

Characteristic Feature of Children in the Rapid Development of Children's Literature

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Abstract:

The article examines the features of primary school age, special attention is paid to the crisis of 7 years. The author reveals the problems of loneliness of a child of this age, which arises due to insufficient attention of parents to the child's life. Using the example of the analysis of A. Lindgren's fairy tale "The Kid and Carlson", the peculiarities of experiencing intrapersonal loneliness of young school-age children are revealed.

Keywords: primary school age, crisis of 7 years, loneliness, family loneliness. Junior school age is called the peak of childhood.

The end of the XIX and XX centuries were marked by a rapid flourishing of mass children's literature, with childhood becoming the leading theme of literary works for children. The problem of childhood has been preoccupying researchers for a long time - both in such traditional fields of this problem as pedagogy and psychology, and in other sciences, including sociology. The position of children in society, their social status, their value to the individual, family and society as a whole, sociocultural ideas about age characteristics, the relationship of children with adults, the problems of socialization of children - all this somehow becomes the subject of discussion, debate and study. Almost all modern researchers agree that certain changes in the status of childhood and the values of children in society occur [31, p. 42]. Modern Russian children's literature has not grown up from scratch. Its formation as an aesthetic phenomenon took place in the mainstream of general literary development. The deep traditions of children's literature should be sought primarily in the works of those great Russian writers for whom the children's theme was a tremulous and

heartfelt theme, a serious and indispensable theme, whose work in some important part of it was firmly embedded in children's reading due to its concreteness, simplicity and sincerity. The images of childhood that arise in works of artistic culture somehow reflect important aspects of social reality. Throughout the history of mankind, the real content of childhood, and, consequently, the image of the child and childhood in culture, including in works of literature and art, has been repeatedly transformed. I.S. Kohn identified the following images of childhood in culture:

1. childhood as a deviation from the norm, that is, from the adult state (the era of classicism);
2. the child is primarily as an object of education, and childhood as a period of formation, personality formation, which is not a valuable stage of life in itself, but performs the official function of preparing for it (the age of enlightenment);
3. "children's children" who are valuable in themselves, the owners of maximum opportunities, which then, in the process of growing up, dissipate and are lost. The abstract, ideal image is not a living child, but a kind of ideal, a myth, since this image of childhood did not involve a detailed study of the psychology of children (the era of romanticism);
4. poor, destitute children, "victims of family and school tyranny" (realism of the XIX century);
5. in the XX century, there is an increasing "complication and enrichment of the facets of children's images", the characters of children are becoming more subtle and detailed [8, 6-11].

The analysis of the plots of children's literature works allows us to identify three main types of situations in which child heroes usually act. This:

- a) restoring justice and order, helping the weak and oppressed. This function is standard for the heroes of traditional fairy tales, but the difference here is that in modern fairy tales it is performed by children. Even when adults are present in situations of violation of justice, etc., they usually demonstrate their complete impotence or inaction. Children react more acutely and more subtly to violations of justice and order, have clearer ideas than adults about "how right", "how it should be", they are more "moral", and they, unlike adults, are not afraid to take active action;
- b) saving the world. In these situations, we do not encounter episodic violations of order, but global threats when in danger

the whole society, the whole world is located. There may be a motive for the prophecy (prediction) of the council, stating that salvation from disaster is possible if children are called to help, or children-rescuers independently take the initiative in situations when, again, adults are not able to cope with it on their own;

- c) psychological "rescue" of adults. This situation, unlike the previous two, is fundamentally new. Children here act as deliverers of adults from loneliness, boredom and the dullness of "their" (adult) world. They open their eyes to things that they don't see themselves. They bring adults back to the world of their childhood, which the latter have forgotten, remind adults that a child should never disappear or die in the soul of an adult. It is interesting that usually this role of deliverer children is played not by their own children, but by others ("The Little Prince" by A. de Saint-Exupery and others) [19, pp. 139-144].

That is why a characteristic feature of the works of children's literature is the absence of an image of an ideal adult. According to D.B. Elkonin, the ideal form with which a child interacts, the sphere into which he wants and tries to enter, has always been the adult world - social relations that take place in the adult world. The child strives to imitate adults, to be like them. B.D. Elkonin connects the modern crisis of childhood with the fact that currently children no longer have an image of an ideal adult, and the function of an "intermediary" during the transition from childhood to adulthood

ceases to be properly performed. In modern children's stories and fairy tales, in most cases we also do not find the "ideal form" of adulthood and adults acting as intermediaries. Child heroes are self-sufficient and autonomous - they do not need adults, they cope with all problems and difficulties much better than adults, and moreover, they sometimes "pull" adults out of situations, out of Even if they are significant, important figures for the child, they themselves practically do not take part in the narrative, do not take any active actions and do not help children in any way. They are the weak side, "saved" by the efforts of strong, active children. Those few adults who actively manifest themselves and possess strength and power are most often present in the fairy tale as negative characters, they are the personification of forces hostile to child heroes. However, they, in the end, turn out to be weaker than children, and still suffer defeat at the hands of children or thanks to their efforts [35, pp. 128-130].

