

THE CONCEPT OF READING, SPECIAL FEATURES OF CHILDREN'S READING

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Abstract

In this article, the history, culture, development stages of Uzbek children's reading are scientifically and theoretically analyzed.

Key words: Children's literature, M. Gorky, K. Chukovsky, Leo Tolstoy, early school age, "Why is the shell of a walnut hard?" "Why is the cherry red?", "Why does the apricot ripen yellow?", "Why is the tree's branch crooked?", "Why is the peach leaf bitter?", "Why does the tree not bear fruit?", "Dad, the garden why does he prune the vine?" and so on.

The culture of reading books combines the tasks of psychology and pedagogy, artistically explores children's hearts, shows childhood in its entirety in the mirror of art, more precisely, artistically explores the improvement of children's spiritual world and its social and moral formation. shows, on this basis, science and art become a result of interconnected and integrated art. As a result, children's literature becomes a unique artistic and moral chronology of pedagogy and psychology. This feature of children's literature puts the task of creativity in front of the writer, taking into account the age characteristics, mentality, level and interests of his students. This, in turn, requires to clearly determine the age of the works written for children. A writer should know in advance who he is writing his work for, - wrote M. Gorky, - if this is not done, his book will remain without readers. Children's writers should pay close attention to the age of the students. If this is not done, the book will be "without an address" and will be unnecessary for both adults and children. In fulfilling this requirement, pedagogy and psychology can be a serious program for children's writers, because these sciences deal with children and their spiritual world and education. According to this logic, it has become a tradition to divide children into three groups according to age characteristics, which is also true when writing artistic works aimed at them:

1. Preschool stage: from birth to 6-7 years;
2. Early childhood education period: from 6-7 to 11-12 years or until the age of majority;
3. Adolescence or middle and senior school age: from 12-13 to 17-18 years old.

Until the child reaches the age of seven, he grows up to be a fast follower of the news around him. Understanding this process as a way of preparing a child for the future, of course, is

lacking. After all, all the positive and negative characteristics of a person's personality begin to form in the same period, and become his character. "After all, didn't I discover then what I live in now?" Leo Tolstoy recalled while summarizing his seventy-year life. Absolutely! From a five-year-old child to me is just one step, from a newborn baby to a five-year-old child is a terrible distance! Indeed, before the baby reaches the age of five, it produces a language, its mind begins to write, its feelings enter the process of formation, it begins to walk independently - these processes are mainly improved throughout its entire life. Therefore, educating children in the magic of speech art from a very young age has an incomparable socio-aesthetic value. This is a fact that has been tested in the centuries-old experience of the people. It is clear to everyone that the motifs of caressing in folk art have been performing such a task for centuries. The children's love of our people shines in them, the traditions of honoring the little souls in words are vividly demonstrated.

Children of preschool age cannot read books yet, for them the desire to learn and master the secrets of the unknown world is strong. The task of the writer is to act in such a way as to arouse his interest, taking into account the same aspiration. In doing so, he should take into account the imitative nature of a preschool age child and create works that express characteristic events and incidents in life in artistic images suitable to his imagination.

It is known that children of preschool age do not get tired of imitating everything around them. They absorb life through imitation. Therefore, although the characters of the works named after them are animals, birds, insects, plants, and other things, they have qualities that imitate people: they speak and think like people. In this imitation, each of them becomes the intellectual world of children with simple information about their characteristics, and they begin to act as special buds of their outlook on life.

At the heart of such aspiration, a special emotionalization process begins to be felt in the child's speech. L. Tolstoy, who was surprised by such human sensitivity in children, criticized the linguistic inaccuracies of some unsophisticated writers and said: "A child understands the laws of word formation better than you, because no one can make a new word as quickly as him." was K. Chukovsky, who has observed children's language for a long time, also confirms this opinion: "Any child from the age of two can rise to the level of a "genius linguist" in a short period of time," he admitted. When writing a work for children, taking these qualities into account, we aim to make them understand the life around them, to form a sense of vitality, to find a solution to their own understanding of things, and to constantly enrich the vocabulary that serves to raise these possibilities. It is necessary to aim for the purpose of cooperation. Only then can the work be considered to have successfully fulfilled its task.

