

# Literary - Aesthetic and Educational Significance of Comedy in Uzbek Children's Literature of the Independence Period

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**Abstract.** This article discusses the amalgamation of classical tradition with modern satirical features in Uzbek children's literature during the independence period. Uzbek children's comedic poetry also contains features characteristic of universal poetry, the foundation of which is the predominance of comedic and humorous images. However, humour in children's poetry, unlike comedic poems intended for adults, is not about eradicating vices, but rather focuses on educational goals, seeking to re-educate through either sharp or cheerful laughter. The writing of this article incorporated comparative-typological and sociological analysis methods.

## 1 INTRODUCTION

"For our youth to become independent thinkers, possess high intellectual and spiritual potential, compete on par with their global peers in every field, and attain happiness, our state and society mobilise all available resources and opportunities." (Sh. Mirziyoyev: 2018) Following the independence of Uzbekistan, a distinct spiritual atmosphere emerged in the cultural life of the republic.

## 2 STUDY METHODOLOGY

Anvar Abidjan's humorous poems also hold a unique place in children's poetry of the independence period. Poems such as "Brothers", "When the Bicycle Breaks Down", "In the Camp", "Yes, You Don't Hurt", "Silver Coin", "Care", "Stealing the Charm", "Puffakfurush", and "Fathilla's Breast" are notable in this regard. In each poem, the poet identifies a humorous detail reflective of a child's mental and spiritual world and poeticises it, converting it into a scene expressing a humorous depiction of a child's psyche. The disparity between a child's psyche and this scene gives rise to cheerful, innocent and sincere laughter. For instance, in the poem "When the Bicycle Breaks Down", the predicament of Sotimboy, who is

seen turning a nut with oil smeared over his face and hands, is described as follows.

Botinka (Rasulov A. 2009) (Meaning: While Sotimboy is working with a screw, his hands and face are oily, and his old boot seems to be looking at Sotimboy with a smile)

Sotim's playfulness, his exhaustion from ceaseless cycling, and Sotimboy's attempts to fix it by drenching it in oil - all this is enhanced with comedic content through the characteristic scene detail of "the shoe with a broken sole laughing at Sotim". In this instance, the personification of the boot, its sole detached as if it were "laughing", serves to amplify the poetic substance of the poem.

"Rebelliousness, insensitivity, persistent philosophy, and deep observation serve as the guiding wind for the sail of the poetry ship, intensifying its intensity," Anvar Obidjon writes about literary skill. "But if this intensity can't merge with the many 'elements that attract ordinary poets - the juice of words, the elegance of images, the delicacy of expression', the poem becomes dry and rhymed prose, its sphere of influence becomes narrower".

Anvar Obidjon is a poet who deeply senses the spirit of jubilant children and, most importantly, possesses the potential to portray this situation with poetic skill. This feature is strikingly evident in the poem "Fathullah's Breast". In the poem, Nor, hearing his

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brother's complaint that "Fathullah's chest was running", punches out in anger.

Fatxullani solamiz. (Rasulov A. 2009) (Meaning: Nor punched with anger and said that instead of a turkey we would take Fatxulla)

It can be seen that Nor's argumentative nature is exposed through his own language. Such conciseness, literary detail that creates humour in the image, the skill of using dialogic speech and images, characteristic of the style of Q. Otayev and Anvar Obidjon, can also be found in the works of young writers like S. Inoyatov, Z. Isomiddinov, N. Abdusalomov, and N. Dushaev. The fact that 'y' is becoming the main form of expression signals the maturation of children's poetry in the 80s and 90s.

For instance, in S. Inoyatov's poems "Soccer Ball", "Hasharchi-osharchilar", "Hol", some defects present in children's nature are revealed through literary details.

