

THE ORIGINS AND DEVELOPMENT OF UZBEK CHILDREN'S LITERATURE

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Annotation: Children's literature in Uzbekistan has its roots in folklore. Afterwards, on the late of the 19th and the early of the 20th centuries, written children's literature started to emerge as a distinct field after developing synergistically as a component of adult literature. During the years of independence, children's prose, which had been improving since the 1960s and 1970s, was able to compete with more mature examples of children's prose from around the world.

Key words: *Children's literature, character's behavior, genre, folklore, poetry, cultural and spiritual traditions*

Annotatsiya: O'zbekistonda bolalar adabiyotining ildizlari xalq og'zaki ijodiga borib taqaladi. Keyinchalik, 19-asr oxiri-20-asr boshlarida yozma bolalar adabiyoti kattalar adabiyotining tarkibiy qismi sifatida rivojlanib, alohida soha sifatida shakllana boshladi. Mustaqillik yillarida o'tgan asrning 60-70-yillarida takomillashib brogan bolalar nasri jahon bolalar nasrining yanada etuk namunalari bilan raqobatlasha oldi.

Kalit so'zlar: *Bolalar adabiyoti, qaharmonlarning xulq-atvori, janri, xalq og'zaki ijodi, she'riyati, madaniy va ma'naviy an'analari.*

Аннотация: В Узбекистане детская литература уходит корнями в фольклор. Впоследствии, в конце 19-начале 20 веков, письменная детская литература начала выделяться как отдельная область, развиваясь как компонент литературы для взрослых. В годы независимости детская проза совершенствующаяся с 1960-х и 1970-х годов, смогла конкурировать с более зрелыми образцами детской прозы со всего мира.

Ключевые слова: *Детская литература, поведение героев, жанр, фольклор, поэзия, культурно-духовные традиции.*

"Writers' appeal to the theme of childhood, the image of a child and a teenager, and the description of reality from their point of view have a deep philosophical, moral, and aesthetic meaning. "It is known that almost every artist addresses the theme of childhood, the image of a child, to some extent. Certainly, ontogeny (individual development) and phylogeny (species and sex development) are comparable, which is one of the reasons for emphasizing intricate domestic issues within the framework of the child's worldview. Actually, every person experiences the same period of formation and development at the beginning of their lives, as did their ancestors. Moreover, it gives him a chance to come back to this subject later. As a result, the theme of childhood and the portrayal of the world

through the eyes of a child has become relevant throughout history.[Dima, Aleksandr. Printsipy sravnitel'nogo literaturovedeniya. – Moskva: Progress, 1977]

People have been working for the continuation of their descendants and for their children to live better lives than their ancestors, with greater strength, education, and happiness, since ancient times. In addition to guaranteeing a clan or tribe's comparatively longer lifespan, this also places the responsibility of educating their adherents on them. It would be vital to be nimble, strong, clever, brave, and fair in order to recognize the beginning and end of natural phenomena, to withstand attacks from other clans and tribes and wild animals, and to guarantee one's superiority over others. A child is given a more difficult task from the very beginning of their life. This led to the creation of several oral works for children's education.

These factors take into account not only the physical and material aspects of child development, but also the moral and spiritual dimensions. People in the past taught their children the knowledge, abilities, experiences, and skills they had from their early years by keeping up with changes in the world, themselves, and the natural world. It's true that during this time, children's literature was not very noteworthy. It had a syncretic character and was combined with other fields, such as nature observation, hunting, stone carving, etc. In addition, since people in prehistoric times lived in groups, they shared a lot of characteristics. There were similarities even in raising children. Put another way, education for children was prioritized at the universal level rather than at the level of a clan or community. Therefore, concepts like humanity, generosity, friendship, and hard work are highly valued in children's folklore. Above all, they had compelling didactics.[Stetsenko Ye. Kontsept detskosti v literature SShA. / Literatura dvux Amerik. № 2. 2017. – S.388.]

Every character's behavior is influenced by real-life experiences and has taken on the hue of education. For instance, the father who raised his three sons in the fairy tale "Three Brothers and Sisters" articulates the key elements of child education in these words: "My sons, I am not rich, the state left by me is not enough for your life, do not expect anything more from me, do not be unhappy after me., I taught you." I used a nice horse. I tied the knot. I matured. In addition, I raised you with three things in mind: first, I made you strong and healthy. Secondly, I taught you how to use weapons, and you are an expert at them. Thirdly, I raised you. I have three more things to say; pay attention to them and remember them. You will be safe if you are correct. You will not feel ashamed, so do not be arrogant. Avoid laziness; you will not pass away unhappy. Discover yourself. The central theme of children's literature is the father's guidance to his sons as they set out to discover their own way of life. Fathers teach their children in this manner in almost every country on the planet. Thus, these concepts become universal in children's literature.[O‘zbek xalq ertaklari. Uch jildlik. I- jild. / Tuzuvchilar: M.Afzalov, X.Rasulov, Z.Husayionova. – Toshkent: O‘qituvchi, 2007. – 112-bet]