The inner world of children of this age is quite complex. They do not yet know many things, but they begin to undergo the inner process of knowing; knowledge becomes a unique spiritual need for them. Janusz Korczak described this characteristic of their nature and wrote: "It is very difficult to tell children what they feel and think, because they have to express them in

words. Writing is even more difficult. But children are poets and philosophers. Indeed it is. "Poetry" in children's nature is their surprise at everything, excitement at every event, while "philosophy" is their interest in the true essence of these things and events that caused surprise and excitement. "What is it?", "Why is it like that?", "What does it say?", "Why is it big or why is it small?", "How does it grow?", "Why is it hard?", "Why is it soft?", "Why does water harden?", "How does the sun heat up?", in short, countless questions of this kind are the result of the interests of children of this age, and the answers they find to these questions are ways to master the world. As the world becomes an enigma for them, it is natural that they themselves also become "whatever". In this sense, *Pochemuchka* created by N. Nosov (translated as *Bilmasvoy* in *Nimavoy-Uzbek* language) has risen to the level of a generalized image of children of this age. Such a common image can be seen in the image of a lyrical hero belonging to Q. Mohammadi's "Alphabet of Nature" series. He said with his whole body, "Why do we call walnuts walnuts?" or "Why is the shell of a walnut hard?" "Why is the cherry red?", "Why does the apricot ripen yellow?", "Why is the tree's branch crooked?", "Why is the peach leaf bitter?", "Why does the tree not bear fruit?", "Dad, the garden why does he prune the vine?" or "Why is the vine tree the same and the grapes are different?", "Why does the cattle rummage?", "Why is the chittak chittak?", etc., turned into countless questions. Some people may think that this is abnormal, so they can get angry and say, "You will know when you grow up," and even jerk the child. Doing this is equal to blocking the child's interests, and it strengthens the tendency to look indifferently at everything. Indifference makes the child gradually become socially awkward.

He cannot understand the scientific answer to these questions, which are born as a result of the child's spiritual needs, on the contrary, he raises questions from questions. The positive side of this is that children's interest does not fade away, their wrists develop again. In order to give a poetic answer to these questions, Q. Muhammadi said that "no matter what he writes about, no matter what he talks about, he always looks for the meaning of human life from that thing. The poet finds this meaning. This meaning always explains children's first impressions of life and serves to form their worldview. The "poetry and philosophy" characteristic of children of school age requires that the scope of the works written for them should be wide, ideologically and artistically simple and natural. i need Because, according to psychologists, children of this age use 3600 words at the initial stage. At the age of seven or nine, the more interested they are in fairy tales about animals, birds, insects, plants, and other things, the more they are interested in the works representing people and their mutual relations. The task of children's writers is to ignite this passion. In this, revealing the essence of social reality on the basis of summarizing the life experiences of students of this age is of particular importance as a means of influencing the formation of their worldview. Children of this age begin to enjoy folklore in a wider way: if they improve the pronunciation of speech sounds by practicing fast sayings, they perceive the harmony of words by playing *chandish*; if they feel the harmony of

words and actions through the medium of gurdur-gup, they sharpen their minds in the process of solving riddles. Their interest in fairy tales about animals turns to magic-fantasy and life-household fairy tales, and their imagination starts to fly. In the process of reading life and household tales, their interest in real life events will be awakened. This kind of spiritual thirst for a fairy tale leads to love reading fairy tales of different peoples, as well as written literary fairy tales: works of Charles Perrault, Brothers Grimm, H.K. Andersen, Peter Ershov, especially "Heroes of Hellas" adapted for children. ", E. Rapse's "Adventures of Baron Munchausen", as well as A. Tolstoy's "The Golden Key or Buratino's Experiences", Leonid Solovev's "The Adventures of Nasriddin Effendi", Sh. Sadulla's "Wooden Doll or Kachal Plovan" "adventures" and read literary and prose tales of Turgunboy Goyibov with pleasure. At the root of their dislike for cartoons and puppet shows lies their passionate interest in fairy tales. Children of this age especially need artistic works about military patriotism and the history of the Motherland. They are also particularly interested in works about the lives of their peers abroad. "Bloody Fingers", "Zafar and Zahro" (Oybek), "Children of the World" (A. Mukhtar), "Afghan Stories" (S. Barnoev) and "Cipollino" by the famous Italian children's writer Gianni Rodari, created in this regard. experiences", "Jelsomino in the land of liars", "A city made of ice cream", "Two stories about Mittivoi and Carlson who lives on the roof" by the Swedish children's writer Astrid Lindgren. Polish Janusz Korczak's "King Matthew the First", as well as the best examples of children's literature of the brotherly nations, are especially valuable. This kind of works educates the feelings of international cooperation and sympathy in children, enriches their knowledge about the world and people, increases their vocabulary, influences the formation of their worldviews, the composition of human qualities, the development of their characters, in short, fiction is for them. becomes a real "textbook of life".

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