



# THE ROLE OF A. L. BARTO'S CREATIVE WORKS IN CHILDREN'S LITERATURE

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## Abstract

The article examines the creative works of Agnia Barto, which play a fundamental educational role in shaping moral and ethical values in children, mainly of preschool and primary school age, through clear and playful images. The author's poems teach kindness, responsibility, careful attitude toward toys and nature, friendship, and also instill politeness and discipline. In addition, they contribute to the development of speech, memory, imagination, and interest in reading.

**Keywords:** Educational role, humane attitude, responsibility, honesty, moral values.

## Introduction

### РОЛЬ ТВОРЧЕСТВА А. Л. БАРТО В ДЕТСКОЙ ЛИТЕРАТУРЕ

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## Аннотация:

В статье рассматривается творчество Агнии Барто, которое играет фундаментальную воспитательную роль, формируя у детей (преимущественно дошкольного и младшего школьного возраста) морально-нравственные ценности через понятные игровые образы. Стихи автора учат доброте, ответственности, бережному отношению к игрушкам и природе, дружбе, а также прививают вежливость и дисциплину, а также способствуют развитию речи, памяти, воображения и интереса к чтению.



**Ключевые слова:** воспитательная роль, гуманное отношение, ответственность, честность, нравственные ценности,

## **«ОНА ВСЕГДА ИДЕТ НАВСТРЕЧУ ОДНОМУ ПОКОЛЕНИЮ, ПРОВОЖАЯ ДРУГОЕ»**

(Р. Гамзатов)

120 летию со дня рождения А.Л. Барто

Agnia Barto played a key role in the formation of Soviet children's poetry by creating a genre of lyrical and satirical verse accessible to young children. Her works, such as the cycle "Toys," became classics due to their simple rhythm, humor, and the cultivation of moral qualities such as kindness, discipline, and honesty through clear and familiar images.

Barto's poems are easily memorized and passed down from generation to generation, becoming part of children's everyday life. She wrote with consideration of child psychology, speaking to the child as an equal and instilling rules of behavior.

She developed the satirical genre in children's literature, ridiculing negative character traits in a light and playful form.

The poems "The Bear," "The Bull," and "The Bunny" humanize toys, helping the child understand the real world. Barto's creative work became fundamental for the upbringing of preschool children. In addition, she actively participated in educational work through film scripts, including cooperation with "Yeralash," and left a mark as a public figure. The influence of A. L. Barto's creative work on the social and moral upbringing of children can be traced in the poet's works.

Children greatly enjoy Barto's poems because toys are described in them as living people and real animals. A child loves toys precisely because they remind them of something real.

The poems of Agnia Lvovna Barto are known to both adults and children. From early childhood, parents read to their children her clear, sonorous, and easily memorable poems. Most of the author's works are written for preschool children; they are understandable and simple even for the youngest readers. Children's acquaintance with the author's works usually begins with the collection of poems "Toys." Through play, a child develops and discovers the surrounding reality,



while the toy becomes the main instrument of this process and an important part of the child's world. In Barto's poetry, toys are full participants in children's lives, their friends, and each toy acquires its own character and individuality. Children sincerely experience the events that happen to the heroes of the poems. They rejoice in their achievements and sympathize with those who find themselves in difficult situations. From early childhood, children learn compassion, responsibility, and care for loved ones through such poems as "The Bunny," "The Bear," and "The Horse." As a rule, the poems are written in the first person, with a light humorous tone, when they describe children's good deeds, as in "The Little Ship," "The Truck," and "The Airplane." In this way, children perceive the poem more deeply, partly experiencing these events themselves, which evokes a positive emotional response and forms kindness and good character traits. The poems are written in the third person when there are no active actions by the child or when negative actions are described, as in "The Bunny" and "The Ball." The child is given the opportunity to look at what is happening from the outside, analyze the actions of the character, and draw certain conclusions. In work with preschool children, the creative works of A. L. Barto cover all age stages: from early childhood, represented by the cycle "Toys," to the preparatory school group, represented by such poems as "To School" and "The First-Grader." Preschool children love and want to be like Vovka from the cycle of poems "Vovka, the Kind Soul." He is kind: he helps adults, does not offend younger children, and protects the weak. Many examples can be given, but the main idea of each poem is to instill the most positive qualities in the child and teach them kindness.

Barto was deeply convinced that the foundation of a person is laid precisely in childhood, and if negative qualities appear in a developing character, this may lead to serious moral losses in the future. In my opinion, the author's poetry has a special influence on the social and moral upbringing of children. Agnia Lvovna sought not only to open up to the child the world of toys, objects, nature, and people, but also to lay in the child's soul the beginning of a moral attitude toward the world. The author also paid special attention in her work to the problem of relationships between older and younger people. Many of her works are devoted to this issue, focusing on friendship between the older and younger generations. The cheerful and interesting poems of Agnia Barto, as well as their rhythm, rhymes, images, and plots, turned out to be close and understandable to millions



of children. This is because in her children's poems she writes about the same boys and girls with whom a young reader communicates in kindergarten or at school. Children clearly understand both the hints and the humor of the poems. They accept every line because these are truly children's poems.

The creative path of the poet, which began in 1925, developed from lively and playful poems to profound civic lyrics, while preserving the main goal — to speak with children in their own language.

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