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PEDAGOGICAL THOUGHTS REFLECTED IN THE STORY OF CH. AITMATOV “WHITE STEAMBOAT”

Abstract: This article deals with the pedagogical views of the great Kyrgyz writer Ch. Aitmatov. Cognitive and didactic statements of Ch. Aitmatov are inexhaustible wealth both in spiritual and in pedagogical sense. In journalism and artistic creativity of Ch. Aitmatov, one also traces the desire to educate a highly moral person. It is these aspects that have become the object of analysis.

Key words: pedagogical concept, fiction, moral education, pedagogy and literature, the role of a teacher, artistic knowledge, spirituality, self-awareness, self-realization.

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Introduction

The hero-child or teenager in the works of Ch. Aitmatov occupies a special position, becomes the center of the story. This is clearly manifested in the novels “The White Steamboat” (1970), “The Early Cranes” (1975), “The Pinto Dog Running Out of the Sea” (1977). The teenager appears here as an independent person, capable of his own views and judgments, ready to stand up for them. And Ch. Aitmatov, realizing that good comes from childhood, claims that a child’s conscience in a person is like an embryo in a grain, without an embryo the grain does not germinate. Aitmatov’s boy hero in the “White Steamboat” is alone, therefore he is only fed by the magical world and the real world, which only in adulthood seem to be separated from each other. And it is only necessary to destroy his magical ideas, as he himself becomes doomed to death. Let us pay attention to how the narrative begins: “He had two tales. One of its own, about which no one knew. The other one that was told by the grandfather. Then not a single one remained. We are talking about this” [1].

In the work, the author contrasts the outside world with the inner world, mythologized. In the “White Steamboat” the pedagogical principle was designated by a myth, fairy-tale, national, and author. The boy believes in the tales of Grandfather Momun

about the horned Reindeer Mother, the savior of their family, and dreams of meeting her. Adult society is alien to him; he chooses the natural world inhabited by stones, ponds, and mountains. Loneliness is overcome by friendship, conversations with the real world: “There was also a stone “Wolf” - very similar to a wolf, brown, with gray hair, with a powerful scruff and heavy tearing. He crawled towards him and took aim. But the most favorite stone is the “Tank”, an indestructible block near the river itself on the washed bank ... Among the plants, too, are “loved ones”, “bold”, “fearful”, “evil” and all sorts of others. The prickly butting, for example, is the main enemy.” [1].

These lines show how close the child’s soul is to nature, to communication with it. After all, everyone in childhood is not something that fantasizes, but creates in their thoughts entire scenes in collaboration with nature. Why? First of all, due to the lack of communication with adults, the lack of understanding of adults of those pressing problems of the young generation that very much concern the latter.

As you know from teaching practice, the answers to those questions that children do not receive from adults, they are looking for precisely on the basis of their ideas. And often here the sensitivity of adults who fail to provide the necessary and reliable

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information to the child, does not pay due attention and time to him.

Everyone has their own way of dealing with loneliness, resentment and failure. And these methods are formed precisely from childhood. Children's psyche is able to preserve many impressions that subsequently accompany a person throughout his life.

By the way, about the impressions. What is the idea of a boy having a new friend - a briefcase, about school and about studying? Aitmatov, who is also a publicist, as if inadvertently makes a remark in one description of the school, which gives us an idea of the attitude of society to the cause of education: "Immediately, not far from the farmsteads, a scanty street — a village of livestock breeders — settled down. The street descended from a gentle hillock. At the very edge of it stood a small house, uninhabited in appearance. This was a four-year school. High school children went to study at a state farm, at a boarding school. And kids studied in this "[1]. The small, non-residential premises of the school conveys to us not only the attitude towards education, but also the dilapidated infrastructure as a whole. Indeed, the real tragedy lies precisely in the attitude of adults to pedagogy in general and its components. So, Boy's grandmother, lost in daily everyday problems, categorically does not accept his fantasies and the dream of a white ship: "I found myself some fun. To fail, damn steamer! So that he burns, that he drowns! .. "[1]. She does not even imagine that such harsh statements can cripple the child's sensitive psyche: "The boy took the binoculars from his eyes, sadly lowered his head ... The boy felt very small at that moment, very lonely, completely lost. Only he and mountains, mountains, everywhere high mountains "[1] - this is how this scene ends, which once again proves the negative impact on the child of harsh remarks addressed to him. Often we encounter a similar problem in everyday life, when instead of encouraging, stimulating initiatives and good intentions of the younger generation, parents try to extinguish their feelings of desire. But it is with fantasies that the path to real achievements and exploits begins.

