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OLIY VA O'RTA MAXSUS
TA'LIM VAZIRLIGI**



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INNOVATSION
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**IQTIDORLI TALABALAR, MAGISTRANTLAR, TAYANCH
DOKTORANTLAR VA DOKTORANTLARNING**

TAFAKKUR VA TALQIN

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MIQYOSIDAGI ILMIIY-AMALIIY
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BUXORO DAVLAT UNIVERSITETI
MAGISTRATURA BO‘LIMI**

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Mazkur to'plamga kiritilgan maqolalar va tezislarning mazmuni, statistik ma'lumotlar hamda bildirilgan fikr va mulohazalarga mualliflarning o'zlari mas'uldirlar.

for themselves. She could write about political issues or economic status of the society, instead, she chose to write about ordinary women busy with house chores and let women know that they could also be a part of the society.

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THE DEVELOPMENT OF UZBEK CHILDREN'S LITERATURE AS A SPECIAL LITERATURE AND ITS FEATURES.

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Annotation: This article gives information about how Uzbek children's literature became special literature and reveals its features. Children's literature is a collection of art, science, popular science, and journalistic works for children and teenagers. The main part of them is artwork. The children’s literature of the people of the world, including Uzbekistan, began with examples of oral works, most of which were aimed at children, such as rhymes, riddles, songs, legends, myths, fairy tales, proverbs, fables, and epics. Children’s literature can be divided into works created directly for children, not originally created for children, but later passed on to children’s literature.

Keywords: Uzbek children's literature, special literature, features, traditions, literary fairy tales.

Body paragraph: A distinctive feature of children's literature is the phenomenon of change, which is directly related to the reader's age, historical period and social environment. Considering the age of the reader is one of the main characteristics of children's literature. Although mobility is based on the seemingly simple contradiction between the good and evil forces of preschool children, the literature on teenagers has begun to reveal the psychology of complex people in complex lives.

Another characteristic of children's literature is its rich actions. Therefore, the demand for plot in children's literature. It requires a quick, funny, fantasy, and humorous resolution of the incident. In Eastern written literature, works classified by such names as "pandnoma", "nasihatnoma", "ethics books" are the first examples of children's literature. Among them are Maye, Kaikovus's "Mavizatnomai Kaikovus" (Nightmare), Sheikh Savdi's "Gulistan and Boston", and Jami's "Bahoriston". They were translated into Uzbek children's literature. Alisher Navoi's "Hayrat ul-abror", "Mantsh uttayr" and "Mahbub ul-qulub", Khoja's "Miftoh ul-adl" and "Gulzor", and Gulkhani's "Zarbulmasal" are classic examples of Uzbek children's literature. has been serving to educate the younger generation in the spirit of good human qualities.

The formation of children's literature in almost all countries and regions is closely related to the Enlightenment and the reform of the school system. The stability of Uzbekistan's children's literature can also be traced back to the Enlightenment in the second half of the 19th century and the beginning of the 20th century. About 50 alphabets and textbooks created by Saidrasul Azizi, Munavvarqori, Abdullah Avloni, Hamza and dozens of other enlighteners for students of Uzbek schools in the "new method" ("usul jadidiya") are truly brilliant examples of Uzbek children's literature. It is typical of the early 20th

century to look at children's literature as works created specifically for children, and to define its specific principles.

Uzbek children's literature developed under the influence of the advanced traditions of world children's literature. Rare examples of world children's literature have been translated into Uzbek, such as "Gulliver's Travels" (J. Swift), "Robinson Crusoe" (D. Defoe), "Uncle Tom's cabin" (Beecher Stowe), "Son" (E. Voynich). Rare works of Uzbek literature also became the property of Uzbek children.

