

# The Artistic-aesthetic and Educational Importance of Comedy in the Formed Studies in Uzbek Children's Literature in the Independence Period

Gulnoza Jurayeva

**Abstract**--- *The article discusses the issues of children's literature in the period of independence. Lyrical works are analyzed in terms of themes and artistic color. Samples of poems by poets created during the independence period are consistently drawn into artistic analysis. Its formal and logical development is studied and recognized. Where appropriate, the works of contemporary artists are compared to the poetry of master poets. It is acknowledged that humorous poems not only enrich the spiritual world of children, but also have a great educational value. Written with the participation of the alphabet, letters and punctuation, this category of poems is taught to help children think seriously about literacy and expand their worldview. Humorous poems about children focus more on the spiritual and moral issues associated with renewal in social development than on the minor flaws in the behavior of children. These features become an aesthetic principle, revealing the educational significance of the period of independence in Uzbek children's literature. The article examines the rise of Uzbek children's poetry since independence.*

**Keywords**--- *Independence, Form, Critic, Art, Comedy, Humor, Satire, Genre, Character, Plot, Fantasy, Evolutionary Principle, Lyrical Hero, Didactic, Aesthetic, Poetic, Spiritual, Realistic, Lyrical, Form, Content, Spiritual, Ethics, Skill, Perception, Contemplation, Skill, Imagination, Image, Alliteration, Creator, Riddle Poem, Folklore, Creative, Punctuation, Imitation, Communication, Lesson, Episode, Little Reader, Fairy Tale, Laughter, Letter Warfare, Rhyme, Literacy.*

---

## I. INTRODUCTION

After the independence of Uzbekistan, as in many spheres of social life, the process of reforming and renewing various aspects of our spiritual life began. This has further expanded the opportunities for radical reform and renewal in the field of literature and the arts. In his speech at the joint session of the Oliy Majlis on December 14, 2016, President Mirziyoev said: "... our greatest asset is the huge intellectual and spiritual potential of our people" [1]. Indeed, today, when literature and art are revered as the spiritual wealth of our people, our artists are conducting research in various fields. As a result, modern Uzbek literature has a new style, a unique character, form and expression. These ideas also apply to children's literature, which is an integral part of our literature.

The poet and critic D. Rajabov in his article "Art is Enlightenment" expressed the following views on the educational nature and art of children's literature: "*Sometimes, especially when it comes to children's literature, the question is whether it should be educational, enlightening or artistic. The educational value of children's literature should not be understood or interpreted in isolation from fiction. Any profound work of art written with inspiration*

---

*Gulnoza Jurayeva, Associate Professor, Candidate of Philological Sciences, Tashkent State University of Uzbek Language and Literature named after Alisher Navoi.*

*and talent is educational and enlightening. Because it nurtures the soul and motivates the soul to perfection”[2].*

Humor is one of the main tools to increase this power. That's why satire and humor are so important in children's literature. Especially when we look at children's poetry during the independence period, we can see that satire and humor have served both to ensure the artistic perfection of the work and to increase its educational impact. During the period of independence, various poetic researches in Uzbek children's poetry began to bear fruit. Experimental poems, especially those of a humorous nature, proliferated during this period. Poets create poems not only through letters and punctuation, but also through mathematical operations, calligraphy, words and pictures, numbers and various forms that are present in the textbook and are actively used in the classroom. These poems encourage students to be resourceful and knowledgeable, increase their intelligence and expand their imagination, and have a stronger impact on the reader than the dry admonition, “Read well – write beautiful”.

In this regard, “Disorder”, “Four deeds - one deed”, “Twelve pages of notebooks” by T. Adashbaev; “War of letters”, “September 2”, “A Difficult task”, “Strange Oman” by H. Imonberdiev ; “ Streets”, “Songs You Have Never Heard”, by Anvar Abidja; “Elephant, Rhinoceros, Hippopotamus”, “Ox”, “Rooster”, “Conversation with a Goat” by K. Otayev; “On the Sports Field”, “Gratitude”, “Witness”, “Riddle Poem” and “Football” by Dilshod Rajab and many other digital poems by Abdurahmon Akbar.

