in life. The arrow doesn't look down on anyone, it moves forward saying that I will destroy the Tsar's side, I will shoot him, I will kill his heart. It's like saying that "sucking is the job of a snake to spew poison." The poet animates the "arrow" and the object and animal he encounters. A phenomenon that seems abstract to children appears in a familiar scene.

*Kelib qoldi ro 'baro',
Ona jayron yo 'lida.
Qochar jayron quyonday,
Tuyog 'idan chaqnar o 't.
– Jon o 'q tegma, uyimda
Kutar bolam, ko 'zi to 'rt!
O 'q voz kechib nishondan
O 'tib ketdi bir yondan.
[He came face to face,
Mother is on her way.
Like a fleeing gazelle rabbit,
Sparkling grass from his hooves.
- John, don't shoot, in my house
Wait, my child, he has four eyes!
The bullet missed the target
He passed by].*

It's really unbelievable. But we know that it can be convincingly depicted with the help of spiritual and verbal arts in literature. The art of "Intoq" already means "to talk", "to speak" and refers to making animals or inanimate objects speak like people in an artistic work.

In H. Imonberdiev's poem, the gazelle's cry is symbolic of the fact that the arrow bypasses it. In it, the logic of the fact that a well-intentioned person who shoots a bullet will die from this bullet, that is, "if you shoot someone, you will fall yourself" is artistically expressed. For this reason, "O'q (arrow)" avoids both the plane tree with the nests in its bosom and the land with "hundred thousand unhealing wounds" on its way. He "returns to the place where he flew away, because the earth is round, with a thousand groans from his arrow: At the same time, this person shot another arrow, painfully turned his teeth, he was attacking someone, and the arrow pierced him in the back."

The conclusion of the poem pleases the reader in this sense. Especially among children, there is a concept that whoever goes beyond the limit, does not consider others, puts too much pressure on himself, is malicious, selfish, will not go unpunished. There is a just verdict in the destruction of the arrow of its "owner".

It is known that children are naturally inclined to love the environment, animals and plants. They try not to harm even every insect, to honor it as their most precious thing. This is probably why H. Imonberdiev's poem "Arrow" convincingly reflects the character of a child, close to the imagination of the deer, which is controlled unconsciously and inevitably reaches its intended destination. And the idea instilled in him is undoubtedly of general importance. In the poet's poem "The Educator", an attempt was made to reveal the meaning of such concepts as honesty, justice, honor, and conscience, which are considered abstract for children. The positive qualities of the lyrical hero in the poem are not given to him by someone, but are formed in him, that is, he constantly monitors himself and corrects his inappropriate behavior. In this case, his main teacher is his conscience, and this observation always leads him on the right path, and when he goes astray, he starts on the right path:

Tunov kuni futbolga

*Ketayotsa tez shoshib,
Ko'zi ojiz chol yo'lda
Turgan ekan adashib.
[To football on Tunov day
When he leaves, hurry,
The blind old man is on the road
He got lost while standing].*

No matter how great the child's passion for football is, he cannot go against the conscience of his teacher, who "takes the hands of the grandfather and guides him".

Hamza Imonberdiev deeply understands children's mental world, interests and dreams. The height of children's love for the animal world, the fact that they keep animals as friends and take care of them is often found in the poet's poems. In this sense, many of his poems are about birds and animals. The plots of the poems and the symbolism of the images indicate that they cover serious problems in social life and are rich in philosophical observations. In particular, in the poem "Baliqcha (Fish)" fishing, which seems simple and enjoyable at first glance, is described from the point of view of the animal world. Here too, the poet approaches the event primarily from the point of view of the world of childhood:

*Ko'zda yosh jola-jola
Baliqcha qilar nola.
Oyimni qutqaringlar
Sazan tog'a, karp xola.
Olib qochdi onamni
Manavi ko'zi ola!
[Tears in the eyes
The fish moans.
Save my moon
Uncle Carp, Aunt Carp.
He took my mother and ran away
Look at that!]*

Unfortunately, even the worm on the rope barely shakes its head saying "it's not my fault". While the rest of the fish keep their eyes closed saying, "It's a shame, there's no way out." The fish boy "beats the wheel" more and his eyes are "jala-jala" with tears:

*Bilmaganga olasiz,
Qanday tog'a xolasiz?!
[If you don't know, you can
What kind of uncle are you?!]*

