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CHILDREN'S LITERATURE AS A PHENOMENON IN SYNCHRONIC AND DIACHRONIC ASPECTS, GENRES OF CHILDREN'S LITERATURE

Annotation

This article deals with the issues based on the views and considerations of children's literature as a phenomenon of synchronic and diachronic aspects and genres of children's literature. It is known that the goal of children's literature is to have both spiritual and educational value at the same time. This process performs the most important functions in society, and it is connected with specific types of emotions that arise during the reading of literary works.

Key words: Synchronic and diachronic aspects, children's literature, aesthetic pleasure, literary works, reader, fairy tales, educational value.

ДЕТСКАЯ ЛИТЕРАТУРА КАК ФЕНОМЕН В СИНХРОНИЧЕСКОМ И ДИАХРОНИЧЕСКОМ АСПЕКТАХ И ЖАНРЫ ДЕТСКОЙ ЛИТЕРАТУРЫ

Аннотация

В данной статье рассматриваются мнения и соображения о детской литературе как феномен в синхроническом и диахроническом аспектах и жанрах детской литературы. Известно, что цель детской литературы – иметь одновременно и духовную, и воспитательную ценность. Этот процесс выполняет важнейшие функции в обществе и связан со специфическими видами эмоций, возникающими при чтении литературных произведений.

Ключевые слова: Синхронический и диахронический аспекты, детская литература, эстетическое наслаждение, литературные произведения, читатель, сказки, воспитательное значение.

BOLALAR ADABIYOTINING SINXRONIK VA DIAKRONIK JIHATLARI VA BOLALAR ADABIYOTI JANRLARI

Annotatsiya

Ushbu maqolada bolalar adabiyotining sinxronik va diaxronik jihatlariga oid fikr va mulohazalar va bolalar adabiyotining janrlari ko'rib chiqiladi. Bolalar adabiyotining maqsadi bir vaqtning o'zida tarbiyaviy ahamiyatga ega bo'lishidir. Ushbu jarayon jamiyatda eng muhim funktsiyalarni bajaradi va bu adabiy asarlarni o'qish vaqtida paydo bo'ladigan o'ziga xos turdagi his-tuyg'ular bilan bog'liqdir.

Kalit so'zlar: Sinxron va diaxronik jihatlar, bolalar adabiyoti, estetik zavq, adabiy asarlar, kitobxon, ertaklar, ta'limiy va tarbiyaviy ahamiyat.

Introduction. Nowadays, in the age of information technology development, it would seem that there is no need to introduce children to fiction. But, as practice shows, literature still turned out to be strong enough to withstand the aggression of the Internet and managed to adapt to modern realities - electronic books appeared. Literature, as a kind of science, has its own varieties and features. Among them, children's literature stands out in particular. It is part of general literature, has its own artistic specificity, adequate to child psychology. Children's literature can be divided into several functional types - educational and cognitive, ethical, entertaining. But, although the tasks and methods for all types of literature are the same, only its inherent features are characteristic of children's literature. Its features are determined by the upbringing and educational tasks and the age of readers. Even when the writer, with the help of fiction, takes the young reader into the world of the impossible, he talks about the laws of human life, about people and their characters. This is carried out through artistic images with a high degree characteristic of any literature, since literature comprehends and illuminates the world in accordance with certain values. Here we are talking about both universal and universal values, as well as local ones, which are associated with a specific time and literature. It can be argued that it is today that the scientific basis for studying the history of children's literature is being recreated, productive scientific approaches to the study of artistic, artistic-scientific and

popular science material are being formed. At the same time, literary scholars who deal exclusively with children's literature are increasingly tempted to create their own "theory of children's literature" within its borders. However, it should be recalled that philological science over its centuries-old history has created a powerful scientific terminological apparatus, developed a coordinate system that allows scientists and readers to adequately assess the merits and demerits of works, regardless of what age or psychological and pedagogical category of readers they are addressed to.

Discussions. The attention of many modern researchers is devoted to the fairy tale. This fact can be explained by several initial data, but we confine ourselves to dominant ones. A.N.Veselovsky, an outstanding theorist and historian of literature, argued: "The history of the epithet is the history of style in an abridged edition" [4]. In essence, by studying the synthetic genre alone, it is possible to comprehend certain patterns of synthesis in the art of the word in general. However, the psychological, even psychotherapeutic function of a fairy tale is well known, which heals the soul of a child, and, consequently, is extremely important in his spiritual and moral development. M. M. Prishvin wrote: "A fairy tale is a moment of stability in the balance of spirit and body", "A fairy tale is a connection with what comes and goes" [5].