In T. Adashbaev's poem, the lyrical protagonist takes a place in the "Alphabet" and gives a frightening impression that what would happen if every letter, which is honestly doing its duty, lost its punctuation. The poem describes the story of the letter "A" as follows:

*Agarda “A” adashsa,  
Andijon, Asakani,  
Ariqni, Anhorlarni  
Atardik ne deb, qani?*

(“Three calves and mysterious pumpkin”, p. 33)

The poem thus narrates poetic ideas associated with many letters, such as "B", "V", "G", "Q", "I", and "K". The skill of the poet is that every kind of misrepresentation in every poem produces a cheerful laugh.

Poetry expands children's imagination. As children imagine the confusion of the letters, they learn aesthetic pleasure from cheerful humor, rich poetic content, and enlightenment from didactic content. After all, when the poet describes the features of each letter in the poem, of course, he also refers to the worldview and educational needs of children. For example, in the image of the letter "K":

If

*Kitobbilankundalik,  
Kerakbizgaharkuni.  
Kalendardaaniqdir  
Kelgusi oy yakuni.*

(“Three calves and mysterious pumpkin”, p. 33)

is associated with children's daily learning activities, the interpretation of the letter "O" leads to the following educational and didactic conclusions:

*Ochig'inaytsam, oshna,  
Osmon – u oydantortib –  
“O” harfinqadriortiq  
Otamvaonajonim  
Ona tilqilgantortiq.*

(“Three calves and mysterious pumpkin”, p.34)

The final part of the poem has a unique humorous tone. In the reader's poem:

Reading

*O'ttizbeshharfagarda  
Bilmayqolsabasharti.  
Kitobdagishe'r, hikoya  
Aytingqandayyashardi?*

(“Three calves and mysterious pumpkin”, p. 33)

it is clear that there are some peculiarities in their psyche. First of all, they think, "What if there really were no letters?" It is natural to ask. And for some as a baby gets older, he or she will outgrow this. These two disproportionate moods that result from the poem make them smile happily, increasing the educational and aesthetic value of the poem.

The humor in the poet's poems serves to reflect the enlightening content in his own artistic paintings. In particular, the poet skillfully uses children's imitation in the poem "Muharram's occupation". Usually, children grow up imitating adults. This feature was once reflected in Ghafur Ghulam's poem "Learning to Think". It is well-known that the most imitators of children are parents and teachers who are in constant communication. Therefore, in Gafur Gulam's poem, children imitate their parents, while in T. Adashbaev's poem, they imitate teachers.

In the poem, Muharram leans his dolls against the wall and teaches himself. He distributes notebooks to them and gets written work. The poet describes Muharram's imitation of a teacher in detail:

*O'qirdona- donalab:  
“Har do-imbo'lsinonam  
Har do-imbo'l-sin qu-yosh,  
Har do-imbo'-lay men ham*

(“Three calves and mysterious pumpkin”, p.25)

In this way, the poet poeticizes the scene of the lesson by reading Muharram's verses in verse. But that doesn't mean its poetry. At the end of the poem, the poet's skill is reflected in his ability to masterfully reinforce the content of Muharram's "activities."

Muharram, who has done the "written work", collects them and evaluates them from one angle:

*Quloqsolmasvakirmas*  
*Tanishbilishso 'ziga.*  
*Ko 'plaroldi "ikki" "uch"*  
*"Besh" niqo 'ydio 'ziga.*

The fact that many people get "two", "three" and Muharram puts "five" is a kind of humorous interpretation in the world of childhood. It was in this interpretation that the poet was able to achieve a complete picture of the child's psyche. This is the educational and aesthetic value of poetry.

In The Twelve-Page Notebook, he describes the character traits of the little ones who are now practicing the feature with a sense of humor. Usually, children of this age create an artistic picture of the process of writing the words that are in the alphabet textbook, such as "Lola, osh, ol", if the writing does not turn out well or skillfully uses their habits. The poem describes children's habits of tearing dirty leaves as follows. If a sheet of ink gets dirty, it tears the sheet and starts all over again. It is a childhood habit that in these

*Lekinoddiymisolni– Oltita.*  
*YecholmadiMukambar.– Ularbirdankonfetyesa,*  
*Sodiq aka so 'rabqoldi:Bo 'larnechta?*  
*– Aytchi ,qanchaukangbor? – Beshta.*  
*– Hech-da*  
*Shoshilmasdano 'ylaboshda.*  
*– Bittaukamkonfetyemas,*  
*haliyosh-da...*

(“Three calves and mysterious pumpkin”, p.2)

poems “Still young” Mukambar's inability to solve the problem on the board in class, to answer the teacher Sodiq aka's question how many brothers he has, and so on. the questions and answers create a sincerely funny situation. In this poem, Mukambar's behavior and simplicity make the reader laugh.

