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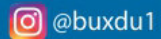


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THE SPECIFIC FEATURES OF CROSSOVER LITERATURE

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Abstract. This article deals with crossover literature, the ideological and artistic features of children's literature in the world, the issues of protagonists, the evolution of teenagers' psychology, their role in society, and the artistic interpretation of their attitude to nature and social life.

Furthermore, it discusses the specific features of Uzbek and English children's prose, that's to say writers' unique style of depicting the spiritual and moral maturity of protagonists. In English and Uzbek children's prose, the description of teenagers' psychology is revealed under the influence of communication and social relations with different categories of persons - adults, relatives, and siblings.

Keywords: crossover literature, evolution, spiritual world, external psychologism, children's prose, interpretation of characters, young adult's literature, bildungsromans, formation, social relations.

ОСОБЕННОСТИ КРОССОВЕРНОЙ ЛИТЕРАТУРЫ

Аннотация. В данной статье рассматриваются кроссоверная литература, идейно-художественные особенности детской литературы в мире, проблемы главных героев, эволюция психологии подростков, их роль в обществе, художественная интерпретация их отношения к природе и общественной жизни.

Кроме того, речь идёт об особенностях узбекской и английской детской прозы, а именно об уникальной манере писателей в изображении духовно-моральной зрелости героев. В английской и узбекской детской прозе описание психологии подростков раскрывается под влиянием общения и социальных отношений с разными категориями лиц – взрослыми, родственниками, братьями и сестрами.

Ключевые слова: кроссоверная литература, эволюция, духовный мир, открытый психологизм, детская проза, интерпретация персонажей, юношеская литература, бильдунг-романы, формирование, социальные отношения.

KROSSOVER ADABIYOTINING XUSUSIYATLARI

Annotatsiya. Ushbu maqolada krossover adabiyoti, jahon bolalar adabiyotining ma'naviy-badiiy xususiyatlari, qahramonlar masalalari, o'smirlar psixologiyasining evolyutsiyasi, ularning jamiyatdagi o'rni, tabiatga, ijtimoiy hayotga munosabatini badiiy talqin qilish masalalari ko'rib chiqiladi.

Qolaversa, o'zbek va ingliz bolalar nasrining o'ziga xos xususiyatlari, ya'ni yozuvchilarning qahramonlar ma'naviy-axloqiy kamolotini tasvirlashdagi o'ziga xos uslubi haqida so'z boradi. Ingliz va o'zbek bolalar nasrida o'smirlar psixologiyasining tavsifi turli toifadagi shaxslar – kattalar, qarindoshlar, opa-singillar bilan muloqot va ijtimoiy munosabatlar ta'sirida ochib beriladi.

Kalit so'zlar: krossover adabiyoti, evolyutsiya, ma'naviy dunyo, tashqi psixologizm, bolalar nasri, personajlar talqini, o'smirlar adabiyoti, bildungsromanlar, shakllanish, ijtimoiy munosabatlar.

Introduction. In world literature, the relationship of humans with society, and the artistic interpretation of characters' spiritual world have been of great interest for a long time. Literary works reflecting the psychology of heroes give the reader not only aesthetic pleasure but also spiritual entertainment. Because of the conditionality and metaphoric of the literary situation, the scientific interpretation of the poetic system and inter-genre relations that make up the integrity of the form and content, the analysis of children's prose in the context of fiction, the description of the psychology of teenagers, the importance of revealing the aesthetic role of literature in the education of young people, provide an opportunity for scientific justification.

It is known that the word "Crossover" was first used in England in 2004, and even earlier in Europe. According to Sandra L. Beckett, although the literature is created for all readers, it is expressed differently in different languages (for example: "alladers litteratur", "libros para todas las edades", Titel, Brückenliteratur) it is called "bridge literature" ("bridge literature"), it is noteworthy that "Crossover literature" is studied and

justified in the way that children's literature passes into young adult's literature, or it passes into children's literature. [17,43.]

Crossover literature is changing gradually. According to the thesis of Theresia Enny Anggraini, it is clear that there is a precise limit between juvenile and children's literature in the United States. Other Western countries also have such a boundary, only in Italy; there is no boundary between children's and young adult literature.

Sandra L. Becket stated that children's literature is divided into the following groups in Western countries: a) for babies and children under five years of age; b) from five to eight years old; c) from eight to ten years old; books were written for e) young teenagers (12-18 years old) d) teenagers (18-30 years old) and even for babies.

