



HISTORICAL AND CULTURAL FACTORS OF THE RENEWAL OF POETIC THINKING CHILDREN'S LITERATURE

Jamilova Bashorat Sattorovna
Professor at Bukhara State University
(Uzbekistan)

Abstract: The article conceives the factors of emergence and historical sources of childrens literature. It studies the renewal of poetic thinking about childrens world and their artictic interpretation. Also in the article, the world and Uzbek children's literature is closely related to ancient folk oral creativity, early written monuments, didactic-educational literature, the formation of poetic thinking in children's literature began from those first cultural sources, and the growing interest in them is interpreted as the development of poetic thinking. poetic thinking in children's literature transformation into reality, i.e. the initial stage possible Because from this period, babies, children and concepts and interests of the world of teenagers, imagination, fantasy world. The tradition of writing stories and poems began given

Key words: ancient written monument, historical stories, reading, didactic, devan, script, poem, folklore, classic, translation, educational, moral

I. Introduction

Every nation's children's literature is one of the important factors that determine its future foundation. In children's literature, today's life is clearly reflected, as well as the image of development. Unlike general literature, artistic thinking in children's literature, methodological research, diversity in the image of

man and the world, imagery herald the future of the spirituality of society. Since the beginning of mankind, childhood has lived side by side with it, and over the centuries, social life, as traditions change, literary attitudes, styles, society's attitude to childhood, poetic thinking continues to be renewed in the works of art dedicated to them.

II. Literature review

It is noted in world literature that the roots of children's literature of all nations date back to the most ancient myths, works of art created through the evolution of human thought, rare written sources, epics and epics. For this reason, in the most ancient literary monuments of many nations, such as myths and legends, fairy tales, similar aspects are clearly visible. As N.I. Conrad points out: "The Old World served as the first source for new literature." In fact, many of the

ancient works, or rather their episodes, have been told to children as well. For example, the texts of ancient legends recited by L. Tolstoy in children's reading, such as Assyrian ("Assyrian king Assyrian"), Indian ("Two brothers"), Greek ("Seven Greek sages"), Roman legends ("How the geese in Rome"). saved "). Such stories by R. Rubenstein, A. Makarova, A. Sizova, S. Shipovsky and other authors have a strong place in modern children's reading. The plots of ancient stories have repeatedly inspired writers to write classics for children.

It is noteworthy that the oldest sources of written monuments that have survived to the first civilization are the Sumerian epics, and through the Gilgamesh epic mankind became acquainted not only with the example of epic poetry of the East, but of the whole

world.¹ More importantly, it is connected with the roots of children's literature. In particular, N. Gumilev, who first translated it into Russian in 1919, and Assyrian scientist VK Shileyko; In 1961, many scholars, such as the orientalist IM Dyakonov, considered it necessary to acquaint children with the content of the epic. ²Evidence of this is the "Parable of Dobrynin and Alyosha" ("Bylina Dobrynya i Alyosha").²

III. Analysis

In this regard, the opinion of Uzbek scholars that the roots of many epics of the peoples of the world can be found in the epic "Bilgamish" is well known. In particular, it is noteworthy that Ulugbek Hamdam also thought about the original name of the epic: "Bilgamish is called Gilgamesh in the West. Even in Russian sources it is so. The root word bilgamish is derived from "bilge", meaning "knowledge". ... this word is undoubtedly a Turkish word. The name of the protagonist of the epic is in Turkish and means possessor of knowledge, omniscient. This means the arrival of the Turks at the beginning of world civilization.³ In this regard, the opinion of Uzbek scholars that the roots of many epics of the peoples of the world can be found in the epic "Bilgamish" is well known. In particular, it is noteworthy that Ulugbek Hamdam also thought about the original name of the epic: "Bilgamish is called Gilgamesh in the West. Even in Russian sources it is so. The root word bilgamish is derived from "bilge", meaning "knowledge". ... this word is undoubtedly a Turkish word. The name of the protagonist of the epic is in Turkish and means possessor of knowledge, omniscient. This means the arrival of the Turks at the beginning of world civilization.⁴ In this regard, the scholar notes that along with Homer's Iliad, Odyssey, Indian epic Mahabharat, Ramayana, the roots of the Uzbek epic Alpomish were nourished by the soil of Bilgamish. Indeed, one can be sure that the original sources of world and Uzbek children's literature do not differ in this respect. It should be noted that the central image of the child in the poeticization of images is also found in ancient folk songs. In particular, the traditional poetic images, adjectives and analogies used in the Uzbek alla, erkalama, ovutmachak, kyzymakchak are proof of our opinion. The poeticization of the image of a child and childhood has thus become a tradition from folk songs. As a result, in folk pedagogy, the first monuments, even in classical literature, the image of the child is represented and poeticized through positive events.