In the poem, the teaching process, which is typical of children's daily lives, is based on teacher-student questions, and the familiarity of the situation with the pen, at first glance, does not seem to attract the attention of the young reader. But for the reader, Mukambar's answers to the teacher's questions serve as a magic wand. Because the illogicality in the poem (in fact, his answers are logically based) is ridiculous, because logically, the number of candies should have been equal to the number of Mukambar's brothers. This contradiction in the solution of the problem becomes a laughing stock for the reader.

The reader laughs not at Mukambar's inability to solve the example, but at the fact that the number of candies is "five" because one brother is too small to eat candy. That is the artistic and aesthetic value of poetry.

A similar picture can be seen in H. Imonberdiyev's poem "Battle of the letters". The poem describes a sudden discord between the thirty-five characters who live in peace. The main reason for this is that when the letters are queuing for ice cream, the "R" is accidentally inserted between the "U" mother and her son "U" chan. The poet vividly describes this situation with a cheerful humor as follows:

*“U” oyimbosiqedi,  
Shu on “R”, – Uyatingni  
Bor, pishirib ye, – dedi.*

Describing this majestic landscape of letters, the poet uses dialogic speech to create a cheerful laugh by depicting in letters the vivid, familiar process that children encounter every day in their daily lives, and perhaps even actively participate in it. At the same time, the children's enjoyment is enhanced by the fact that each letter's attitude to the fight is animated in a funny way with their appropriate form.

*“F” qo ‘linibeliga  
Tiragancha lol turar.  
“P” astapusibborib  
O‘zinpanagaurar.*

Or:

*Og‘ziniochgancha “O”  
Zo‘rg‘adeyoldi: –Obbo...  
– Vaziyatniyumshatish,–  
Der yumshatishbelgisi.  
– O‘zingniepla, – deb “K”  
Yashirmadikulgisin.*

H.Imonberdiyev skillfully and humorously depicts the riots of their daily lives, the scenes of wars in such a way that children forget for a moment that the characters in the poem are letters seems to be spinning.

*Jahldor “Q” birtepib  
“O”nito‘pdayuchirdi.  
Yoshketdi, – deb “S” “O”ni  
Alfavitdano‘chirdi.*

In poetry, the end of the war of letters is both strange and enlightening. This also testifies to the poet's poetic ingenuity. The punctuation marks at the height of the letter war put an end to this:

*– Nima gap, ne to‘polon? –  
So‘roqbelgisihayron.  
NaynovUndov ham tergap  
Baqirdi: – Bu qanday gap!...  
Verguldedi: – Tinchingsal,  
Hammasibo‘ladihal.  
OxirkeLibNuqtabek  
To‘polongaqo‘ydichek.  
Urush-janjalbo‘ldidaf,  
Tinchidi 35 harf.*

In the poet's poem, the situation based on the external sign of each letter creates a funny, humorous situation in the poem. "Because in this place, as in fairy tales, all inanimate things come to life, move, talk. The punctuation marks are struggling to decide which one is more important. The books run away from the lame child. All of this, in fact, is based on the reality of tomorrow and the necessary play for children like water and air," which adds to the artistry, fun and readability of the work. The skillful use of alliteration techniques, from words and rhymes in the form of children's imagination, imagery, landscape creation, letters and punctuation in the poem, ensures their high artistry.

Literary scholar Ibrahim Gafurov, in his article "Waves of Words" in the 1980s, describes the process of Anvar Abidjan's entry into the field of literature, especially with the humorous "attractive and radiant" qualities of his work: His poems and short stories, with their richness of sharp ideas, discoveries, unexpected images, charming and radiant laughter, signaled the entry of a bright-minded artist into our literature" [4].

