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CHARACTERISTICS AND SPECIAL FEATURES OF CHILDREN'S LITERATURE

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ABSTRACT

This article analyzes children's fiction and its specific features, explores the importance of the literary fairy tale genre and folklore, the concepts of national psyche and psychologism, and the differences between children's literature and adult literature.

KEYWORDS

Artistic images, character traits, national mentality, mental experiences of heroes, inner world, emotion, psychological analysis of images.

INTRODUCTION

Children's literature makes an important contribution to the education of young generation in the spirit of the best human feelings, to the development of a perfect human being, to the formation of the sense of beauty and preservation in child's innocent heart.

A characteristic feature of children's literature is a changing phenomenon, which is directly related to the age of the reader, historical period and social

environment. Considering the age of the reader is one of the main features of children's literature. In preschool children, this exhibitionism is based on simple conflicts between the forces of good and evil, while in literature created for teenagers, the psyche of complex people in complex lives begins to open up.

Another feature of children's literature is its richness of action. From this comes the demand for a plot in

children's literature. It requires quick, interesting, imaginative, humorous resolution of events.

In children's literature, along with art, enlightenment also takes a leading place. Because Literature is an integral part of a person's life, his kind of photography, which perfectly describes all internal states, as well as social laws and rules of behavior. Like history, as well as social groups, literature develops, changes, becomes qualitatively new. It makes no sense to say that modern children's literature - poetry and prose - is better or worse than the one that was earlier. She's just different. Now there are other literary genres, now there are other accents that the author puts, now there are other authors, after all. There are, of course, those who only write literary works, and other people are engaged in their publishing. But whatever one may say, the "Pushkins" and "Turgenevs" are not the same now, no, now is the time.

Literature for children is a relatively late phenomenon in our national culture and the culture of humanity as a whole.

Children's literature, for a long time and with difficulty, was separated from "big" ("general") literature, as well as from educational literature. The very fact of separating it into a certain independent area caused and causes negative assessments, and, as a result, there are still discussions in connection with the problem of the so-called "specificity" of

Over the past fifteen years, there has been a significant movement associated with adjusting the circle of children's reading: the works focused on Soviet ideology have been excluded, the undeservedly "forgotten" Nikolai Vagner, Dmitry Minaev, Sasha Cherny, Osip Mandelstam have been returned.

But, unfortunately, the main thing has not changed: children's literature has remained a peripheral phenomenon, there is no attention to its problems, there are no attempts at a modern interpretation of its phenomenon. The question of the specifics of literature for children is still reduced to the repetition of truths about dynamic plot, accessibility, clarity.

Genres of modern children's literature

- Detective
- Fairy tale
- Novel
- Saga
- Fantasy
- Fantastic
- Novella
- Feature article

Children's Literature: Main Functions, Peculiarities of Perception, Bestseller Phenomenon

If the path, cutting through the father's sword,

You wound salty tears on your mustache,

If in a hot battle I experienced what is how much, -

So, you read the necessary books as a child.[1]

This quote from Vysotsky's "Ballad of the Struggle" is the best way to define what a real children's book should be like. Literary criticism has long identified its main functions, but nevertheless, many of them are still either forgotten or ignored by adults (isn't this the reason for the extinction of children's interest in reading?).

So, one of the most important functions of children's literature is the entertaining function. Without it, all

the rest are inconceivable: if a child is not interested, it is impossible to develop or educate him, etc. It is no coincidence that recently scientists have begun to talk about the hedonistic role of the book - it should bring pleasure, pleasure.

All teachers rightly consider the educational function to be one of the most important. "What to do so that the pink baby does not become a cudgel?" - V. Berestov asked at one time. Of course, to read him "necessary books"! After all, it is in them that the "alphabet of morality" is contained, from which the child learns in many ways "what is good and what is bad" (V. Mayakovsky). And at the same time, as M. Voloshin paradoxically noted, "the meaning of education is the protection of adults from children" (!).

And excessive didactics, as you know, is always not good for artistry: in the best works for children, morality, as in folk tales, "is not expressed openly anywhere, but follows from the very fabric of the narrative" (V. Propp).

Less popular, but by no means less important is the aesthetic function of children's literature: the book must instill a true artistic taste, the child must be introduced to the best examples of the art of the word.