Translating the best examples of Oriental literature from Arabic and Persian was one area of translation of children's literature, while the Uzbekization of Western literature, especially Russian literature, was the second. The parables of I. A. Krylov, A. S. Pushkin's "The Tale of the Fisherman and the Fish," K. D. Ushinsky and L.N. Many of Tolstoy's short stories, fairy tales, and other works were translated during this period, and new schools of thought were included in the alphabet and textbooks. Through translation, the artists mastered the features of realistic children's literature, and a group of children's writers was formed. In the 1920s and 1930s, Hamid Alimjan, Ghafur Ghulam, Ghairati, Shakir Suleiman, Ilyas Muslim, Gulom Zafari, Ayni, Elbek, Zafar Diyor, Sultan Jo'ra, Kudrat Hikmat, Quddus Muhammadi, Shukur Sadulla, Hakim Nazir, Polat Momin and others. The works of other artists played an important role in the development of Uzbek children's literature as a special literature.

The genre of literary fairy tales has developed in Uzbek children's literature. Hamid Olimjon's "Aigul and Bakhtiyor", "Semurg or Parizod and Bunyod", Mirtemir's "Dragon", Shukur Sadulla's "Three Bears", "Cunning Sparrow", Zafar Diyor's "New Tale", "Tashkhan and Moshkhan", "Fox's Trick", Sultan Jo'ra's literary tales, such as "The Blue Carpet" and "The Swallow", are based on the traditions of folklore and are among the most artistic works in

terms of form and content. In the 1930s, Uzbek children's poetry flourished and expanded.

In the 1940s and 1960s, Uzbek children's literature developed further, and the ranks of children's writers expanded to include Nosir Fozilov, Khudoiberdi Tokhtaboyev, Tolib Yuldash, Farhod Musajonov, Latif Mahmudov, and others. Representatives of adult literature such as Uygun, Mirtemir, Askad Mukhtor, Sayd Ahmad, Shuhrat, Mirzakalon Ismaili, Mirkarim Osim also created works for children. Jerusalem Muhammadi's five-volume "Alphabet of Nature" educates young readers in the spirit of love for mother nature, animals and plants, full of cheerful laughter, variety of themes and perfection of the image. In the 50s and 60s, Gafur Ghulam's "Shum bola", Oybek's "Bolalik", Abdulla Qahhor's "Tales from the past", Nazir Safarov's "Korgankechirganlarim" became a worthy contribution to the development of children's prose literature. Khudoiberdi Tokhtaboyev's "Magic Hat", "Riding Sariqdev", "Death of the Yellow Giant" were also among the best works. They have been translated into many foreign languages. Hakim Nazir's novels "Sunless Lightning", "Burning River", "Little" and "Falcon's Wings" are notable for their coverage of current issues and the uniqueness of the artistic image. In the 80's, the works of Anvar Obidjon, Safar Barnoyev, Rauf Tolipov, Kambar Utayev, Hamza Imonberdiyev and others became famous in children's literature for their contribution to the education of the younger generation in the spirit of the best human qualities.

In children's literature, along with fiction, enlightenment also plays a leading role. Because examples of children's literature also serve to educate young people in the spirit of human qualities. The principles of development of children's literature of all periods are reflected, first of all, in enlightenment and education. However, as children's literature develops, so does its desire to acquire elements of pure art and its interaction with the principles of universal literary development. In the early 1930s, Uzbek children's literature was dominated by more enlightenment ideas, in the 1930s, the principles of realistic

literature prevailed in children's literature, and in the 1950 and 1960s, elements of adventure fiction became more prevalent in children's literature. The rise of psychologism in children's literature in the 1980s has a tendency to portray the young protagonist not as a young child, but as an increasingly active person with his own views. The 1990s were a period of renewal in the development of Uzbek children's literature. The revival of national, cultural, literary and religious values through independence has also had a significant impact on the work of children's literature, with the depiction of the true Uzbek image taking the lead.

Conclusion: The uniqueness of children's literature is more evident in the portrayal of its protagonist. In the early 20th century, children's literature was characterized by being more active, with protagonists rather than heroic images. In the 1930s, children's literature paid more attention to folk literature and art, and there were few active heroes in the works created during this period. In the 1950s and 1960s, children's literature became a kind of true children's literature, and young heroes played a key role in the story. In the 1970s and 1980s, children's literature began to look more like a young protagonist, with views of life more important than lofty, rhetorical definitions. . In the literature of the 1990s, a new step was taken in this direction. The Uzbek child was proud to be an Uzbek child, and the idea of true patriotism in the spirit of being worthy of great ancestors was a priority.

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