

Image In The Artistic Expression Of The Spirit Of Children

Nabiyeva Zarina Nabiyevna

*The teacher of ESP for Humanitarian Science Department
Foreign Languages faculty, Bukhara State University*

Abstract: The article deals with the expression of the image of children in fiction and its figurative interpretations, including Antoine de Saint-Exupery the story of the "Little Prince" was considered. Special attention was paid to the study of interpretations of the relationship between children and adults.

Keywords. story, fable, interpretation, image, young age, imagination, contemplation, art world, reality of life

Introduction

In pedagogy and psychology, significant differences in the psyche of different ages are justified. In particular, infancy, early childhood, preschool age, primary school age, teenage, adolescence, youth, maturity and old age each have their own characteristics, qualities that differ from each other not only in chronological age, but also in the human psyche during this period. It is emphasized that the events that take place, the changes that take place, also differ according to the general laws of his psyche. Children's fiction is a very delicate issue for the writer, which aims to study the heart of children, to reflect childhood in the mirror of art as a whole, to show the steps of the child's worldview, inner and outer development and socio-moral formation. transcends the task of creation in terms of psyche, level, and interests.

Main Part

Important aspects of children's art can be understood from the assessment of LN Tolstoy. The great writer summed up his seventy years of life: "From a five-year-old child to me - just one step, from a newborn to a five-year-old child - a terrible distance!" he says. The author is right. By the time the baby is five years old, he or she begins to walk, sticks out his or her tongue, his or her mind will begin to write buds, and his or her emotions will begin to take shape. The positive and negative aspects of human personality are also observed during this period. Even if a preschooler does not yet know how to read a book and understand its content, they will have a strong interest in unfamiliar events and objects in the world around them. At the same time, they are mastering life on the basis of imitation. Therefore, it is important for children's writers to pay special attention to this period of reading, to take into account their richness of language and speech, their cheerful nature. Writers who do not have a deep understanding of the characteristics of children of this age have difficulty in creating an image.

Patterns like these provide both nurturing and aesthetic pleasure to the little ones. Only then artistic words can be grown. The inner world of young children is extremely rich. That is, although they do not yet know much, they experience a process of spiritual need consisting of knowing. That is why they claim to treat animals, insects and beasts as brothers or equal friends. Indeed it

is. 7-8 year olds are by nature amazed at everything, excited about every event. They are interested in everything in the world around them. Their shape, color, essence ... in short, they begin to recognize the world, the world, in which they think, "Why?", "Who is he?", "What is it?" "How?" as innumerable questions are appeared. The world seems a mystery to them, so they become "Questioners". Only a creator who understands the extreme curiosity of this age will be able to answer these questions in a childlike way. It should not be forgotten that the interests of young schoolchildren also develop and become more complex over time. At the same time, it is no secret that the younger generation is now more interested in logical puzzles, human cognition, the mysteries of the inner world, the relationship between the universe and man.

Charles Perrault, the Grimm brothers, H. Andersen's tales, including R.E. Raspe's "The Adventures of Baron Munchausen", A. Tolstoy's "The Golden Key or Pinocchio's Adventures", J. Rodari's "Chippolino's Adventures", "The Tale on the Phone", A. Lindgren's "Two Stories about Kid and Carlson Living on the Roof" is a pleasure to read.

Chukovsky argues that a child creates his own world, his own logic, his own astronomy, and if anyone wants to communicate with him, he must enter his world and live there. "I decided to study children... I decided to" go back to my childhood "as I once did in public, almost cut off contact with the adult community and began to communicate with three-year-olds," Chukovsky wrote in his diary. As a result, children's fiction can be popular with children, first as a work of art, and then as an idea.

Since the creation of the world, the basis of existence has been man. Human existence, on the other hand, consists of to be created and creation. That is, although the origin of any living thing does not depend on itself, but at some point it will become a creator. This chain has been going on continuously since the beginning of the universe. And childhood is always the first link in this series. As adults, we build, change, or direct our world through our thinking, perception, activity, behavior, and relationships. Childhood and adulthood are dominated by two opposite poles of the globe, one as if it were a quiet winter, and the other as a spring air, which blooms in the same way and shines in different ways every minute. The world of childhood is the foundation of human life, as manifested in the spring of the universe created in four seasons. Although this period is only one-tenth for a person living for about 70-80 years, it is such a wide, bottomless, unparalleled wonderland that it will remain a sweet memory for a lifetime. In this sense, the world of children has always been the subject of study of educators, psychologists, doctors and researchers. In addition, it is not accidental that in artistic creation - in literature, too, the image of children, the world is interpreted in its own way. "Kid and Carlson" of A. Lindgren, the Little Prince of Antoine de Saint- Exupery, and Omonboy and Davronboy of H. Tukhtaboyev are such heroes in Uzbek literature. These images have not lost their readership since the time of writing. These works are not only a world of wonders, more precisely, difficult for adults to believe, but for children they are similar in terms of real life.