And in this case, undoubtedly, the role of an adult is huge, it is he who is able to play the role of a guide in comprehending the treasures of world and domestic literature (even not originally intended for reading) by a child. An example of such subtle and emotional mediation was excellently shown by D. Samoilov in the poem "From Childhood"

I am small and have a sore throat.

Snow is falling outside the windows.

And dad sings to me: "As now

The prophetic Oleg is going."

I listen to the song and cry

Sobbing in the pillow of the soul,

And shameful tears I hide,

And on and on I ask.

Autumn fly apartment

Drowsily buzzing behind the wall.

Childhood impressions are the strongest, most important, it is no coincidence that even S. Dali wrote: "Dead mice, rotten hedgehogs of my childhood, I appeal to you! Thank you! For without you, I would hardly have become the Great Dali.

At the same time, the reverse process is also important: by reading children's literature, adults begin to better understand children, their problems and interests.

"Sometimes she helps adults find the forgotten child in themselves." [2]

(M. Boroditskaya)

There is no doubt about the cognitive function of children's literature: scientists have found that up to seven years a person receives 70% of knowledge and only 30% - for the rest of his life! In relation to fiction, the cognitive function is divided into two aspects: firstly, there is a special genre of scientific and artistic prose, where certain knowledge is presented to children in literary form (for example, the natural

history tale of V. Bianchi). Secondly, works that do not even have a cognitive orientation contribute to expanding the child's circle of knowledge about the world, nature and man.

The role of illustrations in a children's book is huge. So, for preschool children, the volume of illustrations should be at least 75%. It is no coincidence that Alice L. Carroll said: "What is the use of a book if there are no pictures or conversations in it?". One of the leading types of memory is visual, and the appearance of the book from childhood was firmly connected with its content (for example, it is difficult to imagine "The Adventures of Pinocchio" by A. Tolstoy or "The Wizard of the Emerald City" by A. Volkov without illustrations by L. Vladimirsky). Even an adult reader, not to mention children, begins to get acquainted with a book precisely from its external design (which is now often abused by commercial book publishers, who seek to compensate for the wretchedness of the content with the brightness of the cover).

When working with a children's book, one cannot but take into account the psychological characteristics of the perception of children's (and not only children's) literature.

This is identification - identifying oneself with a literary hero. This is especially characteristic of adolescence, but not only: we see a peculiar example of identification, for example, in the finale of I. Surikov's poem "Childhood".

A huge role in the selection and perception of fiction is played by its compensatory function. By what kind of books a person prefers, it is perfectly clear what he lacks in reality. Children, and then teenagers and young people, trying to overcome the everyday life around

them, longing for a miracle, first choose fairy tales, then fantasy and science fiction. Women, tortured by everyday life, children and family, while reading women's romance novels, identify themselves with the heroine, satisfy the dream of a "handsome prince", a bright and happy ending (despite the stereotyped plot, images, etc.). Thus, at the expense of literature, a person gets what is missing in life and thereby also enriches it!

The orientation of the individual affects the selection of books of certain genres: young people, aspiring to the future, prefer science fiction; people of the older generation, on the contrary, are books about the past, historical genres, memoirs.

Returning to children's literature, it should be noted that traditionally it is divided into children's literature itself (books written specifically for children) and children's reading, including works that were not originally addressed to children, but entered the circle of children's reading (A.S. Pushkin's fairy tales, books by J.P.P. Tolkien).

Is there a reverse process? Among the books addressed to children, we can name at least two that have become both a fact of adult culture, a source of inspiration, a subject of research and controversy. These are Alice in Wonderland by L. Carroll (a classic example) and the Harry Potter books by J.K. Rowling (a modern example).

Children's literature is responsible for educating the young generation in the spirit of the best human feelings, for the development of a perfect human being, for the formation of feelings of appreciation and preservation of beauty in the child's innocent heart.

A characteristic feature of children's literature is a changing phenomenon, which is directly related to the age of the reader, historical period and social environment. Considering the age of the reader is one of the main features of children's literature. Maye, in preschool children, this exhibitionism is based on the seemingly simple conflicts of the forces of good and evil, while in literature created for teenagers, the psyche of complex people in complex lives begins to unfold.