Children from full families are much less likely to become the main characters of fairy tales than children from single-parent families or orphans. But even if the hero has both parents and the external well-being of his family, we almost everywhere encounter the motive of deep loneliness of children, with a feeling of abandonment, lack of attention and care from the family. The motif of orphanhood was common in ancient folk tales, and depriving the hero of social ties through "taking away" protection from his parents was one of the most common forms of bonding [9, p. 37]. If in folk tales the way out of a state of trouble, disaster occurred through the maturation of the hero, his initiation and the acquisition of a new family (reproductive, instead of the lost orientation), then in modern fairy tales the main character-child either regains his orientation family, or does not acquire any. Both options can be considered a happy ending. If the acquisition of parents does not occur at the end of the fairy tale, but at the beginning or in the middle, it often turns out that this is not enough, and that the hero still continues to feel loneliness and dissatisfaction [4, p. 105]. There are practically no fairy tales where the whole family would be the main active force, and it would be the joint efforts of all its members that would lead to a happy ending. Children act on their own, adults either on their own, or practically do not participate in the action at all, they are outside its framework. Children are completely autonomous from their family, all their adventures take place outside of it and without its participation. Parents are not privy to what is happening, otherwise, they do not believe what their children are telling them. Sometimes the role of the family in a fairy tale is limited only by mentioning that it is, in principle, somewhere [9, p. 42]. The plots of a traditional fairy tale were usually based on the rite of initiation, as a "transition to a more mature age stage", that is, to a higher and more perfect way of life [10, p. 56]. While maintaining the main stages of this classical scheme (transition from the real world to the wonderful world, passage of a certain path, trials, battle and victory over the antagonist, return), in modern works for children there is a violation of the course of the initiation rite - at the last stage there is no mandatory maturation of the hero, his transition to a new status. In a traditional fairy tale, the hero, passing the initiation ceremony, really becomes an adult (reigns on the throne, marries / marries, has his own children, etc.), and in a modern one - continues to remain in as a child. This suggests that children consciously do not want to leave the world of childhood, to grow up. The desire to "join the life and activities of adults", "the desire for adulthood", which is "an important feature of the social situation of adolescent development" [5, p. 169], until recently was considered by psychologists to be something integral, something as if taken for granted. However, in the system of modern children's fairy tales, growing up does not mean acquiring, but losing that magical, interesting, wonderful thing that is present in the world of children, and which is completely absent in the world of adults. Childhood is interpreted as the most wonderful stage in life, where a person strives to stay as long as possible or stay forever. A writer of wide creative range and enormous social temperament, a passionate humanist and champion of justice, Hugo exposed the inhuman laws of the bourgeois state, stigmatized the monarchical and clerical reaction. "A tribune and a poet, he thundered over

the world like a hurricane, bringing to life everything that is beautiful in the human soul,” M. Gorky wrote about Hugo.

The artistic originality of Hugo the romantic is connected in the most direct way with his abstractly ethical ideas and utopian social ideals. Understanding historical progress as an eternal struggle between good and evil principles in the world, the writer believed in the omnipotence of conscience and believed that the power of persuasion alone would be enough to call those in power to mercy. Each character, for all his strangeness, appears as the personification of one of the two struggling principles. Hence Hugo's predilection for bright tones and sharp, contrasting oppositions. At the same time, physical ugliness often turns out to be only a shell concealing amazing spiritual generosity and perfect morality (Quasimodo, Guinplain), and, conversely, external good looks and beauty cold selfishness and base animal instincts are often covered up (Phoebus, Josiana, etc.).