The helpless little fish can only close its eyes and "leave everyone in the dark". It is felt how sad it is when the image of a fish that lost its mother is transferred to the human world in the poem, which is waiting for support from its relatives and hates the enemy. But children feel the painful side of this phenomenon, which is becoming just a pastime or interest for people. They feel more sorry for the fish than adults, and instead of hunting, they have a desire to breed. The symbolism in the poem is actually relevant in this sense. Baliqcha are the helpless, desperate people of this society. Worms are puppets who patronize the greedy and self-interested officials. "Ilonbaliqlar (Eels)" are also extortionists who lead the people in name only, and in fact put their personal interests above the people's pain, calling every good or bad a "viewer". The working people have no choice but to turn a blind eye to everything.

Hamza Imonberdiev is one of the poets who felt the need to express such politically relevant ideas in his poems for children. That is why even adults love to read the poet's poems.

4 Discussion

In general, the problem of whose point of view is in the first place in the works created for children is one of the controversial debates in literary studies. For example, A. Kurilov advocated that reality in children's literature should be explored artistically only from the point of view of children, while A. Pushkin opposes this idea and comments: "Perhaps, children's literature is also literature, a kind of art. It is necessary to remember. Accordingly, the children's artist should instill in the reader, like all artists, his attitude, ideas, evaluations and conclusions to the described events. Therefore, he must interpret his ideas in accordance with the interest and point of view of children".

Indeed, the way of depicting reality in children's literature is different. Therefore, it is clear that the opinion of the great critic of Russian literature V. G. Belinsky on this matter expressed the essence of the matter more deeply. "The creator (children's creator)," he writes, "sorts out reality in life, combines two events at one point, and tells children a certain conclusion."

Therefore, the presence and harmony of the world of childhood, their worldview in the artistic interpretation of the poets' views on social issues ensures that the poems enter the scope of children's literature. It can be said that the harmony in H. Imonberdiev's poems is primarily that. Also, most of the poet's poems contain the image of mother and child. And this comes from the laws of natural life. Because it is impossible to imagine any species and creatures without it. Therefore, imagining a mother without a child and a child without a mother is painful and different. If this expression is a sign of tragic fate in a work of art, then their life together is considered prosperous. Poems of the poet analyzed above "Ona Orol", "Baliqcha", "Oq" justify our opinion in this respect. Another aspect that is appreciated in children's literature is the educational nature of the work. In particular, the skills a child learns from his family are one of the great factors that determine his future. Whether such a feature is depicted in a work of art, whether it is symbolic or realistic, it is equally worthy of recognition. Hamza Imonberdiev's poem "Test" is instructive in this regard. In it, the courage of the eagle, the most courageous, strong and gigantic hunting bird, teaching its young to fly is artistically reflected:

*Hayajonda Ona burgut,
Iztirobda yonar burgut,
Ne uchundir ko'p bezovta,
Quyib boqar ming azobda.
Chunki tog'lar qoyasida,
Baland chinor soyasida,
Burgutchasi qanot qoqar,
Indan unga intiq boqar,
Sinov kutar ovunchog'in...
[Excited mother eagle,
Eagle burning in agony,
Why are you so worried?
The bottom is in a thousand torments.
Because on the rock of the mountains,
In the shade of a tall sycamore,
The eagle wings,
Look forward to it now.
The test is waiting for a handful...]*

In the first stanzas of the poem, Eagle is embodied in the image of a mother who is both excited for her liver and frightened by her child's first flight and test. But he is an eagle who does not forget his destiny. Accordingly, he made a decision and dived down and landed in

his nest. Feeling that she is now a brave bird who longs for loftiness rather than motherly love, she stares into the distance, panting, and begins to speak to her child:

– *Qushcham senga qanot berdim,
Yurak berdim, sabot berdim,
Tuyding chog'i, quchish zavqin
Ko 'k toqini quchish zavqin,
Mag'rur tutgin xush qaddingni,
Sinab ko 'rgin omadingni*

*[- My bird, I gave you wings,
I gave heart, I gave sabot,
When you're hungry, it's fun to eat
It's a pleasure to climb the blue sky,
Be proud of your good stature,
Try your luck]*

But the chick is still young, its wings are thin, and it calmly asks its mother to try flight on the ground. And the mother eagle retorts firmly:

*Kaltakesak ilinji bu!
Gapim tamom, qani bo 'lgin,
O'lsang, burgut bo 'lib o 'lgin!!!
Shunday deya bolasini,
Yolg'iz jigarporasini,
Panjasida shart changallab,
Uchar-ketar u balandlab.
Bir nuqtaga aylanadi,
Birdam jangga shaylanadi,
Sug'urganday shirin jonin,
Tashlavorar polaponin...*

*[It's a lizard hook!
I'm done, where are you?
If you die, die an eagle!!!
So the child
A lonely liver,
Caught in its claws,
He flies high.
becomes a point,
At once he prepares for battle,
Sweet soul like a sucker,
The idea is...]*

Finally, the mother "floats like a mercury" when she hears the eagle's cry for help to dive towards the nest. All kinds of bad thoughts crossed his mind, he threw himself down, never taking his eyes off his child, flying like an arrow. It's no wonder that the bird straightens itself in a moment, shakes its wings and starts to fly easily, "climbs the blue sky"...

This scene increases the reader's excitement and finally makes him happy. In fact, an important feature of children's literature is that it acquires educativeness through the good ending of the plot events. The eagle is a predatory, hunting bird by nature. Not all adults welcome him equally. Children are especially encouraged to stay away from it. In this way, a one-sided negative attitude towards the eagle appeared. The poet achieved a new interpretation through this poem. The eagle's high flight, determination to put her child ahead

of mother's love, and teach her to grow up to be brave, are expressed in a figurative artistic way. And this, in turn, instills in the reader a little love for this bird.

In addition, many defects in people are lack of courage and determination. Parents, especially, understand their children's love in a narrow sense, preventing them from gaining independent knowledge and profession, and being resilient in the face of difficulties and trials in finding their place in life. To be more specific, their selfish love does not have a negative impact on the fate of children. As a result, such children become mute individuals not only for their parents, but also for society. The martyrdom of Mother Eagle is noteworthy in this sense.

It is not without reason that Hamza Imonberdiev uses the image of birds and animals as a symbolic tool. He often refers to them when exposing negative events and shortcomings in society through metaphorical allegorical images. The poet's poem "Black Crow" is noteworthy in this respect. According to the story, the people of the forest gathered and wanted to elect a king for themselves. Then the black crow crows and lands on the pig, and he is elected king:

*Cho'chqa shoh der:--Tobakay,
Azobdan ko'z yoshlaymiz,
Eski shohning akillash,
Odatini tashlaymiz.
Endi ishni xo'rillash,
Cho'milishidan boshlaymiz.
O'rgandilar na foyda,
U yaxshi kunlar qayda,
Faqat botqoqqa botdi
O'rmon ahli har joyda.
[Pig king says: - Tobakay,
We shed tears of pain,
The wisdom of the old king,
Let's break the habit.
Now let's get down to business.
Let's start with bathing.
They learned no good,
It's a good day,
It just got bogged down
Forest dwellers are everywhere].*

Then the birds and animals gather again to elect a king. When the black crow lands on the donkey this time, he will be elected king. And the people of the forest learn to dig in the dirt and hang out. Once again, the people of the forest are afraid and worried that the black crow's eye should not fall on the bat. The interesting and humorous plot of the poem is intended to attract attention of children. Also, if the young reader gets to know the characteristics of each animal closely, teenagers will understand their symbolic meanings. Because children and teenagers are familiar with folk tales, figurative and allegorical features of animal images are also known. Accordingly, H. Imonberdiev tries to artistically express the heroes of the poem through satirical-allegorical images suitable for the level of students - a black crow, a pig, a donkey, a dog, a bat, etc. While the character of these animals is understandable for children, their negative character is also clear. Deep understanding of the idea that the poet wants to convey through them depends on the thinking of each reader, of course.

It can be said that H. Imonberdiev has managed to reveal the evils of the recent history of many countries and states using the example of the animal world.