For example, the adventures of the Little Prince in St. Exupery's work, being alien, the adventures of the uninhabited desert make it interesting for children to read, but his psyche,

imagination and perception of adults and the world is recognized in the general literature as a specific interpretation. In other words, adults learn the philosophy of the writer through this work.

In fact, "The Little Prince" was written in 1943. The dedication itself in the preface of the work encourages the reader to reflect. The author dedicates this book to an old man - his best friend, and apologizes to the children. But his friend says he also understands children's books. At the same time, it reminds the boy, who was once in the place of his friend, that all adults were a child in the beginning. The author's philosophy is understood from the first page. The book is about the need for adults to focus on childhood without straying too far from their childhood imaginations.

For this reason, the author developed illustrations (pictures) for the story. The writer is embodied in the image of the protagonist. In his book, "What Happened", he mentions that he swallowed the snake's prey without chewing it, and when he saw a picture of this information, he referred to another picture he had drawn in his imagination. The picture shows a snake clinging to a bear with its mouth wide open, trying to eat the bear. The boy does not understand this, because the boy describes the inside of the snake that swallowed the elephant alive, and likens it to a hat. The truth is that the snake swallowed the bear alive is not true, but this picture and commentary are given in "events". Of course, children believe that this is a normal vision for adults. Adults, on the other hand, do not understand a child's idea of swallowing an elephant. Then why did the adults give a picture of the bear swallowing? Janusz Korczak wrote: "It is very difficult to tell

children what they feel and think, because they have to be expressed in words. It's even harder to write ... but children are poets and philosophers." Indeed, the world-famous Polish writer Henryka Goldshmit, with this nickname, had a deep understanding of the inner world of children. Through his pedagogical experience, his knowledge as a pediatrician, and his unique writing ability, he was able to unravel many mysteries of the world of childhood. Consequently, he likens the freedom of the child's heart to a bird and a butterfly, a flower.

The six-year-old protagonist of "The Little Prince" clarifies another fact: adults can never understand anything on their own, and as a result children are fed up with explaining them....

The protagonist of the story is disappointed in drawing, chooses a different profession, travels around the world and does not change his opinion about adults, because he has not heard a clear answer about the picture he has drawn.

The Little Prince, who just encounters him, surprises him. Suddenly, the little boy, who asked him to draw a lamb, looked at the picture and said, "I don't need a strangled snake or an elephant, the snake is dangerous, and the elephant is very big. "Everything in my house is small. Draw a lamb for me."

So only children can understand the secret of being able to understand each other with clear imaginations. The details of the protagonist's drawing of a lamb for the Little Prince, the fatness of the lamb, the fact that with the horn becomes a ram, and the fact that he likes only a small lamb, give life to the story in this sense. Even when he says that he will draw a box and put it in it, it is very convincing and natural that the Little Prince

shouts with joy. If you draw a thread on it, it will add another joy to the story of a flawless world, unique to childhood. Thus, every detail of the story is important as it leads the reader into the magical and rich world of the little ones.

It is no coincidence that the real events in the life of Antoine de Saint-Exupery are the basis of the story. He takes on a fairy-tale character as he begins to talk about how he was forced to land his plane in the Sahara. The protagonist quickly gets on well with the Little Prince, who wakes up the pilot in the morning. The boy immediately tells the pilot about the planet he flew on, how he kindly took care of the strange flower there. His planet is like a small, cozy house where he warms his breakfast in the morning on its volcanoes. The little prince was a guest, depicting the inhabitants of the neighboring planets and their lives, and these descriptions consist of advice: what a strange people these adults are, the child can hardly understand them. After a few wanderings around, the Little Prince meets the Fox on his way. This meeting forms a small story with an independent plot within the story. The little prince said, "My fox was no differ from other foxes out of a hundred thousand, but I became friends with him, and he is now the only one in the world."