Hugo puts a struggling titanic personality at the center of the narrative. The Norman fisherman Gilyat enters into single combat with the ocean, asserting with his heroism the irresistible power of reason and creative labor (“Workers of the Sea”); Gwynplaine, the son of a disgraced lord, who grew up among disadvantaged people and experienced the full depth of human suffering, makes menacing accusations against the English nobility in a parliamentary speech (“The Man who Laughs”); Jean Valjean, who devoted himself after nineteen years of hard labor to the service of goodness and justice, defies bourgeois law (“Les Miserables”). Defending His philosophical and ethical principles, Hugo painted wide historical and social canvases and with great force of indignation denounced in each work the social evil and its true bearers - soulless aristocrats, fanatical churchmen, self-serving rich, cruel guardians of “order”. In all cases, the writer resolutely opposes a person from the people's environment to a hostile exploitative society. Hugo's historical novels, which give a vivid idea of medieval Paris, England of the late XVII-early XVIII century and France of the era of the Great Revolution, are always popular with successive generations of teenagers. Acquaintance with Hugo begins from a young age. Gavroche and Cosette are published in separate books – excerpts from Les Miserables, turned into completed short stories. According to the author, the social theme of the novel Les Miserables is determined by “three main problems of our century – the humiliation of a man due to his belonging to the proletariat class, the fall of a woman due to hunger, the withering of a child due to the darkness of ignorance.” The first of these problems is illustrated by the tragic fate of Jean Valjean, the second by the story of a poor worker, and the third by the pitiful fate of the orphan Cosette and the homeless boy Gavroche. The position of the child in the family and society, the exploitation of child labor, neglect and vagrancy of adolescents is a social issue that occupies a large place not only in poems and novels, but also in the journalism of the great romantic. He rightly believed that “by the amount of protection that two weak beings, a woman and a child, are surrounded by, one can measure the degree of civilization in general.” “Every person,” Hugo wrote, “is born kind, pure, just and honest. If he is disfigured and terrible, it is because he was thrown into a form from which he emerged criminal and terrible” (“The Highest mercy”), Therefore, the formation of a person and his future possibilities depend on the conditions in which he has been placed since childhood. The story of Cosette takes readers to the French province, to the gloomy tavern of Thenardier, where an exhausted girl beats like a “fly in the service of spiders”. Since Jean Valjean's story remains outside the scope of the narrative – he is not even named - the miraculous rescue of a child by a mysterious stranger resembles a fairy tale, and Cosette herself resembles Cinderella. The abrupt transition from darkness to light, from the abyss of despair into which Cosette was plunged, to unexpected happiness perfectly characterizes Hugo's poetics and at the same time enhances the fabulous flavor of the story, which is absent in the context of the novel, but in this case it is quite appropriate. A kind old man who frees a little maid from the power of a greedy innkeeper and his evil wife not only restores violated justice, but also becomes like her the personification. The accusatory pathos of “Les Miserables” is also felt in this short passage. The story “Gavroche”, compiled from the subsequent episodes of the novel, is imbued

with a completely different flavor. There is no fabulousness here, every detail breathes the harsh truth of life. Gavroche, one of the most impressive children's images in world literature, is depicted as a typical Parisian gamin (homeless child). "He was constantly on the move: he wandered, singing songs, through the streets, rummaged in the gutters, stole a little, but easily and cheerfully, like cats or sparrows steal, laughed when they called him a scamp, and got angry when they called him a tramp. He had neither shelter nor bread, there was no one to warm and caress him, but he did not grieve." Tracing the history of Gavroche, Hugo acts not only as a great artist, but also as a sociologist who holds society responsible for condemning the children of the poor to vagrancy and starvation. And the ending of the story is logically quite justified. The cheerful gamin, who learned from childhood to hate well-fed and self-satisfied bourgeois, finds himself among the participants in the barricade battles during the Paris uprising of 1832. The scene of Gavroche's heroic death, with a fervent song collecting cartridges under the bullets of the guards, is filled with a real revolutionary pathetic. The images of Cosette and Gavroche lived their own independent lives independently of the novel *Les Misérables*, excerpts from which were used for children's reading in pre-revolutionary Russia, while its full text was stubbornly prohibited by censorship. (The novel was published in Russian with banknotes.) In addition to the story of Cosette (the story about her was published under the title "Orphan in Captivity"), there was also a book "The Righteous Elder" – about the meeting of convict Jean Valjean with Bishop Meriel. A touching story of the conversion of an inveterate criminal to the Christian path mercy, moreover, was also appropriately dissected, turned into a Sunday sermon. As for the story of Gavroche, it was extracted from the novel in the form of a coherent story and was widely distributed in many languages of the peoples, the best of the available treatments is N. Kasatkina [in an expanded version]. All Hugo's novels, not excluding *Les Misérables*, have been released in abridged translations for middle-aged and older children. It should also be mentioned a collection of selected poems and journalism by Victor Hugo, edited by A. A. Smirnov. "Children's literature is literature specifically designed for children under 15-16 years of age and implemented in the language of artistic images of the task of upbringing and education of children" (Wikipedia, electronic source: <https://ru.wikipedia.org>). It is also worth noting that children's literature is divided into many genres. A poem or ballad is a narrative work of fiction in verse that is somewhat difficult for students of elementary and elementary secondary schools to read. Poems and ballads are also usually dedicated to either a certain person or a certain historical event. The latter are often performed with musical accompaniment, like a song. The story is a small form of epic prose, a narrative work of small size. It includes a relatively small number of actors and places where the plot of the work unfolds. In most cases, the story has a clearly defined plot and plot structure. This is one of the most frequently used genres of children's literature in school. A novel is a large narrative work of fiction – usually in prose – with a complex course of events and can have quite a lot of actors, places and twists of the plot. The characters of the novel are almost never divided into unambiguously "kind" ones or unambiguously "evil", just as almost never in the novel is the "moral message" indicated. Ethical conclusions after reading the text, the reader determines independently, starting from his own "base". Also, as an element of children's literature, sometimes the literature of the "Fantasy" genre is distinguished, using the motives of long-distance movements in space and time, alien worlds, magic, mythologies, artificial organisms, etc. Similarly, with a novel, the literature of the "fantasy" genre can have a fairly large number of actors and locations, differ in a complex plot structure and do not carry a clear ethical message to the reader.

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