

Expression of the World of little People in the Interpretation of Stories

Ziyodova Zahro

Bukhara State University, Masters of Art student

ABSTRACT

The following article is devoted to the study of examples of the story genre in primary school textbooks, in general, some of the principles of this genre. In particular, there is a childish interpretation of figurative expressions typical of the story genre and the role of the content in children's reading.

Key words: *Psychology, artistic element, detail, plot,, experience, physical, mental, mental, emotional, extraordinary, adventure, puzzle, action, detail, image, tool, thinking*

I. Introduction

The story is a small form of the epic genre. The story usually tells one (sometimes interrelated, short-lived) story from the protagonist's life. The short duration of the events required requires that the story be small, the plot simple, and the number of characters involved be small.

It is safe to say that storytelling is the most widely read genre in elementary school reading. There are, of course, reasons for this: first, the story is rich in realistic expression inherent in the growing thinking of the child; secondly, it is precisely suitable for primary school students who are just starting to read; third, the protagonist of the story is educated in that he reflects the world of students of the same age; as well as animals and birds of great interest to children, in contrast to fairy tales and legends in the story, the real image, interpretation takes precedence.

The protagonist of the story ensures that the little ones around us are educated in experiencing events close to them.

II. Main Part

For example, the protagonist of Murodov's story "The boy who ate the plane" is a 2-3-year-old boy named Khoran. He put everything in his mouth, his parents only brought him food. But one day, when he entered the toy store, he shouted that he would bring a toy plane.

Father said: "You won't have this toy," he said without hesitation.

Khoran played the plane for three days. On the fourth day he returned from the street without toys. Then the child, no matter how much his father and mother ask and threaten him.

"I ate it," he said. Out of concern, they called an ambulance and arrived at the hospital; The "doctor aunt" gently put the child to bed on a wooden bed, stroked and crushed his abdomen. When asked if he was in pain, the boy cried out of fear. His mother panicked even more. When Khoran entered the X-ray room, he cried even more than he was afraid. When no X-rays showed the plane, when he returned home, his parents began to ask again:

- Honestly, did you really eat the plane?

"I ate," cried Khoran, weeping. Khoran's mother angrily slapped him on the back. The boy cried. Then the teacher's neighbors came in and found out about the incident.

- He said that the child should be asked without beating or threatening, and asked Khoran softly,

stroking his head:

- White boy, Khoranjon, tell me, did you swallow your plane completely, did you break it?

"I didn't swallow, I didn't break."

"How did you eat?"

"I exchanged it for Karim's ball."

"Where's the ball?"

- I exchanged it for Salim's rifle.

"Where's the gun?"

- I exchanged it for a cake.

"Where's the cake?"

"I ate it," said Khoran.¹

The reader who has not read the whole story will be really interested in how Khoran ate the plane. However, with the ingenuity of the writer, it becomes clear that the concept of the child's own thinking is abstract. Similarly, in R. Farhod's story "Tonggi soz" (Morning music) a number of imitation words are used: "Meow-meow! Noise. Rotten, rotten! Wow-wow-wow! Goo-goo-goo! Ga-ga-ga", these are the words of Ahmad's friends, cats, wind, tigers, geese and ducks, who woke up in the morning and said on the way, "Assalamu alaykum!" means that. Patterns like these provide both nurturing and aesthetic pleasure to the little ones. Only then does the word of art grow from the bud, the leaf begins to appear.

According to scientists, children's books should be written in three distinct languages, because if a child speaks one language at the age of five, in another language at the age of ten and in a third language at the age of fifteen. . Therefore, the socio-aesthetic effect of the book is expected at the same age as the child, and when read late, it has no effect, more precisely, and the effect is weakened.

The age-oriented nature of children's literature is not a rigid phenomenon, it acquires a didactic significance with the change of time and people. Consequently, the addressability of children's books is constantly evolving: for example, with the deepening of socio-aesthetic development, the age of children changes, generations change, humanity is constantly replenished and rejuvenated, and its interests it manifests itself. As a result, fairy tales and riddles, which were once considered the spiritual property of adults, are now mainly used to satisfy the spiritual needs of children, and in the written literature, some of his works, poetic tales, which were originally intended for adults is natural.²

It is true that among children's books there are examples that can be read in one reading, there is no need to read them in another; but there are also examples in which the potential of a given addressee for spiritual growth in relation to age is limitless. Such works are multi-layered and can give ideological and aesthetic pleasure to the reader, regardless of age. Such books, as spiritual monuments created with high talent, continued to excite new and new generations of children, and on this land became a spiritual bridge that connects generations.

¹ Textbook: "Kitobim-oftobim" Extracurricular reading for 1st form pupils. T.: " O'qituvchi"publishing 2011. -P.36-39

² Jamilova B.S. Basics of Uzbek Children's Reading. -TEST Engineering & Management//
<http://www.testmagzine.biz/index.php/testmagzine>

Uzbek children's literature is a unique encyclopedia of children's life, which reflects the lively life of children in the family, kindergarten, school and peer circles, as well as in play, study, work, relationships with peers or adults. Therefore, it is a mirror of the people's life. Because the fate of children is inextricably linked with the fate of the people and the Motherland. Children's literature expresses this connection in all its beauty and complexity, which determines its educational value. Children's literature expresses certain ideas not in abstract concepts, but in artistic images that correspond to the "subject" thinking and imagination of children, influencing their minds, emotions and imagination, whose future lies in a great free and prosperous Motherland, a free and democratic society. will serve to nurture them as the creative and fighting children of the nation they are building.

N.Fozilov's story "Tushovli toy" is about the endurance of horses, which are the most often mentioned in the literature, who are loyal friends to man. While some of the characteristics of these animals are revealed in the example of Saman and Kokkashka horses, the tragedy that happened when a boy named Kochkor went to his youth and saddled a horse is a lesson for students.

Of course, stories about children's different behaviors are also of special interest to students. The same can be said of almost every story. In general, stories are valuable, first and foremost, as an example of a work of art, regardless of the subject. It is one of the talismans that leads students to the great path of life, to the world of enlightenment. A child who grows up reading stories, poems and short stories is accompanied by kindness. Spirituality is not lacking. Most importantly, there is no doubt that our ancient ancestors, the mentality and intellect of our people, will be the true heirs of the promising future.

It is natural for a person to miss his childhood more and more as he gets older. It is an undeniable fact that this fact leads every artist to his childhood. We know today that many celebrities, writers and poets are children. The reason is obvious: almost all of them wrote memoirs about their childhood, or wrote about them. This means that a person's future depends on the streets of his childhood. And for some as a baby gets older, he or she will outgrow this.

Uzbek children's literature is a unique encyclopedia of children's life, which reflects the lively life of children in the family, kindergarten, and school and around peers, as well as in play, study, and work, relationships with peers or adults. Therefore, it is like a mirror of the people's life, because the fate of children is inextricably linked with the fate of the people and the Motherland. Children's literature expresses this connection in all its beauty and complexity, which determines its educational value.

III. Conclusion

Therefore, such a wide coverage of the world of children in the stories and their inclusion in school textbooks is an important factor for the child to develop a sense of situational, as the desire to enjoy life.

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