There are a lot of symbolic and symbolic expressions in the poet's poems with the motive of freedom and freedom. In this case, the use of scenes and images familiar to children is more common. In particular, the image of a quail tied in a cage for its carefree wandering is prominent. The bird describes his "guilt" as follows:

*Shunchaki bir havasga,
Band etishda qafasga,
Yorug'likka chiqsaydim,
Loaqal bir nafasga,
Bit-bildiq, bit-bildiq.
Qirqdilar parvozimni,
Aybdor xush ovozimni,
Bir bechora qushchani,
Xo 'rlash shuncha mumkinmi?
[Just a whim
To the cage in confinement,
If I go to the light
For a single breath,
Bit by bit, bit by bit.
They cut off my flight,
My guilty voice,
A poor little bird,
Humiliation is so possible?]*

In the poet's poem "Kangaroo's Call", the fate of the kangaroo in the zoo, the fact that he missed his child who was left far away when he got old, even though he spent his life in this cage, his heart could not bear it anymore and lamented. the story is told. Even tears rolled down from the animal's eyes: "I beg you, my dear, open your cage as soon as possible!" there is vitality in saying.

5 Conclusion

Logical thinking in such poems clearly shows the tragic fate of lack of will. If you pay attention, the system of events and images chosen by the poet is also unique. In addition, it is well known to children that the animals in the zoo, including the kangaroo, are the home of Australia, the fastest animal in the world. It is also a familiar sight that the quail flies in circles in the heart of the meadows and fields, freely walking in its own nature. Not only adults, but also children and teenagers can imagine the condition of these animals in cages and captivity.

Therefore, the symbolism in the poem is that the fate of a person deprived of his will and freedom is greater than this. According to Hamza Imonberdiev, the relevance of the idea is determined by the fact that the young generation appreciates independence and aims to preserve it. In this sense, the themes and images of H. Imonberdiev's poems are colorful and ideologically relevant.

Children's poetry of the independence period is distinguished by the depth of philosophical observation. Symbolic, metaphorical-allegorical images, figurative expressions, philosophical observation and artistic-compositional features observed in the poems written for children clarify the features of its development.

What is important is that until this time, our literature, including children's poetry, mainly expressed the attitude of society, that is, children, towards nature, animals and plants. In the children's literature of the period of independence, the opposite of this attitude, that is, the appeal of nature to humanity, the word "sayer" has increased. Our poets express the laws of nature by embodying the image of various plants and trees, rivers and seas, animals and birds,

and deeply researching their world. The environmental problems that are occurring all over the world require this. Therefore, it can be said that the work of H. Imonberdiev is the most observed in this interpretation. the symbolic images of the poet actually carry this motive.

References

1. Bashorat Jamilova, Middle European scientific bulletin.
2. Jamilova B.S., Qahhorova M.Y., International scientific methodical journal 2181-1717(E) (2020).
3. Jamilova B., Qahhorova M., Journal of Contemporary Issues in Business and Government **27(2)**, (2021).
4. Jamilova B., Nuriddinova Sh., *Academicia: An international multidisciplinary research journal* **11(1)** (2021).
5. Imonberdiev H. *Strange sounds of the city*. Tashkent: Cholpon, 1994.
6. Imonberdiev H. *Braggarts are liars*. Tashkent: Cholpon, 1991.
7. Hojiahmedov A. *Poetic arts and classical rhyme*. Tashkent: Sharq 1998.
8. Kahramanov Q. *Literary criticism and Uzbek children's literature*. Tashkent: Science, 1991.
9. R. Kuldoshev et al., E3S Web of Conferences **371**, 05069 (2023)
10. R. Qo'ldoshev et al., E3S Web of Conferences **538**, 05017 (2024)
11. R. Qo'ldoshev et al., E3S Web of Conferences **538**, 05042 (2024)
12. A.Hamroyev, H. Jumayeva, E3S Web of Conferences **420**, 10007 (2023)
13. G. Akramova et al., E3S Web of Conferences **538**, 05034 (2024)
14. Kuldoshev R., Rahimova M., E3S Web of Conferences **549**, 09028 (2024).
15. Qo'ldoshev R., Dilova N., Hakimova N., BIO Web of Conferences **120**, 01049 (2024).
16. U. Khayitov et al., E3S Web of Conferences **538**, 05022 (2024)
17. B. Mamurov et al., E3S Web of Conferences **538**, 02025 (2024)
18. B. Mamurov et al., E3S Web of Conferences **538**, 05031 (2024)
19. Dilova N. et al., E3S Web of Conferences **538**, 05001 (2024).
20. Imonberdiev H. *Strange noises of the city* Tashkent: Cholpon, 1994.
21. Matjon O. *A flower knows the color of my heart*. In the collection: Balance T. Uzbekistan, 1990.
22. Hojiahmedov A. *Poetic arts and classical rhyme* Tashkent: East. 1998.