Professor Lucina Harmon says that Agatha Christie's novels are like magical fairy tales, and therefore, these detective works are written for teenagers. It is noteworthy in this respect that Theresia Enny Anggraini's study entitled "The Characteristics of Child-to-Adult Crossover Literature" specifically examines this issue. The discrepancies between English children's and young adult literature were explored theoretically in Professor Sandra L. Beckett's *Crossover Fiction: Global and Historical Perspectives* (2009), and *Red Riding Hood Around the World: An Anthology of International Retellings* (2014).

Research methods. The ideological and artistic features of children's literature in the world, the issues of protagonists, the evolution of teenagers' psychology, their role in society, the artistic interpretation of their attitude to nature and social life, as well as the psychology of writers, have been thoroughly researched. In particular, in a comparative study of the unique features of Uzbek children's prose, the works of English writers are significant in the depiction of the main hero's psychology with their unique style, with the peculiarities of Uzbek children's prose in creating heroes, teenagers in the works of writers description of psychology, and the aspiration of protagonists in literary works towards spiritual and moral maturity will help the growing young generation to develop the ability to think independently, to live with hope and confidence in the future, and to develop their spiritual world.

In English and Uzbek children's prose, the description of teenagers' psychology is revealed under the influence of communication and social relations with different categories of persons - adults, relatives, and siblings. In the works of art, the psychology of teenagers is highlighted by their conversations with themselves (monologue) or with others (dialogue).

In the novel "Oliver Twist" written by the English writer Charles Dickens, it can be observed that Oliver Twist has to overcome various obstacles to become a person in society; in which the author uses internal psychologism to describe the psychology of the protagonist: "Morning drew on apace. The air became more sharp and piercing, as its first dull hue - the death of night, rather than the birth of day - glimmered faintly in the sky. The objects which had looked dim and terrible in the darkness grew more and more defined, and gradually resolved into their familiar shapes. The rain came down, thick and fast, and pattered noisily among the leafless bushes. But, Oliver felt it not, as it beat against him; for he still lay stretched, helpless and unconscious, on his bed of clay." [1,187]

The thieves planned to rob a rich house and use Oliver to carry out their evil plan. The boy did not want to help the thieves. The writer tried to describe the sad mood of the child with the incident of a heavy downpour. As the morning dawned, all the scary things that had appeared to the boy at night began to disappear gradually. The author tried to connect with a natural phenomenon the state of lying in the mud unconscious and helpless Oliver.

Uzbek writer Khudoyberdi Tukhtaboyev using the type of external psychologism in the novel "Sad Eyes" clarified the psychology of the main character through his interaction with other characters.

1. It is noticeable that the feeling of striving for excellence is embodied in the protagonist's monologue. Zafar, the main character in "Sad Eyes", dreamed of getting a suitable profession and sought to find his proper place in society. In the mind of the protagonist, there was a dream to become an excellent student. Like his classmates Ilhom and Manzura, he wanted to be excellent, his photo would be hung on the board of talented students, his teachers would praise him like other excellent students, and he wanted to be famous among his friends. Only the weakness of his will always held him back, and the boy suffered from it. In the process of describing the changes in the psyche of the main character, Khudoyberdi Tokhtaboyev put forward the idea that not only a teenager, but also everyone tries to live a life striving for excellence, and that a person falls into despair only because of his lack of confidence in his strength.

2. It is possible to determine the awakening of the feeling of struggle against injustice in the psychology of the protagonist. All the main characters in literary works have always fought against injustice. They lived in the dream of eternal goodness and a prosperous life in the world. Of course, the writers tried to reflect these noble feelings in the psychology of the protagonists in their dialogues and monologues. Zafar

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was suffering and trembling with a fear to take revenge on his enemies. Sometimes he would talk to himself and investigate his enemies in his mind. His first enemy, Badalov, stole his car from him. Later, he pretended to be a serious and fair judge and continues to investigate his enemies based on the physical evidence he had found.

In the end, after his enemies confessed their sins, he imprisoned them for eleven years. But the main character wanted his imaginary battles against his enemies to happen in front of his eyes. After his father went to prison and his mother passed away, the boy wandered the streets alone. In the inner world of Zafar, the main character of "Sad Eyes" whose heart was filled with sadness, one can observe his readiness to take revenge on his enemies for his parents. He couldn't control himself, and he was forced to take revenge on his enemies for his family: "Judging myself, in those moments, which corner of my soul is bright, which corner is dark, I think I want to know what the marrow was made of, where the light was reflected, was there courage in my soul; the boiling of the blood in my veins was bleeding. In my opinion, in those moments, without realizing it, without feeling it, courage came face to face with the fear in my soul, hiding panic behind fear and encouragement behind courage, start-stop, start-stop; it seemed to be whispering in my heart. I wonder if it's a voice coming from my soul or the beating of my heart - I couldn't tell." [3, 343.]