In the poem "Hasharchi-osharchilar", it is described how children play a game with Nuri's grandmother, and the grandmother treats them with halwa, raisins, and apples. Here, the poet skillfully utilises the details of "Hashar" and achieves to illuminate children's eccentricity and sarcasm through laughter, literarily embodying the humorous images of "Hasharchi" children as follows:

Ne berasiz bizlarga? (Abidjon A. 2014) (Meaning: We liked receiving gifts from others for helping and now, if someone asks for help, we do not like to help for nothing; before giving help we ask for something in return for our effort)

The poem "Hol" recounts the children electing Hol as the goal captain, goal goalkeeper, and goal striker, despite him not being a skilled football player. Kitabkhan Hayron asks, "What is the reason for such respect for Hol?" The solution to the mystery is revealed in the dialogue at the end of the piece.

So, when creating a humorous image of characters in children's poetry, poets tend to lean more towards dialogue, and humorous situations that form the basis of laughter in such poems are expressed as they manifest themselves through the characters' speech. Furthermore, the fact that laughter often arises at the end of a poem enhances its value to some extent. In the poem "Sleeper", a comedic image is created of a boy who boasts that he wakes up an hour earlier than his brother, Talib, who is perpetually late for school due to his tendency to oversleep. Even in this poem, the humorous situation is presented in the final lines.

Tokhtakhon Rahimova's humorous poems predominantly carry a cheerful tone. His characters

are dreamy, full of fantasies, kind towards their grandparents, and prone to laughter. The poet portrays these qualities through cheerful and sincere verses. For example, in the poem "Imagination", the small protagonist is given a pen by his magical grandfather, and he fantasises that when he writes with the pen, "it will be a mistake if he doesn't do it."

Such a distinctive imagination of the little protagonist, on one hand, contradicts the reader's imagination, and on the other hand, his laziness and joviality (he does not want to brush his teeth, does not want to go to kindergarten) provoke involuntary laughter.

The dreams of the girl in the poem "Nurse Girl" follow a similar pattern. She takes care of her ill grandmother. She inquires about the cause of her sickness. Each of her questions, each of her actions incites a sincere and affectionate laugh from the reader. This indicates that the poetess possesses a good understanding of a child's psyche. According to the girl, the primary reason her grandmother is unwell is that she either ate too much honey or had ice cream in the morning.

The girl "investigates" her grandmother in this manner. The poetess has managed to portray such an "investigation" in the poem with childlike sincerity and vitality, through extremely cheerful lines.

It can be observed that Tokhtakhon Rahimova had a remarkably subtle understanding of children's mental world in her poetry and was able to depict it with natural simplicity.

### 3 DISCUSSIONS

In the aforementioned observations, the works of our poets directly related to the creation of humorous depictions of children were analysed. However, despite significant achievements in this respect, there are numerous poems that fail to fully capture the psyche of children in humorous tones. From the moment children start recognising their surroundings, they gaze at their environment with curiosity. They strive to uncover its secrets and understand the truth of life in general. This aspiration gradually gives rise to imitation. Indeed, imitation of goodness is beneficial. But a lack of attention to context in the depiction fails to convince the reader about the behaviour of the poetic protagonist. In general, the 80s and 90s witnessed substantial achievements in

creating humorous images in children's poetry. A multitude of humorous poems were crafted that elevate children's spiritual world and contribute to shaping their aesthetic tastes.

From the above observations, the following conclusions can be drawn:

When creating satirical images in the children's poetry of the 80s and 90s, authors primarily created their satirical images by illuminating some of the vices present in daily life through laughter. Children's poetry often hinged on numerous negative habits, such as gossip, backbiting, laziness, etc. Concurrently, in Uzbek children's satirical poetry, authors attempted to unveil the image of a satirical character, the essence of their life philosophy, which became a unique aesthetic principle, by focusing the thrust of humour on issues of social and spiritual life.

Poets endeavoured to expose the essence of vices in life by employing symbolic and metaphorical images, alongside realistic depictions. In this type of poems, scenes from real life and poetic movements are merged, creating unique literary findings.

