



## **PEDAGOGICAL THOUGHT IN THE STORIES OF CH. AITMATOV**

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In the work of the world famous writer Ch. Aitmatov there is one thought, which, passing through many of his artistic and publicistic works, forms, combined with other problems, a powerful ideological and aesthetic force, entering into an active struggle for the future of mankind. This idea is pedagogical.

Aitmatov's pedagogical thought was manifested already in his early publicistic articles, Ch. Aitmatov subjected the current school textbooks to a critical analysis.

One of the early works of the writer, entirely devoted to the problem of educating the person of the future, - the story "Teacher" (1962) - without exaggeration can be called one of the best in the entire former Soviet multinational literature. Now, after more than four decades, in new socio-political conditions, one can think and speak about this work in different ways, however, in my opinion, one thing remains unchanged - the Aitmatov hero is an example of selfless, selfless service to his ideal. Enduring cold and hunger, bullying and beatings from the beys, risking their lives, overcoming the mistrust of ordinary people, for whom, in fact, the hero risked himself, Duishen teaches children to read and write, and most importantly, awakens human consciousness in them. The teacher clearly realizes the social necessity of what he is doing, considers himself called upon to do this paramount task.

In this work, Ch. Aitmatov, for the first time in his work, also raises the problem of respect for the memory of fathers, which later will become one of the leading not only among the Kyrgyz writer: almost every Soviet writer will begin with good reason to assert that without historical memory, humanity has no the future. This problem is also an integral part of the pedagogical thought of Ch. Aitmatov. Now everyone has realized that without assimilating the precepts of the fathers, without knowing their historical roots, one cannot even think about the normal spiritual development of the young generation.

Subsequently, the writer does not devote his works specifically to the problem of teaching.

However, the theme of caring for the younger generation, deep concern about the state of affairs in this area runs through almost all of his works. This is, first of all, striking in the stories that could be called works about children for adults: "White Steamer" (1970), "Early Cranes" (1975), "Pied Dog Running by the Edge of the Sea" (1977). In the first of them, the writer poses the problem of the formation of the spiritual world of his nameless little hero, more precisely, only the beginning of this process is shown here. It depicts the collision of a barely forming light, clean, like a glass, fragile idea of the world of the Boy with a rough, ruthless, cruel world that hates everything and everyone, spiritless, embodied in the image of Orazkul.

The Boy's idea of a kind world, dreams of a white steamer are formed under the direct influence of fairy tales, especially the legends "About the Horned Mother Deer", which grandfather Momun often told his grandson.

In the article Notes about Myself (1972), the writer recalls with gratitude his grandmother, who told him a lot of fairy tales and songs: "Perhaps, without knowing it, my grandmother instilled in me a love for my native language. Native language! How much has been said about this! And the miracle of native speech is inexplicable. Only a native word, learned and comprehended in childhood, can nourish the soul with poetry, born of the experience of the people, awaken in a person the first sources of national pride, and bring aesthetic pleasure to the multidimensionality and polysemy of the language of ancestors. Childhood is not only a glorious time, childhood is the core of the future human personality. It is then that there is a feeling of one's belonging to the people around, to the surrounding nature, to a certain culture."

In his other articles and works of fiction, the writer repeatedly emphasizes that folklore is the covenants of the fathers, the spiritual support for the people, and it is in it, through millennia, that moral experience comes to us, without which human existence loses its meaning. More precisely and more specifically: in the story "The White Steamer"



through the legend "About the Horned Mother-Deer" we hear the call: all people on Earth are children of one Mother and must live in complete mutual understanding, like brothers, in harmony with nature, which is our foremother. We must love and respect her. Otherwise, if the harmony of man's attitude to nature is violated, mankind will inevitably face a global catastrophe - complete destruction.

In one of his early articles, the writer unequivocally says that educational institutions of his day, especially preschool ones, do not sufficiently cope with the tasks assigned to them in the spiritual plane. "Well, how can one woman, often young, still inexperienced herself, cope with the spiritual education of thirty or even more children in her group," the writer complained then. At home, too, children are often deprived of this opportunity. All adults work: fathers and mothers, and grandfathers and grandmothers - there is almost no one and no time to take care of the children. There are many other reasons why children are often left to their own devices, especially in urban settings. It also happens that children are deprived of the opportunity to constantly communicate with their relatives due to the unsettled life. In the story "The White Steamer", the author, as if in passing, informs the reader that Momun's daughter lives with her husband "in a big house, but in a small room, so small that there is nowhere to turn. And in the courtyard, no one knows anyone, as in the bazaar. And everyone lives like this - they will enter their room, and immediately the doors are locked. They are locked up all the time, like in a prison".