It is possible to understand that such contradictions, and internal monologic images, which are visible in the psychology of teenagers, were created under the influence of adults, society, and social life, and this enhances the dramatism of the novel.

Both Khudoyberdi Tukhtaboyev and Charles Dickens directly connect the process of cognitive development of their protagonists with their inner spiritual world. The internal mental world of the characters is regularly affected by external factors. Writers use various fictional characters to create ideal teenagers.

Both Pip and Hashimjon had to overcome life's difficulties to identify goodness from evil. Both characters were affected by the difficulties they experienced to become spiritually and emotionally mature people.

The rise of the inner world of the main characters in "Riding the Yellow Giant" and "Great Expectations" shows a whole image of teenage psychology. Consequently, both teenage boys Hashimjon and Philip developed as a person, and it can be seen that they reached the level of a perfect prototype.

In general, in a work of art, certain situations are created in which the character's psyche changes and improves. In particular, it was observed that the main character overcame the difficulties encountered in his life, strived to be an ideal person and rose to the level of a perfect prototype. By comparing bildungsromans in English children's prose with educational works in Uzbek literature, similarities and differences between them were determined.

National, cultural and mental aspects specific to the artistic interpretation of the process of formation as a person was observed through certain principles.

№	Philip (Pip)	Hoshimjon	General features
1.	labouring boy	cheerful and playful	tormented by pangs of conscience
2	miserable	his light-hearted outlook on life	loyalty
3.	morally timid and sensitive	showing bravery and courage	showing bravery and courage
4.	noble	dream of becoming a scientist	nobility
5.	a wish to be a gentleman	loving his family	striving to become an ideal person

Based on several sources, Sandra L. Beckett states that children's literature is "limited to children's experience and understanding", and that children's prose "always has the characteristic of 'hope' and only children can choose "their own" literature.

"The Adventures of Robinson Crusoe" has been children's favorite novel since its creation in the English literature of the XVIIIth century and it was the artistic reflection of human experiences, supernatural events, mysterious spells, and fantastic adventures in the world of children and teenagers.

J. Swift's "Gulliver's Travels" in this sense is more famous as children's prose. Although these were not written for children, it is noted that the children "accept them as theirs ", the flourishing of English children's literature in the XIXth century was based on the fact that the classics of English literature, such as Walter Scott, Charles Dickens, Robert Stevenson, Rudyard Kipling, Oscar Wilde, and Mark Twain created many of their literary works for children.

It has been observed that examples of adult literature have previously become children's literature (for example, Daniel Defoe's "Robinson Crusoe", and Jonathan Swift's "Gulliver's Travels"). After the

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publication of Harry Potter, children's literature has become young adult literature. Teenagers, in turn, begin to read children's literature with love. This phenomenon is called "crossover literature" - "passing or bridge literature" in world literature. [17,43.]

A researcher Hayne said that the protagonists of children's literature are the samples of real-life children who collide with the events of everyday life.

Results. Analyzing Young Adult's literature is a somewhat complicated process. Writers Tomlinson and Lynch Brown said: "Young Adult literature is intended for 11-18-year-olds." They stated the following characteristics of YA literature:

a) The protagonists of the events of the literary works are teenagers; b) the development of the events of the literary work depends on the main character, and the character traits of the main characters are given by their speech in dialogues; d) their psychological, cognitive, and social development are delineated in the Young Adult literature.

As teenagers get older, they like to read stories with complex plots. Reading both historical and science fiction stories can help young adults have a desire to become independent individuals.

Western researchers noted that there is a fiction genre in Young Adult literature as well. Readers choose the works related to the fiction genre of "Crossover" literature (horror, detective, romance, fantasy, science and technology). Popular fantastic works written for teenagers are sometimes read with great interest by children.

According to Sandra L. Beckett, writers Agatha Christie, and Arthur Conan Doyle chose Miss Marple, Hercule Poirot, and Sherlock Holmes as the protagonists that are popular among children and teenagers.