It is natural for every child to have the notion of "mine only" from the first moment of thinking. In particular, the Moon, which is common to all, waits for the Sun with the same kindness as its own. Every day is greeted with anticipation. In fact, it is a sign of sincerity and innocence of love. Whether it is an animal, a bird, a tree, or a flower, it loves, cares for, and protects it with all its being. He likes much and shares food and water. Antoine de Saint- Exupery became famous for being able to fully transfer this aspect of his early childhood

memories to his protagonist. Sensing his childhood fantasies, he achieved naturalness by depicting the Little Prince returning to an uninhabited planet for a single flower. That's why his protagonist, the Little Prince, says, "Only children know what they are looking for." if he plays with a rag doll all the day, it becomes his most necessary and cherished thing, if it is snatched a doll from his hand, they cry ... "

From this point of view, each image in the story can be a separate symbol. Finally, the reader realizes that the need for communication, empathy, compassion, and protection is a characteristic of children, and only children, with their simplicity and pure heart remind adults these qualities that they often forget. The little prince and the pilot of the lost plane are found in the desert – it was a sign that the lost truth has been found: "We must search with the heart."- such exclamation was sound.

After reading the work, reader can realized that Antoine de Saint-Exupery dedicated The Little Prince to Leon Vert - a friend who was once a child. It is possible to read which book the protagonist saw when he was 6 years old and which depicts a giant rattlesnake devouring a wild animal alive, which had a strong impact on the author because of his study of "Events".

One of the main features of children's literature is its richness of sincere feelings, which was repeatedly emphasized by V.G Belinsky. And humor fills it even more. It still defines the uniqueness of children's literature. In this sense, N.G Chernyshevsky wrote in children's literary works "Wow ... What a horror?", "Oh, so funny!", "So good!" believed that young readers would not be thrilled if they did not have mood swings.

Curiosity in the nature of children also ensured the success of the story.

The famous Swedish writer A. Lindgren's books about Carlson and Peppi Dlinnyichulok can be called pedagogical. Why? Especially since their plan is so close to the usual reality that kids read. By getting acquainted with the peculiarities of their lives in books, the similarity of their desires, the qualities of the character and the motives and behaviors of the characters, the reader feels a tendency to think about everyday life, to understand it more deeply.

Who is Carlson? For all its supernatural nature, it is the epitome of a child with all the characteristics of a child. It usually represents the strengths and weaknesses of children. Yes, he lies, he is disgusted, he is offended by impurity, he brags, he feeds. At the same time, he shows energy, cheerfulness, responsiveness, dedication. Carlson is the opposite and it brings him closer to the real world. How do readers of the story of Carlson's adventures react? Of course, kids laugh more at their actions.

In the humorous situations described by A. Lindgren, it is invisible at first glance, but has important pedagogical significance. In addition, what is read in childhood affects the afterlife. After all, children's impressions are the brightest, most memorable. Thus, A. Lindgren's books educate not only children but also adults.

H. Tokhtaboyev's story about the adventures of brothers Omonboy and Davronboy is also about children aged 6-4. Their sincerity and simplicity are due to the fact that they took the jokes of the adults seriously, that is, they believed them. At the behest of the driver's uncle, children set out to guard the pipes in a large truck that had broken

down in front of their homes. The driver goes far to find the master. They don't walk around the car during the day, like the heroes who take on a big responsibility by just telling the kids a joke, "Look, no one will touch them until I come." When it got dark, they were so frightened that they went into the pipe, threw away the old coats, and fell asleep. The driver repaired the car in the dark of night and drove for the far desert. So, when the boys wake up in the morning, they find themselves near the wagon houses where the gas pipelines run through the desert.....

The kids just feel responsible for hearing from their uncle about the problems that they are bringing gas to the village. Eventually, it became a real celebration when they brought the children with a gas cylinder to their parents and villagers, who were looking for them at night. It is noteworthy that all the adventures in the meantime are a true expression of childhood.

Conclusion

In this literary work, the world of the new generation of children is being explored by giving a colorful meaning to the expression of the world of children. It is important for the development of society to understand them deeply, not to ignore their feelings and dreams. Any work written for children has a similar deep philosophical content, as well as a pleasant memory for adults, a daily example of a distant childhood. Importantly, the imagination and understanding of the older generation in their understanding of childhood is expanding.

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