Ch. Aitmatov reminds readers of the old days, when children were brought up mainly in a family. Gray-haired grandparents, sometimes not even relatives, just neighbors, told their beloved grandchildren their wonderful fairy tales, which they also heard from their grandfathers in their time. Parents themselves directly introduced children to their work, craft, family tribal traditions. All this was done as something important in human life, ritually, for it was perfectly understood that it was necessary for the continuation of not only a kind, serene existence of their offspring, but also for the continuation of life on Earth as a whole.

Reading the works of Ch. Aitmatov, it is not difficult to grasp the idea that not only parents should take care of the transfer of spiritual values and traditions of the elders to the younger generation. Each person is personally responsible for this, and not only to his own children.

An interesting example is from the story "Early Cranes". There are seemingly insignificant details here: one of the adults, leading the teenagers to the commemoration, explains to them how to behave there; or the father visits the bazaar with his

son, and the parent draws the attention of his child not only to how to choose this or that thing and to bargain for it from the owner (this is also, of course, important for education), but also how a merchant-Uzbek even refers to "you".

Of course, spirituality is not only about etiquette. The attributes of etiquette, a purely external manifestation of morality, can be easily learned and, at the same time, internally remain an outside observer of a neighbor's grief. The main thing is to have love for the person, the people, the land that feeds you, hard work, the desire to selflessly do good, or maybe, as I think, somewhere an unconscious instinctive urge to do good. And the reader of the story "Early Cranes" is convinced that it was not so much the harsh military reality that forced Sultanmurat and his friends to take up the plow instead of the fathers who had gone to the front, and overcome the incredible everyday hardships, how much hard work, which was timely instilled in them by their elders, above all, by their parents, love for the land, endurance, the concept of honor and conscience, etc.

The problem of passing on to the younger generation the covenants of the fathers, family traditions, including those of labor, is the focus of attention in the short story "Piebald Dog Running by the Edge of the Sea." In this work, the reader is struck by a tremendous sense of responsibility for their offspring, for the future of their children, so that ancestral traditions do not intersect, which is the meaning of the entire life of the adult heroes of this work, remarkable in its strength of emotional impact on the reader. Three adults: grandfather, uncle, father, finding themselves in an almost hopeless situation during the sea hunt, undertaken by them according to the family and tribal tradition in order to initiate little Kirisk into their craft, voluntarily lose their lives in order to save the one in whom they saw their future, the meaning of its existence, for the sake of which, in fact, this hunt was undertaken. If adults had acted differently, that is, if they were cowardly, they would have begun to take care of their own lives, it would have been worthless to all that thanks to which and in the name of which they lived. And here natural questions may arise: "Will Kirisk remember those three people who are dear to him who, in the name of his one life, sacrificed their own?", "Will he be faithful to the good traditions of his ancestors?", "Will he be able if need to sacrifice your life for the sake of the future, for the sake of saving someone's life?" The answer, of course, is only yes!

Once, in a conversation with R. Gamzatov, Aitmatov said that "in childhood, an embryo of conscience, decency appears in a person, and the integrity and value of the personality depends on how



he survives and develops, what conditions will be created for him."

It must be assumed that Ch. Aitmatov by "conditions" means behavior, in other words, a living example of adult fathers. Of course, in "Pied Dog ..." the author exaggerates the colors, throws his heroes into an exceptional, extreme situation, thereby achieving a significant increase in the force of the work's impact on the reader. In real life, there are more often less dramatic, but no less instructive examples of good deeds of conscientious people in relation to children.

By the way, the writer talks about one of such life experiences in the article "The Overcoming Kindness" (1962). (This episode is also used by the writer in a work of fiction). A seventeen-year-old boy, seeing a family of evacuees at the railway station in winter - all naked, barefoot - gives his sheepskin coat to one of the children. "The boy has gone completely wild, embittered. And the short fur coat just fits him," the young man explains his act to his mother. After some time, the mother said: "I didn't say anything then. I wouldn't talk about it now either." "My stupid, hearty one," I thought, "okay, if you could dress everyone with one half-cube or feed everyone with one piece of bread ... I don't want to say about my son's generosity. Is it a big deal? The sheepskin coat will wear out, and that's not the point. Now, if this boy at the station warms his soul, if from an early age he understands with his heart that people love each other and that it is the duty of each to do good to another, then he will grow up to be a good person. After all, good does not lie on the road, you cannot pick it up by accident, a person learns good from a person. And if it comes true, then my son has done a holy deed."

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