"Childhood mood swings, passions and interests, and relationships with reality are expressed in Uzbek children's folklore. Not only that, but children have also

"appropriated" and claimed as their own some folklore samples that belonged to adult repertoires as a result of socio-historical developments. Thus, there are many positive aspects of children's folklore that are linked to adult folklore, such as morality, manners, and artistic and aesthetic influence. Later on, children's literature—including children's prose—began to incorporate this feature.

Its area (that is, the city where virtuous people live) expands. Children of different clans and upbringing are born here, according to Abu Nasr Farabi, who also said that everything in the city of virtuous people is solved together with the community, that everyone living here is free, and that civil politics are practiced there. The scientist then stresses that everyone wants to live happy and create a moral society, but many people do not know how to make these dreams come true. She also shares her thoughts on how to raise a child from an early age and teach him manners, career, and good manners. Yusuf Khos Hajib's epic poem "Kutadgu bilig" (Knowledge that leads to happiness) contains ideas that are similar to his. In this epic, Yusuf Khos Hajib asserts that education is the key to a child's upbringing and that knowledge of the social, political, legal, spiritual, and cultural aspects of his time is necessary for the child to become a perfect adult:

Why am I lacking so much to say to you today?
This is a kid-friendly word.
(Let me tell you, starting with the little ones, how many words you say today).

It appears that various perspectives on adult education, societal construction, and children's education are blended together in Uzbek classic literature. It's true that one could argue the provided example is part of the epic. Nonetheless, the epic is acknowledged as the primary epic genre in classical literature, with the epic narrative serving as its focal point. Furthermore, the concept it presents is directly relevant to our subject. Its significance in the evolution of children's prose was thus demonstrated. [Safarov O. Bola kuylasa – olam munavvar. / Boychechak. Bolalar folklori va mehnat taronalari. – Toshkent: Adabiyot va san'at nashriyoti, 1984. – 321-b.]

Eventually, social development advanced to a new degree. Special pieces for kids started to be made as a result. The renowned "Devon of Turkish Words" (Devon's Dictionary of Turkish), authored by the esteemed scholar Mahmud Koshgari, offers invaluable insights into proverbs, poetry, and kid-friendly folk games. For instance, "buzdan suw tamar" refers to an ice-droplet. One proverb states, "Erdäm bashi til (The beginning of good behavior is the language)" in reference to children whose behavior is similar to that of their father. This proverb advises kids (and occasionally adults too) to talk nicely and politely to others. Examples of this type of work can be found in other genres, including fairy tales, poetry, songs, narrative works. Thus, the origins of children's literature can be traced back to a long past and are preserved in instances of folk or oral creativity.

Commenting on the terminological meaning of terms like "children's literature" and "children's prose" is now necessary. "Special works written by authors for children are referred to as children's literature. Children's reading also includes some adult-written

works that, while enhancing children's spiritual development, can also provide them with educational and artistic enjoyment." The part meant for adults is listed separately here, but "giving educational and aesthetic pleasure to children" is another. likewise, "like the forms of social consciousness, all areas of ideology, children's literature is inextricably linked with reality, various social events in life and human life, and artistically reflects them in its own means." Children's literature is therefore linked to actual reality and a type of social consciousness. However, the phrase "reflects artistically in its own means" has some ambiguity.

According to a different source, "although the set of artistic, scientific, scientific-popular and journalistic works created for children and teenagers constitutes children's literature in the literal sense, purely artistic works have come to mean the essence of this concept." The writers pointed out that children's literature has a comparatively larger scope in this instance.

The following link outlines the strict criteria for works intended for children: "Any work of art intended for children should be appropriate for their developmental stage, evoke profound feelings in them, be full of vivid imagery and lofty concepts, and encourage them to produce great and brilliant works. Above all, the language used to discuss the subjects should be clear, easy to understand, and engaging. Our independent nation uses children's literature as a potent tool to instill in our youth a love of the homeland and a strong sense of faith. As it is correctly said, the primary objective of raising children is to develop young people who have a high capacity for thought, are ambitious, and, above all, are patriotic for the sake of their nation.