Like the source of children's literature of all nations, the first manuscripts, literary traditions, literary and artistic works are rightly the beginning of Uzbek children's reading. After all, special attention to childhood, a serious attitude, concern for their education, vocational training were emphasized in those early books. In this regard, the Avesto highlights the most ancient traditions of our ancestors, religious and secular knowledge, strict rules of education, parent-child, teacher-student relations, farming, professions that girls and boys can learn. It is noteworthy that in Mahmud Kashgari's Devoni lug'otit turk, the development of poetic thinking began with folk proverbs, songs and quatrains.

The Avesto, which began in the land of Movarounnahr thirty centuries ago, was the first example of such a book. The Avesto is literally a great civilization of ancient history. Through him, a lot of educational information, the interpretation of mythological images associated with artistic thinking has come down to us and has become a rare gem of human culture. Avesto scholars and literary critics connect the history of this book with the land of ancient Khorezm.⁵ It is said that the Avesto its mythological foundations are so ancient that the Yashts in it are a figurative narrative of a vast historical process, from primitive imaginations to complex social relations of the Bronze Age, sometimes like a historical model reflected in symbolic references. Its essence is as follows: "I bless good thoughts, good words and good deeds with good thoughts, good words and good deeds. I devote myself to good thoughts, good words (sayings), good deeds, and I turn away from all bad thoughts, bad words and bad deeds.⁶ " In this sense, the legends about the birth of Spitamon

1 https://librebook.me/the_epic_of_gilgamesh/vol1/12

2 Dyakonov I. M. Epic of Gilgameshe. - S. 132

3 <https://deti-online.com/skazki/byliny/dobrynya-i-alesha/>

4 Hamdamov U., Qosimov A. World Literature. - Tashkent: Barkamol fayz media, 2017. - P.15.

5 <https://uz.wikipedia.org/w/index.php?title=Avesto&variant=uz-cyrl>

6 Avesto: Yasht book / Translated by M. Ishakov / - Tashkent: Sharq, 2001. -P.8.

Zoroaster in 623 BC in the house of Dugdova and Purushasp are unusual - not crying like all babies, but laughing, his childhood legends are very interesting: , meets one of the sorcerers. He trembles as he looks at the baby, looking up and down. Purushasp asks him:

" O Carp, the captain of the witches, when you saw my son, you looked down, looked up at the sky again, and looked around." What does that mean? ' It means,' said Karp, 'that when I looked up at the sky, I knew that the soul of this boy had gone to heaven, and that all those who followed him would be in heaven . The reason I look around is that this boy's words are heard in all parts of the world, and his words are recognized and accepted as the law of life in the seven climates.⁷ Indeed, the upbringing, upbringing, and protection of the historical figure Spitamon Zarathustra are noteworthy. From the age of seven to fifteen, Zoroaster learned in the hands of the wise, poet Barzin Kuras. In particular, he is well versed in social sciences, natural sciences, the art of speech, and the art of public speaking; memorizes poems and myths recited by his teacher; learns fighting, worldliness, riding from tribal heroes. At the age of sixteen, Zoroaster, as a wise and courageous young man, wore a "belt of courage".

The Avesto defines the duties of educators, teachers, and mentors, and has repeatedly stated that they are entrusted with the most important burden of society.

Depending on their performance, they are divided into "good" and "bad" teachers. Good teachers bring up "healthy children, brave, wise and multi-lingual boys, boys who can protect the people from disasters, a generation who can see a good future a bright life with a clear eye." In general, teachers are hailed as close, pious people close to Ahuramazda, and their great services in instilling a love of life in the hearts of young people are recognized. Bad teachers are condemned as ignorant, who make life sad, extinguish the light of life, and lead to ignorance.