Given the educational nature of children's literature, the art of self-disclosure and laughter was employed to highlight the vices of children's character. This feature amplified the effectiveness of literary works.

Authors succeeded in creating satirical laughter by incorporating simple, sincere, and witty thoughts into a natural folk rhyme, drawing from the traditions of folk art. In this manner, the reader's attention was drawn towards the causes of adverse events. In most cases, judgment was left to the discretion of the reader. This aesthetic principle positively influenced the development of Uzbek children's poetry during this period.

In many humorous poems created in the 80s and 90s, when revealing the character flaws of children, the poets utilised the images of natural conditions and situations they encountered, the art of self-exposure, and figurative language in the lively dialect of the people. It can be observed that they effectively employed expressions and phrases.

In the satirical and humorous poems of this era, the poets maintained a seemingly "neutral" stance towards the scene they were describing, and managed to create laughter through the actions of the character.

The protagonist, embroiled in a humorous situation, prompts the reader to reflect and contemplate.

Concise dialogic speech, meticulous composition, and folk rhyme employed in children's poetry - all these elements yield effective results in the creation of comic images. However, insufficient attention to the context in the image compromises the vitality of the lyrical hero created by some authors.

An author, who primarily composes comic poems, strives to educate children through them, teaching them something, and rectifying flaws through criticism - unveiling the mysterious facets of the so-called miracle of words. In their poems, melody and playfulness take centre stage. Humour is mainly located at the end of the poem. Azamat's work brings pleasure to both the reader and the critic. If the reader appreciates him for writing a compelling, readable work, the critic is hopeful that there are deserving successors of children's literature today.

A person's relationship with books is established in childhood. To compose a poem that can resonate with a child's heart and be accepted as true demands considerable responsibility, especially from mature artists. In this respect, it is an exceedingly challenging task. The only way to determine whether children's literature continues to fulfill its role as a vehicle for ideological-educational and moral-aesthetic education today is through a comprehensive analysis of current works.

It is well-known what the educational-didactic and artistic-aesthetic value of Uzbek children's comic poetry should be. Previously, the value of children's poetry was examined as an example of analysis. Children's comic poetry is also significant for its representation of national-cultural and social-educational experiences. But today's poets who write for children exhibit a much narrower range of topics. There are many repetitive and dry poems. Nevertheless, they can demonstrate that children's comic poetry retains its importance as a tool for ideological-educational and ethical-aesthetic education.

Children's comic poetry, created with a priority on educational-didactic and artistic-aesthetic spirit, lays a solid foundation for enriching children's imagination and improving their speech and pronunciation, with the animation of letters and sounds, numbers, and the extensive use of various

games and forms that are actively utilised in children's daily life.

Abidjon A. 2014 Selected poems. (Book 2) - Tashkent: Sharq., - 350 p.

In comic-humorous poems dedicated to children, more attention is given to spiritual and moral issues related to societal development updates than minor flaws in children's character, and these characteristics become an aesthetic principle. This suggests that the period of independence introduces new trends in the development of Uzbek children's literature. Formative and meaningful research into examples of youth poetry from the period of independence is gaining a new significance as a result of the need for renewal of educational-didactic, literary-aesthetic views. This provides hope and confidence in the future of children's comic poetry.

#### 4 CONCLUSION

Uzbek children's comic poetry also possesses features typical of universal poetry, at the heart of which is the prioritisation of comic and humorous imagery. However, the humour in children's poetry, in contrast to comic poems intended for adults, isn't about eradicating vices, but rather it aims at educational goals, re-educating through poignant or cheerful laughter.

The comedic element, which forms the basis of Uzbek children's comic poetry, has a subliminal layer. It serves an intellectual role that fulfils social and aesthetic tasks, educating young readers to become individuals of delicate souls who appreciate beauty and sophistication. Simultaneously, it shapes their worldview from a young age, enabling them to actively express their attitudes to societal changes. It is important because it is aimed at cultivating a potential and aesthetic taste in the readers.

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