Anvar Abidjan's work is of great educational value in enriching the spiritual world of young readers and shaping their aesthetic taste. The poet can find poetic content in a simple event. For example, ask the little ones, "Whose daughter are you?" When asked, they answer, "I am my father's daughter." If you ask for a last name, the child will simply answer in connection with his father's profession:

*O'ylanib der  
Jamila.  
– Bog'bonqizi–  
Familiyam.*

(“An Interesting Event”, p.52)

In the poem "Twins", the poet explores the relationship between children through the similarity of twins:

*– O'ynamayman  
Sen bilan,  
Urushding-ku  
Men bilan.  
– Adashtirma,  
Odina.  
Men – Zuhramas,  
Fotima.*

(“An Interesting Event”, p.54)

In this poem, the natural state of the girls who have been quarreling while playing has found its true expression. These poems play an important role in broadening the reader's imagination and cultivating an enlightened and aesthetic taste.

There are many ways of educating in children's literature, and poems are also important in enlightening them and cultivating their aesthetic tastes. Riddles, as one of the oldest genres of folklore, have long served to enrich the spiritual world of children.

Because, "in the riddles, the world around us is constantly evolving, with all its diversity. As children take part in solving puzzles, they learn to observe the world around them, to learn about natural phenomena, and to express their feelings about them. . .”The tradition of riddle-writing poetry has continued in recent years in children's poetry. In this regard, the enigmatic poems created by Abdurahman Akbar are characteristic.

The poet has created an enigmatic poem dedicated to each letter in alphabetical order, in which he selects the objects and events depicted according to the active use of children in their lives, their age and level. The poet also pays great attention to the educational value of the poem. For example, a riddle about the letter "Y" is represented as follows:

*Sakkizjondankichik man,  
Oltidankatta.  
Kunlarmengayetganda,  
Tugaydihafta*

(“Cautious Turtle”,p.82)

Apparently, the image of the number "seven" in the puzzle is drawn vividly. In the "V" puzzle, the most characteristic features of the leaf are described as follows:

*Parraksiz ham osmonda  
Parvozetaman.  
Tortmaytursangipimdan  
Oygayetaman.*

(“Cautious Turtle”,p.82)

Such poems are very close to children's souls. In revealing the enigmatic aspects of the word in which each letter is involved, the poet draws attention to the fact that the idea expressed is cheerful and sincere, simple, fluent and natural, as well as drawing a picture of its characteristic features. This will increase the children's interest in reading riddle poems and will affect the morale of young readers. This is especially evident in the concluding poem of the poem "The Enigmatic Alphabet", which is devoted to the letter "X".

*O'zliginitanittirar,  
So'zlariningnitantirar,  
Hayrat, xayoleshiklarin  
Ocharkelgachfursati.  
Hoziresajumboqbo 'lib  
Bo 'yinko 'rsatdixolos,  
O'ttizuchtatovushning  
O'ttizuchtasurati.*

(“Cautious Turtle”,p.87)

## II. CONCLUSION

To conclude, such poems have a great impact on the development of children's poetry. These poems serve to shape the artistic and aesthetic taste of young readers. Children develop a sense of beauty and the ability to refrain from evil. Helps young people think creatively.

In addition to enriching the spiritual world of children, humorous poems have a great educational value. Written with the image of the alphabet, letters and punctuation in particular, this category of poems helps children to think seriously about literacy and expand their worldview.

Humorous poems about children focus more on the spiritual and moral issues associated with renewal in social development than on the minor flaws in the behavior of children. These features have become an aesthetic principle, and the period of independence has created new trends in the development of Uzbek children's literature.

## REFERENCES

- [1] Mirziyoev Sh.M. We will build a free and prosperous, democratic state of Uzbekistan together with our brave and noble people. *People's speech* // December 16, 2016.
- [2] Rajabov D. Art is enlightenment // *Literature and art of Uzbekistan*. – Tashkent. 2005.
- [3] Gulom G. A perfect collection of centuries. 12 volumes. J.3. – *Tashkent: Fan*, 1984. - Pp. 285-286.
- [4] Jahongirov F. Uzbek children's folklore. – *Tashkent: Teacher*, 1975. - P. 52.
- [5] Begak B. Children are laughing. - pp. 60-61.
- [6] Gafurov I. Thirty years of confession. – *Tashkent: Literature and Art*, 1987. - P. 193.
- [7] Adashboyev T. Three claves and a mysterious pumpkin. – *Tashkent: Cholpon*, 1990.
- [8] Akbar A. Cautious tortoise. – *Tashkent: Cholpon*, 1991.
- [9] Obidjon A. A very interesting story – *Tashkent: Young Guard*, 1987.