The Avesto emphasizes the need to pay special attention to the upbringing of girls: "Girls should be more serious about learning than boys. After all, if they arrange and decorate the father's house while they are in the parents' house, when the couple goes to the halal address, they will have to deal with the upbringing of children, education, upbringing of future generations.

It is clear from the above evidence that even in those days when special creativity for children was not a picture, such teachings, moral and educational books were of special importance in children's reading. The encyclopedic book of the peoples of Central Asia "Avesto" has played a significant role in the education

of the younger generation, science and enlightenment in the history of almost two thousand years (IX-VIII - VIII centuries BC).

Kalila and Dimna, a unique gem of world literature, originated in ancient Indian folklore. It is narrated that it was written by the philosopher Beydabo for the Indian king Dobshalim. Written in the language of birds and wild beasts, this book is full of deep meaning, elegant symbols and problems. It is said that they put the jewels of mutaiba together, that wise people can use this book to read, and ignorant people can read it as a "myth". It is also easy for young students to memorize what is written in this book in order to be literate, gain knowledge, and narrate; when they grow up, when they have intellect and experience, when they meditate on the narrations they have memorized and remember, and when they understand them, they see how their hearts are filled with useful wisdom; that they had unimaginable wealth, an inexhaustible treasure; it is a very convincing proof that it resembles the joy of a man who, when he grew up, found the treasure he had inherited from his father, and as a result knew that he could live without hardship for the rest of his life.⁸ Indeed, even in modern forms of children's reading, such legends, parables, and animalistic tales are lovingly read. In addition, the textbooks "Kalila and Dimna" and "Zarbulmasal" (Gulkhani) are included in school textbooks. The centrality of the child's image in the poeticization of images is especially noticeable in ancient folk songs. In particular, the traditional poetic images, adjectives and analogies used in the Uzbek deities are evidence of our opinion. For

⁷ Homidiy Hamidjon. Avesto lessons. - T .: Sharq, 2007. - B.7.

⁸ Kalila and Dimna /S.Ganieva translated / - Tashkent: Uzbekistan, 1992. - B. 38.

example, the image of a child is summarized in images such as lamb, ram, plum, mare, straw, hawk, mare, buffalo, deer (ohu), gunpowder, vinegar, nightingale, parrot, falcon, mountain, star, lamp, red flower:

Let's go around,
I will pour butter on you,
My effort is in my hands
I'd like to have a massage.
Alla, my child, alla-yay,
My dear, my child, by God.
Let's go around,
My lamp is burning in the house.
If my friend sees it,
I am a weapon to my enemy.
Alla, my child, alla-yay,
My dear, my child, by God⁹.

The emphasis is not only on rhyme, but also on the extent to which the mother imagines the image of a child in her heart, her desires, dreams and hopes for a brighter future. Or the poetic images in "God of the Twins" are noteworthy in this sense:

God, my child, my dear child,
My lambs, alla,
Alla-yo alla!
My toys, alla.
My eyes are fixed,
My burning lights, alla, alla-yo alla!
Selected in the willow
My widows, alla.
He took a bite out of the flower
My rose basil, alla, alla-yo alla.

In general, in folk pedagogy, the first monuments, in classical literature, the image of the child is depicted, poeticized through the image of things-events approached by the beliefs of that nation. Examples of folklore based on historical events, real life of the Turkic peoples, artistic poetics of labor activity are also found in Mahmud Kashgari's work "Devoni lug'otit turk". It is noteworthy that information about the life and social status of ancient peoples thousands of years ago is found in Devon, along with songs of labor, heroism, seasons and ceremonies in moral and educational poems and proverbs. The didactic poems in it are in harmony with the features of modern children's literature.

