

EDUCATIONAL POTENTIAL OF CHILDREN'S MEDIA CONTENT IN UZBEKISTAN (BASED ON MATERIALS OF PRESCHOOL FORMATS)

Makhliyo Ruzmetova

University of Journalism and Mass Communication

Abstract. The thesis examines modern Uzbek media content for children, analyzing preschool projects: 'Kichik Bilag'onlar,' 'Bek va Lola,' 'Dona va Momomo,' and 'Yashil Makon.' It identifies the specifics of their age targeting, genre and structural organization, and the balance between entertainment and educational components. The study establishes that 'Dona va Momomo' and 'Bek va Lola' are primarily oriented toward preschoolers, implementing their educational function through musicality, repetition, and a simplified narrative model. 'Kichik Bilag'onlar' occupies an intermediate position, emphasizing the social-domestic socialization of primary school children, while 'Yashil Makon' demonstrates a more consistent realization of cognitive potential through environmental themes and causal relationships. The thesis shows that the mixed (edutainment) model dominates the field, with different approaches to deliver educational, formative, and socio-moral information.

Keywords: children's media content, educational potential, media pedagogy, edutainment, Uzbek animation

Modern children begin to interact with the media environment long before entering school; accordingly, every producer of children's content bears a special responsibility for the substance and form of the materials broadcast. Content for children is consumed in various formats, ranging from educational and formative to purely entertaining, interactive, and creative ones [2]. In educational and formative formats, a crucial aspect is the extent to which they fulfill their pedagogical function. This thesis analyzes the educational potential of Uzbek children's media content through the lens

of popular animated projects, identifying its strengths and weaknesses. The term 'children's media content' refers to audiovisual projects targeted at a child audience and distributed via television and digital platforms.

Three primary functions of children's media content can be identified: entertainment, education, and upbringing (formation). Although the latter two are interconnected, they pursue distinct objectives. The educational function is aimed at the transfer of specific knowledge, whereas the formative (upbringing) function focuses on the development of a moral value system [4].

The entertainment function serves to attract and sustain a child's attention while fostering interest in the product. It is implemented through engaging and age-appropriate storylines, vibrant visual presentation, and occasionally musical elements and characters that children can either identify with or perceive as role models [1]. The educational function involves the transfer of knowledge and the development of a child's cognitive abilities: providing basic concepts of the world, developing cognitive skills, broadening horizons, and stimulating verbal and logical thinking. [5]. The formative function is associated with the development of moral values, social norms, and behavioral patterns. Through plot situations, character portrayals, and their actions, the content facilitates the internalization of concepts such as friendship, honesty, responsibility, and respect for others and the environment, among other values [3]. In an ideal model, these three functions should be balanced; however, in practice, dominance of the entertainment component is more common.

This study analyzes the following Uzbek children's media projects: *Kichik Bilag'onlar*, *Bek va Lola*, *Dona va Momomo*, and *Yashil Makon*. Each project is produced in a 3D animated format. All the projects under consideration are primarily oriented toward preschool and primary school audiences (approximately ages 3–10). However, age differentiation within this range is expressed unevenly.

Dona va Momomo and *Bek va Lola* demonstrate a clear orientation toward preschoolers (ages 3–6). This is manifested in: short episode duration (5–7 minutes); lyrical and musical dominance; repetition of phrases; a vibrant color palette; a simplified narrative structure. *Kichik Bilag'onlar* occupies an intermediate position: the plot involving a group of children, elements of everyday socialization, and moderate dynamics suggest an audience of primary schoolers (ages 6–8). *Yashil Makon* (project specialized in ecology topic) is potentially designed for an older audience (ages 6–10), as ecological themes require a minimum level of abstract thinking.

The structural organization of these projects demonstrates a dominance of a mixed model that combines entertainment and educational elements; however, the degree of their integration varies. In the *Bek va Lola* project, the educational function is implemented primarily through a musical format. The thematic range is quite broad, encompassing space and planets, emergency services, professions, transportation, and rules of conduct in public places. Nevertheless, the material remains introductory in nature. It does not provide for an in-depth explanation: information is presented fragmentarily, lacking logical progression and systematic complexity. This means that the educational impact here lies in expanding the foundational vocabulary and forming a general worldview, rather than developing analytical reasoning. The musical format choice is actually valid due to the fact that the song-based structure ensures ease of memorization and emotional engagement.

In contrast, *'Dona va Momomo'* emphasizes socio-moral and emotional education. The use of anthropomorphic pencils as characters allows for the accessible modeling of situations involving honesty, friendship, self-acceptance, fears, and interpersonal conflicts. Each episode follows a structured narrative pattern: 'problem — emotional experience — moral conclusion,' which facilitates the development of a child's

foundational social and ethical orientations. Furthermore, despite the minimalistic character design, emotional states are conveyed with significant expressiveness.

A different approach is demonstrated by the '*Yashil Makon*' project, where the educational function is implemented more consistently. The environmental theme entails explaining causal relationships, fostering responsibility for the environment, and creating awareness of the consequences of human activity. The project's format combines a linear plot with musical elements; however, the instructional component is more pronounced here than in song-based animated series. The animated series '*Kichik Bilag'onlar*' serves as an example of a social-domestic model of children's content. According to the project's description, the emphasis is placed on fostering a positive attitude toward knowledge and labor. However, the educational impact here is realized primarily indirectly, through the demonstration of behavioral models rather than the direct transfer of knowledge. The visual palette is characterized by restraint and calmness, and the narrative pace is fluid, making the content comfortable for perception but less competitive in terms of visual spectacle.

The analysis of the projects indicates the emergence of a stable model in Uzbek children's animation that successfully combines entertainment with an educational orientation. The degree of the depth of educational objectives vary according to age targeting and thematic specialization: from primarily emotional and musical influence in preschool projects to the more consistent formation of causal reasoning in environmentally oriented series. Overall, these projects demonstrate a commitment to creating a culturally relevant and pedagogically oriented media environment; however, their further development will require strengthening methodological consistency and systematic instructional design

Conclusion

Overall, the analysis shows that the examined Uzbek 3D projects for children implement a mixed 'edutainment' model, though with varying degrees of pedagogical depth. *'Bek va Lola'* and *'Dona va Momomo'* are primarily oriented toward preschoolers, emphasizing musicality and socio-emotional development. *'Kichik Bilag'onlar'* occupies an intermediate position by modeling social situations and fostering a positive attitude toward knowledge. *'Yashil Makon'* stands out for its more pronounced cognitive orientation, targeting an older age group and requiring an understanding of causal relationships. Thus, the age targeting and educational strategies of these projects vary, reflecting diverse approaches to shaping the cognitive and value-based orientations of the young audience.

References

1. Dore R. A. The effect of character similarity on children's learning from fictional stories: The roles of race and gender // *Journal of Experimental Child Psychology*. — 2022. — Vol. 214. — Art. 105310.
2. Lillard A. S., Peterson J. The immediate impact of different types of television on young children's executive function // *Pediatrics*. — 2011. — Vol. 128, № 4. — P. 644–649.
3. Астафьева В. Д., Прокофьева О. Н. Воспитательный потенциал литературного образования в формировании нравственных ценностей учащихся // *Педагогический вестник*. — 2023. — № 28.
4. Белькова А. Е., Певцова Т. С. Специфика социальных функций детских периодических изданий как типформирующий признак // *Молодой ученый*. — 2016. — № 3 (107). — С. 1122–1125.
5. Плотникова Е. Е. Развитие познавательной активности ребенка // *Вестник ТГУ*. — 2009. — № 12.