Children's literature is defined as follows in another source of Uzbek literary studies: "This term refers to the portion of artistic creation that is intended for children and teenagers. The majority of world peoples' literary works, including Uzbek children's literature, can be categorized into works that young readers enjoy. Examples of these works include riddles, quick sayings, game songs, narratives, legends, tales, parables, and epics. Here, scientists defined the term correctly, noted that some works are meant for adults, but kids enjoy reading too, and underlined that the line separating children's and adult literature is arbitrary. [Suyumov A., Jumaboev M. Bolalar adabiyoti. – Toshkent: O‘qituvchi, 1995. – 3-b. www.ziyouz.com kutubxonasi.]

Therefore, works based on the art of speech that are produced as a result of artistic and aesthetic creativity and that express the complex inner world, aspirations, and interests of kids and teens are considered children's literature. These works are created by bringing kids and teens closer to folk tone and lively conversation. One could mention the anthology of children's stories and short stories titled "A Bulletproof Boy or a Golden Heart" authored by Anvar Obidjon, the national poet of Uzbekistan.

The primary means of expression for works of all kinds and genres aimed towards children are their language or their artistic-aesthetic perspective on the world. The worldview, thoughts, dreams, and relationships with people of the child serve as the foundation for the work's plot.

Only the most important elements of the extensive, well-established body of work are covered in the definition we provided above. The tradition of writing special works for children, the need in a real environment, the effect of the work on the reader's soul, national aesthetic ideal, and national lifestyle are just a few of the features of children's literature that we will take into consideration during the research in the analysis of the research object.[Safarov O., Barakaev R., Jamilova B. Bolalar adabiyoti. – Buxoro: Durdona, 2019. – 7-b.]

The following is another source that defines children's literature. Children's literature dates back to very early periods in human history. Because people have always needed to think about the future or prepare future generations to carry on their traditions, literature has always emerged as a response to these needs. When writing was not invented, children's folklore fulfilled this function. Children's literature emerged as writing did." As such, both adult and children's literature have a lengthy history. The development of creative works aimed at children and teenagers has led to a lengthy historical path in this direction of literature because of human social and humanitarian activities.

"Children's literature" is defined by Russian scientists as "fiction for children and teenagers, which includes works dedicated to young students or teenagers...", which is a slightly different definition. The young generation's education is the main objective of children's literature. The goal of raising and educating the next generation to be mature in all spheres appears to be the top priority in both Uzbek and Russian scientists' definitions of children's literature.

Many books that support children's development, comprehension, and awareness of life have been written since the beginning of Uzbek literature. Prior to that, it should be mentioned that children's literature is a feature of all cultural and spiritual traditions that the ancestors have passed down to the following generation. In other words, To'maris, stories about the Shiroq, Bilga hogan, and Tun Ya'quq stone inscriptions can be regarded as the elder generation's guidance and instruction to their offspring. They offer insights into how children's personalities and sense of patriotism develop.[Jumaboev M. O'zbek bolalar adabiyoti: Oliy o'quv yurtlarining o'zbek tili va adabiyoti fakul'tetlari talabalari uchun darslik. — Toshkent: O'zbekiston, 2001. — 242 b.]

It is evident that in Alisher Navoi's works, the themes of childhood, child education, and the image of a child are distinct lines. The epic "Hayrat ul-Abror" is particularly significant for children, as evidenced by the citation of twenty human qualities and the addition of short stories to them. The topics "King's anger and justice", "About the habit of politeness", "About satisfaction", "About loyalty" and "About honesty" can be brought up specifically.

The renowned author Abdulla Qadiri's 1915 tale "Capricorn" is a prime illustration of children's writing. It describes how twelve-year-old Turgun met his friends, went to the goat with his brother, witnessed Eson being run over by a horse, and learned of Eson's

funeral when he woke up the following morning. The author uses clear, vivid language to describe the events in a realistic manner. In most instances, the author uses the dialogue, "My father and my mother: - Your legs are six, and your hands are seven!" "They laughed", monologue, from the narrator's speech, landscape (The field's street was dusty, as it did not receive any water outside of the winter; a group of twenty or thirty lancers were moving simultaneously, some galloping, some bucking. The man was covered in dust, and the story's remarkable accomplishments in children's prose are demonstrated by the skillful use of characters like the "unrecognizable person. "The four seasons also correspond to the external composition of the piece. [Jo'raeva G. O'zbek bolalar she'riyatida hajviy obraz yaratish mahorati. – Toshkent: Muharrir, 2011. – 10-bet]

Furthermore, the author's "abstract story", "Devil's Party" which debuted in the children's magazine "Sharq Chechagi" in 1921, will be narrated in kid-friendly terms. It appears that children's prose had taken shape by the tenth year of the twentieth century. They provide a child's perspective on the artistic reality. Every incident has a child's unique perspective and is an epic-subjective experience.

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