

Use of fiction in forming national communicational behavior in children

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Abstract: This article discusses the expression of national dialogue and traditions inherent in the Uzbek mentality in the speech of characters in children's literature. Stories created for children are widely used in the formation of national dialogue behavior and etiquette in preschool children.

Keywords: Children's literature, character speech, imitation, envy, help, humility, kinship ties, national image.

Introduction: The most important element of a work of art is the word. And words are manifested in the language of the characters of the work in different ways. Great skill is required from the artist in giving the speech of the characters in a work of art. The speech of each character must be appropriate to his spirituality, behavior, psyche, and age. Character speech consists of dialogue (conversation between two or more characters) and monologue (internal speech of the characters to themselves or to others), both of which are important means of creating an image and character.

As is known, when it comes to children's reading, it is understood that children's books do not take into account the age characteristics of children, are intended for students of all ages, and are also relevant for adults of an educational, moral, didactic nature. Children's literature is considered to be works of art specially created for preschool children, written taking into account their worldview, psychology, age characteristics, and upbringing.

The emergence of Uzbek children's storytelling has a long history. Because the creation of works related to children's education began long ago, and it is no secret that, first of all, they appeared in the form of works created in various genres, such as fairy tales, proverbs, riddles, songs, as examples of folklore. "With the emergence of written literature, works dedicated to the issue of child education also began to appear. But this does not mean that special children's literature has begun to emerge. After all, most of such works are didactic in nature, written mainly in the taste and

language of adults, they express the observations and thoughts of adults about life and education. Such works should be viewed not as examples of children's literature, but as works related to children's reading". [1]

METHODOLOGY

The movement to create special Uzbek children's literature for preschool children intensified at the beginning of the 20th century. In particular, the works, stories and poems of H.H. Niyoziy, A. Avloniy, included in a number of textbooks, played an important role in the development of Uzbek children's literature. Uzbek children's literature went through a unique stage of development in the 20th century. In particular, the works of many creators such as G. G'ulom, H. Olimjon, H. Tokhtaboyev, L. Mahmudov, A. Obidjon have a special place in it. Looking at the works of these creators, taking into account the genre characteristics of children's storytelling, its visual expression is lively, its heroes are lifelike, its interpretations of the period are realistic, and the depiction of images and characters fulfills a clearly targeted educational task. The role of nationality in making a work created for children believable and impressive is incomparable.

For example, the hero of Abdulla Avloni's story "The Voice" is a seven-year-old boy, who went into the park and spoke loudly, but the words he said echoed back to him. Even though the boy said, "Come, friend, let's play together," no one was seen. Then the boy angrily said bad words. The words he said echoed back to him. The boy was sad and cried and told his mother what had happened. His mother realized that the boy's voice was

his own. Then his mother said: "Oh, my son! Don't say bad words to me. If you say good words, he will also answer you with good words." The words his mother said were a lesson for him to be a good child. In the story "The Plague of Jealousy", the story begins with a white-faced hawk, jealous of the fact that people feed pigeons and build them a nest, and begins to live with the pigeons. The jealous hawk is shown to be lying when he sees another hawk in the sky and shouts "Go away...", which reveals his lie. As a result, pigeons come from all directions and drown the lying hawk. The hawk barely escapes and joins the hawks. At the end of the story, the hawks do not believe him to be a hawk because of his white feathers. The hawk begs him, saying "Go away... Go away...". But the hawks also chase him away, head-butting him.

The main character in Anvar Obidjon's "The Story of the Turtle" - Turtle - set off a week ago, and he sees why Monday is a difficult day when the weather gets hot. He longs for human children to sit in a cool place at such a time, either drinking ice-cold lemonade or licking ice cream. According to him, "...it is better to live a hundred years as a human than to crawl for a thousand years as a turtle." Turtle explains the reason for his long journey on a hot day as follows: "Hey, do you see the Mirza-Teraks? There is an aunt over there. My aunt's youngest granddaughter is a dear friend. Next Monday, that little friend of mine will turn one hundred and ten years old. I am going to congratulate her." Turtle's observance of oriental rituals and loyalty to kinship ties have given him a national image.