Another feature of children's literature is its richness of action. From this comes the demand for the plot in children's literature. It requires quick, interesting, imaginative, humorous resolution of events.[3:170]

In the written literature of the East, works classified by such names as "pandnoma", "mav'izatnoma", "nasihatnoma", "moral books" are the first examples of children's literature. Maye, Kaikovus's "Mav'izatnomai Kaikovus" ("Nightmare"), Sheikh Sawdi's "Gulistan" and "Boston", Jami's "Bahoristan" are among them. These have entered the Uzbek children's literature through translation. Alisher Navoi's works "Hayrat ulabor", "Mantsh uttayr" and "Mahbub ulqulub", "Miftoh uladl" and "Gulzor" by Khoja, and "Zarbulmasal" by Gulkhani are classic examples of Uzbek children's literature. serves to educate the young generation in the spirit of good human qualities.

In the 1940s and 1960s, Uzbek children's literature developed further, the ranks of children's writers expanded to include Nasir Fazilov, Khudoyberdi Tokhtaboyev, Talib Yoldosh, Farhod Musajonov, Latif Mahmudov and other writers. Representatives of adult literature such as Uygun, Mirtemir, Asqad Mukhtar,

Syed Ahmad, Shuhrat, Mirzakalon Ismaili, Mirkarim Asim also created works for children.

Quddus Mohammadi's five-book "Alphabet of Nature" educates young readers in the spirit of love for Mother Nature, the world of animals and plants, is filled with cheerful laughter, and is notable for the variety of topics and the perfection of the image.

In the 1950s and 1960s, Gafur Ghulam's "Shum bola", "Childhood" by Oybek, "Tales from the past" by Abdulla Kahhor, and "What I saw" by Nazir Safarov contributed to the development of prose children's literature. Khudoyberdi Tokhtaboyev's works "Magic Cap", "Riding the Yellow Giant", "Death of the Yellow Giant" were among the works. These have been translated into many foreign languages. Hakim Nazir's stories "Unstoppable Lightning", "Yonar Daryo", "Kichkintoy", "Falcon's Wings" have gained attention due to the fact that they cover the current problems of the time and the originality of the artistic image.

In children's literature of the 80s, the works of Anvar Obidjon, Safar Barnoyev, Rauf Tolipov, Qambar Utayev, Hamza Imonberdiyev and other artists were noted for their contribution to educating the young generation in the spirit of the best human qualities.[4]

In children's literature, along with art, enlightenment also takes a leading place. Because examples of children's literature also serve to educate young people in the spirit of human qualities. The development principles of children's literature of all periods are reflected, first of all, in enlightenment and education. In the work "Riding the Yellow Giant" (Khudoyberdi Tokhtaboyev), the image of nationality is clearly reflected and everyone loves to read it, the creator describes the inner psyche of his hero,

experiences, child psychology, as well as the influence of the environment on the child's psyche, at that time he was able to describe the events and Uzbek traditions in a comedic manner in a very skillful and unique way.[6]

The skill of the writer, his long-term research, his good study of the child's psyche, his love for children - all this is reflected in his extraordinary characters. These characters can easily be cited as role models for children today.

The issue we focused on is the child's inner world, psyche, experiences - the image of his character. The character of children is expressed in a unique way in the images created by our famous writer Khudoyberdi Tokhtabayev. It can be said that the work "Riding the Yellow Giant" is a wonderful work that reveals the child's character through innocent laughter. This work has won the recognition of major representatives of world literature because of its comedy and life-giving laughter. For example, at a conference dedicated to children's literature, the famous Italian children's writer Gianni Rodari spoke about the novel "Riding the Yellow Giant" and said that I liked this work with its rich fantasy and life-giving humor.

Comedy, a humorous attitude to life has always been one of the important elements of art. What the writer takes as an object of laughter in life is related to his ideal. The higher the ideal, the wider its object of laughter. We observe laughter with such a broad meaning in the works of the writer.

To sum up, in Uzbek children's literature, children's characters appear together with the above signs and characteristics. The children's characters created by Khudoyberdi Tokhtabayev are unique, unique and

perfect characters according to their signs and characteristics. In his works, Adib skillfully polished the inner experiences and emotions of the heroes, as well as the national spirit in them.

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