"In the literature of the peoples of Central Asia, there are many poems full of advice and advice for young people," - writes the researcher of ancient monuments A. Kayumov. Studying the poems in Devon, the scholar pays special attention to the poems that denigrate the value of his knowledge, respect for scientists, hospitality, kindness, courage, greed, materialism, betrayal. These examples show that the didactic content in the poetry of the Turkic peoples has been going on for a very long time.¹⁰

Indeed, in the context of these didactic poems, the father's exhortation to the son takes precedence. The renewal of poetic thinking is evidenced by the fact that in it are given such figurative expressions as approaching scientists, showing respect, being enlightened, taking advice, gaining a profession, not being proud, not boastful. In other words, it is understood that the idea has passed from the form of dry advice of the father to the children to the stage of poetic artistic expression,

⁹ I love you, God. Uzbek folk gods. Collected and prepared for publication by O.Safarov. - Tashkent: Uzbekistan, 2009. - P.17.
¹⁰ Qayumov A. Works. Volume 10 Monuments of antiquity. - Tashkent: Mumtoz soz, 2010. - B.11.

figurative allusions, general orientation. For example:

Son, take fertilizer,
Pushes ignorance.
If there is an interpretation
He is drowning¹¹

In this quartet we see the poeticization of the image of the educated man. His interpretation deepens as the reader thinks. Given that talc is a nutritious food that saves people from starvation and death in the most difficult years, and that it is eaten as a sign of nobility, it is possible to understand that a knowledgeable person will always have a high position and interests. After all, the word means to find that interpretation, that is, to be knowledgeable. Or there is talk of closeness to scholars in many quarters, which is a sign that many scholars and scholars have emerged from the Turkic peoples since ancient times:

My son, I left you a message:
Follow it:
Approach the scientists, enjoy,
Hold the tongue .

It seems that the development of poetic thinking in children's literature is also observed in folk songs and quartets. In the history of our national culture, the monuments of Orkhon-Enasay, in turn, are remarkable in terms of educating the younger generation in the spirit of ancestral heroism and encouraging them to learn.

In the VII-VIII centuries, with the spread of Islam, the views of our people on the moral and spiritual education and the problems of childhood grew. The pantomime form of didactic literature, which represents the active attitude of society to childhood, has developed significantly. As a result, the tradition of children's reading began to take shape. Children often tried to engage in reading with the help of adults, reading the books recommended by them, and then biting into the meaning. This was a key feature of children's reading, which later gave rise to children's reading.

In the history of Uzbek children's literature, a series of religious and moral pandnoma and short stories, didactic works of secular significance have played an important role. Oriental thinkers paid special attention to the upbringing of children. In particular, Al-Muqaffa's (721-757) didactic treatises "Irshodul Kabir" and "Irshodul Saghir" were the first pandnoma in Arabic literature. also a series of different directions of pandnoma was created in the poem. In particular, the first and oldest example of prose pandnoma in the Turkic language is "Race bitigi". It was created in the early ninth century AD and was written for two children in a monastic community called Isig Sangun and Ite Chuk¹²

The work promotes moral principles, understands good and evil, promotes national values, encourages children to listen and follow the teachings of their parents, and all aspects of the life of the Turkic peoples - cultural life, human and animal relations. through the image. It contains concepts related to totemistic beliefs. This monument is also noteworthy as the only written monument of the ancient Turkic period. It is said that its pages are a book measuring 13.6X8 centimeters and more than a hundred pages. Although this work is said to be an interpretation, that is, an interpretation of the good or bad of various dreams (a total of 65), it is more reminiscent of a metaphor, a pandnoma. Most of them are in tune with the realities of realistic life:

The son is from his mother and father
He left in a rage,
He came back sad again.
"Let my mother take advice,
Let my father hear the panda,
He came, "they say.
Be aware: this is good

The symbols of birds and animals in the inscription can be understood in two

11 Devonian dictionary turk. Poetic fragments. In: Ancient Proverbs. - Tashkent: G'G'ASN, 1987. - B. 72.

12 Race bit. Interpretation. In: Ancient Proverbs. - Tashkent: G'G'ASN, 1987. - P.47.

ways: the first is to educate children (Isig Sangun and Ite chuk - B.J.) about the characteristics of birds and animals, how useful or harmful they are to humans, and at the same time, environmental education in exchange for teaching those birds and animals how to behave; At the same time, the peculiarity of the first pandnoma in the scripture - the representation of what is good and what is bad, even in a figurative sense - is explained by the presence of a method of poeticization close to children's thinking.