Anvar Obidjon's story "Is it easy to be polite?" is aimed at children of primary school age. The story begins with the image of a mouse: "There was a tiny, cheerful, insatiable mouse. He lived with his beloved mother in the deepest hole of the tallest, most beautiful house in the village." The mother of the mouse caresses him "by rubbing his nose against his nose" and tells him that "his legs have grown, his tongue has become like a toy when he goes outside to play," and that now he must come to his senses and be polite, and the events of the story begin to develop. The mouse, in turn, says that he is in his right mind, because he knows which food is sweet, and asks what he needs to do to appear polite. The mother, in turn, answered the question: "The manners of little children are first of all determined by the way they greet each other," her mother replied. "When you meet older people, you smile and say, 'Assalamu alaykum,'" and they look at you with an open face and say, 'Waalaiikum assalamu alaykum.'" Then they say to themselves, "Finally, a well-mannered child, thank you to his parents." The little mouse greeted him admirably and wanted to hear the greetings of others. "He came out of the hole and met a big cat who was

staring at him with a smile. The little mouse smiled at the little cat and said, 'Assalamu alaykum, Meowpochcha!'" The evil in his eyes suddenly disappeared and, after a moment's hesitation, said, 'Waalaiikum assalamu-v... May you live long. "Then the Mouse came across an old goat. The old goat replied to the Mouse's greeting, 'Assalamu alaykum, Echki-boy buva,' with a recitation of 'Me-e-alaykum assalamu.'" While inviting the Mouse to taste the ham in front of him, he thanked his father for his kindness. The Mouse continued on his way, and among the bushes he saw a tortoise sleeping in his bowl. He circled around it and kept greeting it. Then the tortoise, who had just finished eating, stuck his head out of his bowl, dissatisfied that there was no quieter place in the world; "Who is that, greeting me from behind?" he asked angrily. As the mouse continues on its way, it sees a naked, battered dog - Four-Eyed, who, according to his own account, has fought in over a hundred "world wars" and been wounded in seventy-nine places - fighting for a bone with his neighbor, Olapar. The mouse, considering it impolite to pass by without greeting such a warlike animal, says in a soft voice, "Hello, brave Four-Eyed!" The dogs ignore him and continue to "bite and bite." The mouse also "squirmed" around them, covered in dust, and kept shouting greetings from one side to the other: "Assalamu alaykum! Hey, Four-Eyed, assalamu alaykum! What's this, do you have ears? Hey, I'm saying assalamu alaykum! What's the point of greeting? It's not good to do that! I'm saying assalamu alaykum!" Then Four-Eyed bit Olapar on the shoulder and threw him far away, and until his enemy recovered, he growled at the mouse and said: "Wow alaykum! Are you at peace, am I safe? Go away now!" Then he started fighting again. The mouse was upset by this unexpected cold treatment, and while crying, he told the old goat the story of the Tortoise and Four-Eyed. Then the goat reminds him that there may be situations where greetings are not necessary.

DISCUSSION AND RESULTS

In Avloni's story analyzed above, the sentence "poor little turtle was caught in the trouble of envy and was torn between two worlds" should be used to teach children that an envious person is stuck in a rut, has no friends, and is always jealous of those around him wherever he goes, so that they can draw the necessary conclusions through the image of a turtle. Through Anvar Obidjon's "The Story of the Turtle", young children learn that turtles walk slowly and live long. They understand that it is difficult for them to cross the sand, especially the dunes. In the story, the turtle acquires a national image by saying that it has relatives like people. The story ends with the turtle's "request":

"...Have you ever done anyone a favor in your life, my friend? If you don't mind, put me in your bag and take me through this hole. After all, I set out with good intentions, so I won't miss the feast." The writer skillfully depicts the need for oriental expression in the story's touching plot and in raising children in the spirit of national customs. That is why adults also read Anvar Obidjon's stories for children with great interest. They are deeply impressed by them. Because the author himself takes on the guise of animals and insects and speaks their language. Since he knows the lifestyle and nature of these creatures in the Eastern environment well, he reflects their speech realistically and truthfully. As a result, insects and animals appear in national guises. "Is it easy to be polite?" In the story, the style typical of folk tales is clearly visible - the skillful use of animals, insects and birds to think and speak like people to express a certain idea. The heroes of the work are a mother mouse and a mouse. The writer does not dwell on their harmful aspects. By treating them impartially, he manages to instill the idea of morality in reality. In Anvar Obidjon's stories for children, he calls on children to be wise in performing any task and to act with the right mindset in unexpected situations.

CONCLUSION

In Uzbek children's storytelling, nationality is manifested, first of all, in the imbuing of the eastern spirit into the behavior, speech, appearance and actions of the characters of the writer's work. It is also notable for reflecting the Uzbek way of life and customs, whether it is the interpretation of nature or animals and birds. Avloni's stories analyzed above have played an important role in the development of Uzbek children's storytelling and have a unique place in the development of 20th-century Uzbek literature. The depiction of the national spirit of children in Anvar Obidjon's stories is manifested in the oriental aspects of the way of thinking of symbols and images and their childlikeness; in the flourishing of nationality in the behavior of animals and insects that are common in Eastern nature; in the writer's ability to transform animals and insects in the work into national images by speaking in a specific dialect of the Uzbek language. Nationalism is evident in the characters' speech, way of thinking, and in the children's respect for adults.

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