Here he is, a white steamer that replaces the Boy with his parents and friends at the same time, because "he did not remember either his father or his mother. He had never seen them. None of them had ever visited him. But the boy knew: his father was a sailor in Issyk-Kul, and his mother, after they separated from her father, left her son with his grandfather, and she left for the city "[1]. This is where the essence of all the problems lies, the true tragedy of the Boy. Parental divorce has become the primary cause of child misfortune. The problem of migration, the search for a "long ruble," which still makes people leave their homes and wander around foreign countries those who are actually looking for ways to ensure their wealth growth.

There are many who go to work just to improve the condition of their family, so that their children live better. But few people understand that this separation is much more expensive in terms of raising a child, forming his ideas about life and people. Indeed, many questions of the Boy remained unanswered, the child's psyche did not accept the fact that adults went for it in search of a better life, but lost it.

The fact that the searches for the boy's parents were unsuccessful can be seen from the following description: "Grandfather Momun once went to this city to sell potatoes. He disappeared for a whole week and, returning, told his aunt Bekey and grandmother at tea that he had seen his daughter, that is, his boy, his mother. She worked at some large weaver factory. She has a new family - two daughters, whom she passes to kindergarten and sees only once a week. He lives in a large 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 that - they will go in and immediately have the doors to the lock. They are locked up all the time, as if in prison. "

This description draws a true picture of the life of migrants who leave their homelands and succumb to the temptation of urban life, although they themselves do not have education and skills, and therefore are forced to agree to any working conditions. And the child left in the wrong hands is doomed at best to be unfairly treated by "relatives", constant reproaches addressed to his parents. Therefore, in his thoughts he often punishes those who do not perceive him properly.

The final tragedy is predetermined by the invasion of the "adult world" in the person of Uncle Orozkul. C. Aitmatov's attitude towards nature is built in contrast to the child's attitude to it. Orozkul - a kind of materialization of social evil, the personification of corruption, he is a man without roots, "without myth", and therefore without any education. The author gives Orozkul all possible vices: he is cruel to his wife, scoffs at Momun, takes bribes, cuts down the forest, and kills rare animals. No one can argue with him, only a child decides to confront this worldly evil. Also, note that Ch. Aitmatov continues that line in literature, the beginning of which can be found in the Enlightenment, in the educational books of J.-J. Russo, S. Chesterfield. In Russian literature, this line is continued in the works of L.N. Tolstoy, V.G. Rasputin, V.P. Astafieva. This is the literature in which the natural, "internal" man is opposed to the breach, "external" man. Conflict attitude is predetermined by the fact that the very presence of the child, the good that he carries, serves as a living reproach to Orozkul, he cannot intuitively feel calm while the boy is nearby. All this predetermines both Orozkul's behavior and his disgusting act - killing a deer by someone else's hands. Murder and the subsequent feast are the "ultimate situation"

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characteristic of Aitmatov's works, by which the essence of a person is exposed.

Why is the nameless Boy in the story? It seems that this is a collective image of children from an inferior family, children who were abandoned by their parents for one reason or another. And today the problem of divorce, disagreement between husband and wife, a frivolous approach to such values as family, on the part of the young, is becoming very acute. Modern society cannot yet find optimal solutions, and this topic remains topical. The hardships of life associated with unemployment, lack of moral education, psychological instability and the unwillingness of young people to start a family lead to early divorces. And children who are born and remain in the care of the older generation do not always receive the parental warmth, which is so necessary for the formation of a real person first of all. And the search for the so-called "substitutes for one's own family, its foundations and customs" does not always give the expected results. So, in our case, the Boy found with whom to communicate and share his impressions: these are mounds in the form of a "camel", "wolf", "tank", this is also binoculars with a briefcase. But this "family" is far from being able to give what parents, brothers and sisters could give. The tragedy of the boy once again urges adults to reassess and reconsider approaches to relations between family

members, and, above all, between parents and children, and requires increased responsibility of elders to younger ones.

Yes, the work is addressed to the general reader - mostly young, whose literary tastes and preferences have been formed or are still only being formed under the influence of modern literary traditions. Ch. Aitmatov's novels, as it were, reported a new creative charge to this genre. The influence of a high-ranking master on the development of the genre lies in the fact that the writer takes a stricter approach to the selection of events and the depiction of details, generally begins to give less importance to the event canvas of the work, tries to better understand and reveal the reasons for what is happening, psychologically more accurately motivate the actions of his characters, observe the logic of character development their characters. The spiritual dominant of Aitmatov's novel is palpable in the acuteness and topicality of moral conflicts, in the way of revealing characters, in the desire to psychologically and convincingly explain their actions. And also in the moral tension of the spiritual search for harmony between the personal and the public, in that moral lesson that is almost never declared, but is always assumed, because it was laid in the very fabric of the work, the essence of characters and artistic conflict from the beginning.

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