In addition, Kaykovus's "Nightmare", Yusuf Khas Hajib's "Qutadg'u bilig", Ahmad Yugnaki's "Hibatul-haqayiq", Fariddin Attor's "Ilohiynoma", Sa'di Sherozi's "Gulistan", Sayfi's palace "Gulistan biturkiy", Abdurahmon Jami's "Bahoriston", Alisher Navoi's "Mahbub ul-qulub", Hussein's preacher Kashifi's "Akhlaiqi Muhsiniy"; Ahmad Yassavi's Wisdom, Attar's Pandnoma and Sa'di Sherazi's Boston, Jami's and Navoi's Chil Hadith, and Arba'in (poetic hadith) are highly regarded as poetic pandnoma.

The works in this direction are not only a shining example of children's reading of the past, but also a unique basis for the evolution of poetic thinking. In other words, there is no doubt that the poetic image of the child and the image of childhood, the teachings and teachings dedicated to childhood, children and youth, have changed their spirituality and worldview. In this sense, the pandnoma created from the earliest times to the Middle Ages, samples of didactic literature, later enlightenment literature, spiritual and enlightenment significance, artistic and aesthetic functions are the cultural and historical factors of the renewal of poetic thinking in children's literature.

"The introduction of new social, cultural and enlightenment ideas into the life of each country and people, the emergence of these ideas in the field of schools and education, the press, literature and art, is due to historical circumstances," said Academician N. Karimov. The beginning of the Jadid movement in Turkestan in the late 19th and early 20th centuries saw the emergence of capitalist relations in a country dominated by the rules of the feudal era. However, these cultural and enlightenment events did not take place in the Sahara, but in the blossoming tree of Uzbek enlightenment literature, founded by famous poets such as Ibrat, Furqat, Muqimi, Ahmad Donish.¹³

Indeed, the official establishment of Uzbek children's literature has also emerged as an aspect of the new literary phenomenon. Just as the process of national awakening, the process of understanding the identity of the nation formed the spirit and content of the literature of this period, so did the need for children's literature. In particular, its formation and official decision were artificially studied in connection with the October coup under the influence of Soviet ideology, but in the years of independence it became clear that its real history was directly influenced by the national awakening.

Therefore, the renewal of poetic thinking in Uzbek children's literature can be based on the following three factors:

the first, according to the renewal of the literary life of this period, at the end of the XIX century through the Uzbek translation of the parables of LN Tolstoy, A.S. Pushkin, A.A. Krylov the presentation of samples of literary works for children;

second, through textbooks created for enlightened educators and writers and intellectuals of the "Usul Jadid" schools of the early twentieth century, the figurative reality was passed through the "prism of childish thinking" and began to create special works;

the third is the development of the Uzbek children's press (separate research has been done on this subject¹⁴), which can be said to be the beginning of the renewal of **poetic** thinking in children's literature. Because from this period, the tradition of writing stories and poems began, focusing **directly on the existence of the world of concepts and interests, imagination, fantasy of the world of children, adolescents and adolescents**. Although in this, first of all, the students although it was intended to bring

13 Karimov N. Sources of modern literature. - UzAS. - October 1, 2021. №40.

14 Qoriev B. (Altai). The main features of the Uzbek literature of the 20s (based on the journals of this period):

Candidate of Philological Sciences ... diss. - T., 1967; Oripov Q. Literature of the fiery years. - T., 1978. - P.58-75.

fiction into the magical world, a later line is known to be the basis for professional children's literature. In particular, R. Barakaev, commenting on the new alphabet and **textbooks created** in 1910-20, said¹⁵: - makes a reasonable consideration (emphasis added - B.J.). He considers the emergence of this type of book as a **real birth** in Uzbek children's literature.

B. Kasimov also emphasizes that textbooks and textbook sets, in particular, their concise didactic poems and stories, served as the first experiments in the formation of new literature.¹⁶

IV. Conclusions.

Since anthropology is the main issue of literature, children's literature does not develop apart from this space and time. The great changes taking place in the development of society, historical events, changes in the psyche of people are also reflected in the literature of children.

2. The relationship between parents and children began to be interpreted first in the genre of folklore, then in the genres such as fairy tales, epics, in the system of separate themes and motives.