Moreover, Crossover works have been changing like the nature of teenagers in the gradual development of children's literature. It is noted that literary-romantic and science-fiction are considered to be the main genres in Crossover literature.

According to Ursula Kroeber Le Guin, an American writer and author of science fiction works, the interplay of many genres defines the main characteristic of modern crossover fiction. For example, the Vampire part of the author Stephenie Meyer's "Twilight" belongs to horror and fiction; the existence of boyfriends and girlfriends is partly romantic, and some scenes are taken from real-life events. That is to say, the literary work is a mixture of hybrid (horror) and science fiction genres.

Creating works for teenage children has become one of the important tasks of literature. Because of the development of science and technology, children's attitudes toward literary works are also changing day by day. As teenagers grow up, it is possible to observe changes in their feelings and emotions.

Discussion. According to the theory of psychologist Carl Jung, he compared human birth to death to "the rising and setting of the sun." He divided human life into five periods. They are the following:

a) childhood; b) adolescence; d) youth; e) middle age; f) old age.

The period of young adolescence was compared to the rising of the sun, during this period; teenagers do not want to obey their parents. They always strive to be independent, and when they face life's difficulties, they gradually begin to adapt to them. Even during adolescence, a person sometimes begins to think about life with a pessimistic (without hope) or optimistic (living with hope) point of view. Sometimes, teenagers do not have the desire to solve their problems and they prefer to avoid them, they are afraid of taking risks in their lives.

It is considered to be the beginning of the period of adulthood for teenagers at the age of twelve and thirteen, and in some sources, it is also referred to as the age of maturity. That is to say, the age of maturity is celebrated as a transition from one stage of life to another - from childhood to adolescence.

In general, crossover literature plays a key role in enriching the spiritual world of teenagers. The best examples of English and Uzbek literature, in particular, autobiographical, biographical, adventure-fantasy, detective stories and novels are attracting the interest of teenagers;

Consequently, according to the description of the world of teenagers, it is clear that some discrepancies in English and Uzbek children's prose can be observed precisely. In particular, although the term "crossover" began to be used in English literature in 2004, the phenomenon of crossover has existed for a long time. In English literature, literature intended for everyone is called "all-ages literature".

R. Falconer states that "Alice in Wonderland" (1865) by L. Carroll "is not intended for children due to the complex compositional nature of its plot": "It is most amusingly written and a child, when once the tale has been commenced, will long to hear the whole of this wondrous narrative. We fancy that any child might be more puzzled than enchanted by this stiff, over-wrought story." [2, 29.]

In Uzbek children's literature, the image of a teenager was first created by the childhood memories of adults (writers), and then, as a result, the creation of a hero image of the younger generation.

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In 1942, the creation of M. Deli's novel "Seventeenth Summer" was the reason for the formation of Young Adults literature. The novel was liked by young readers due to the pure feelings of teenage girls. In 1960, the appearance of S.E. Hinton's novel "Outsiders", in which the real-life events of teenagers were embodied, was the basis for the appearance of the image of the teenager in Young Adults literature. The novel "Chocolate War" was written by Robert Cormier in 1974. The author described the spiritual world of the seventeen-year-old Jerry Renalt and the novel had a plethora of readers all over the world. The author stated in this novel: "Adolescence is such a complex process that the teenager's growth is like a person carrying a heavy burden on his shoulders for all of his life."

Childhood memories were described in bildungsroman, adventure, and fantastic stories, as well as autobiographical works at the end of the XXth century.

Conclusion. It should be noted that the works of this series formed a separate direction in world literature long ago. For instance, in the second half of the XIXth and the beginning of the XXth century, the childhood of such writers as L.N.Tolstoy, A.M.Gorkiy, I.A.Bunin, A.N.Tolstoy, A.Gaydar, K.Chukovskiy, S.Marshak, V.Katayev, V.Rasputin, and V.Astafev was delineated in autobiographical works that have been favorite books of young readers in Russian literature.

It is said that the works created for teenagers have the following characteristic features:

Firstly, having a teenager's unique way of thinking and interests, a protagonist moves away from the childhood world, and an author strives to approach with his viewpoint and mentality when writing his literary works.

Secondly, it is noticeable that a writer desires to depict the psychology, emotions, and mental sufferings of teenagers vividly, and simultaneously; they like to describe the real and imaginary world of protagonists.

Thirdly, it is observed that teenagers have a direct attitude towards social life, they face hurdles, adventures, and conflicts, however, they manage to cope with all difficulties in bildungsroman and adventure works in crossover literature.

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