3. In works created for children, poetic thinking is manifested in three forms: a) folk thinking; b) creative thinking; c) child thinking. In adult literature, creative thinking emerges mainly with folk thinking. The expression of a child's thinking or its disclosure by the author is one of the important specific features of children's literature. In children's literature, these three forms of thinking are syncretic.

4. In children's literature, attention is paid to the stages of gradual development of poetic thinking, its genetic connection with the mythological, epic, ie the first artistic and aesthetic thinking of the people, the formation of folk thinking, creative and child thinking, the peculiarities of the psyche through folklore and mythology. turns out.

5. Child thinking: a) preschool children; b) children of primary school age; c) differentiate between adolescents aged 12–16 years. Depending on these three different age characteristics, children's thinking also differs. This is reflected in their attitude to man and the world, their interests, aspirations, thoughts, worldviews.

6. There are many factors that affect the development and renewal of children's thinking. The main ones are: a) family; b) society or socio-cultural environment; c) fiction (it is a decisive factor influencing and creating and improving the creativity of the child); g) cinema, fine arts, children's performances, etc.

7. The transition from centuries-old didactic pantomimes to realistic stories written for children, the creation of plot poems, the interpretation of the image of children as the main character, the emergence of children's examples of literary genres, the emergence of children's addresses and interests in Uzbek children's literature. contemplation update e is understood to be the cause.

References:

1. Bashorat Jamilova . Description of the spirit of teenagers in uzbek children's prose . //MIDDLE EUROPEAN SCIENTIFIC BULLETIN ISSN 2694-9970 <https://cejsr.academicjournal.io/index.php/journal/article/view/134>
2. Jamilova B.S. and Qahhorova M.Y. Bolalar detective nasrida o'smirlar ruhiyati tasviri// International scientific methodical journal, ISSN 2181-1709(P), 2181-1717(E) , 2020,1. <http://interscience.uz/>
3. Jamilova B. , Qahhorova M. Comparative interpretation of the characters in English and Uzbek novels. Journal of Contemporary Issues in Business and Government Vol. 27, Issue 2. – Australia, 2021. DOI: 10.47750/cibg.2021.27.02.169 .
4. Jamilova B., Nuriddinova Sh. The spiritual description of adults in uzbek children's prose-the place of literary psychologism. Academia: An international multidisciplinary research journal. Vol. 11 Issue 1, January. – Indiya, 2021.
5. Impact Factor: SJIF 2021 = 7.492.
6. Jamilova B. Poetical treatment of conception of time . International scientific and practical conference world Science Proceedings of the conference —Scientific issues of the modernity. Vol.III. Rost Publishing Dubai, 2015.

¹⁵ Barakaev R. When did Uzbek children's literature appear? Uzbek literary criticism. - Tashkent: Turon-iqbol, 2011.- P.394.

¹⁶ B. Kasimov et al. Uzbek literature of the national revival period. - Tashkent: Spirituality , 2004. - B.210.

7. 6. Jamilova B. Истиклол даври ўсмирлар қиссаларининг жанрий, бадий-композицион хусусиятлари. Таълим ва инновацион тадқиқотлар (Образование и инновационные исследования), 2021, – № 7.
8. 7. Dyakonov I. M. Epic of Gilgameshe. - S. 132.
9. 8. Qoriev B. (Altai). The main features of the Uzbek literature of the 20s (based on the journals of this period):
10. Candidate of Philological Sciences ... diss. - T., 1967; Oripov Q. Literature of the fiery years. - T., 1978. - P.58-75.
11. 9. Barakaev R. When did Uzbek children's literature appear? Uzbek literary criticism. - Tashkent: Turon-iqbol, 2011.- P.394.
12. 10. B. Kasimov et al. Uzbek literature of the national revival period. - Tashkent: Spirituality , 2004. - B.210.
13. 11. Qayumov A. Works. Volume 10 Monuments of antiquity. - Tashkent: Mumtoz soz, 2010. - B.11.
14. 12. Devonian dictionary turk. Poetic fragments. In: Ancient Proverbs. - Tashkent: G'G'ASN, 1987. - B. 72.
15. 13. Avesto: Yasht book / Translated by M. Ishakov / - Tashkent: Sharq, 2001. –P.8.
16. 14. Homidiy Hamidjon. Avesto lessons. - T. : Sharq, 2007. - B.7.