The urgent problems of scientific comprehension of children's literature cannot but be reflected in the practice of

its teaching at the university and school. However, the practice of teaching also reflects the general problems of education, which must be developed and improved in an unusually aggressive cultural environment towards the child in general and the student in particular. This is a special discussion [6], but our task is to ensure that the teaching of literature is carried out on material that opposes destructive tendencies: this is folk literature, small folklore genres, classics of children's literature, children's literature of the XX century.

In addition, the upbringing and development of the future citizen is impossible without literature (poetry, prose, songs) about the history of the Fatherland, about the Motherland: "The feeling of the Motherland in my experience is the basis of creativity" [6], writes M.M.Prishvin, an expert on human hearts and native nature.

The image of a child and a teenager in the teaching of literature is perhaps the main problem. In pedagogy, even today, the "example" method remains one of the most important, the problem of the aesthetic, moral and aesthetic ideal (although research interest in it has weakened) has not disappeared anywhere. This problem is most closely related to another - the problem of the family, as it is portrayed in the literature. "We are looking for where we can build a nest" [6] is another task for the writer, as M. M. Prishvin sees it. In the upbringing of a sense of family, a feeling of love and understanding is another extremely important factor, without which it is impossible to research and teach children's literature.

The main criterion for distinguishing children's literature from "literature in general" is the "student-child category". Based on this criterion, literary critics divide works into three categories:

- 1) directly aimed at children;
- 2) children are included in the scope of reading (not created specifically for children, but they are answered and interested);
- 3) composed by the children themselves (or, in other words, "children's literary works").

The first of these groups is often understood by the words "children's literature" - literature created in dialogue with an imaginary (and often real) child, "adjusted" to the child's perception of the world. However, the criteria for identifying such literature cannot always be defined unambiguously. Among the main ones:

- a) publication in a children's publication (magazine, book, sign "for children", etc.) during the life of the writer and with his knowledge;
- b) dedication to the child;
- c) the presence of appeals to young readers in the text of the work.

However, such criteria are not always the basis for choosing children's literature (for example, addressing a child can be only a technique, it can be dedicated "for the future", etc.).

The history of children's literature is usually divided into periods and directions, as in the general literary process. But the development of children's literature is related, on the one hand, to the pedagogical ideas of a certain period (and more broadly, the attitude towards children), and on the other hand, to the needs of young people.

We can say that in most cases (though not always) children's literature is more conservative than adult literature. This is explained by its specific main function, which goes beyond the scope of artistic creation: the formation of a primary, integrated imaginary idea of the world in a child (initially, this function was carried out through folklore works). Pedagogy, closely related to children's literature, seems to be somewhat limited in the field of artistic research, so it often "lags behind" the literature of "adults" or does not

completely follow its path. But, on the other hand, children's literature cannot be called artistically inferior. K. Chukovsky emphasized that children's work has the highest artistic "test" and that both children and adults perceive it as an aesthetic value.

Each group of genres of children's literature has its own artistic features. Prose genres change not only under the influence of fairy tales. Large epic genres with historical and moral-social themes are influenced by the classic childhood story ("school story", etc.). Children's stories and novels are considered "short" forms, characterized by clearly drawn characters, a clear main idea developed in a simple plot with sharp and sharp conflicts. Dramatic art for children almost does not know tragedy, because the child's mind rejects the sad results of conflicts with the death of a positive character, and even the "real" presented on the stage. Here, too, the influence of the fairy tale is very great. Finally, the genres of children's poetry and lyro-epics are primarily drawn to folklore, in addition, they also contain a number of canonical features recorded by K. Chukovsky. Children's poems, according to K. Chukovsky, should be "graphic", that is, easy to turn into a picture; they should have rapid changes of images, supplemented by flexible changes in rhythm (as for rhythm and meter, Chukovsky in his book "Two to Five" noted that trochee prevails in the work of children themselves). An important requirement is "musicality" (first of all, this term means the absence of consonant clusters that are inconvenient for pronunciation). Adjacent pronouns are preferable for children's poems, and rhyming words "must carry the greatest weight of meaning"; "Each verse must be a complete syntactic whole." Children's poems, according to Chukovsky, should not be overloaded with epithets: the child is more interested in action than in images. Playful presentation of poetry, including sound games, is recognized as the best. And finally, K. Chukovsky [5] strongly recommended children's poets to listen to children's folk songs and children's own poems.

When talking about a children's book, one should not forget an important part of it (no longer literary, but in this case almost inseparable from it) such as illustrations. A children's book is, in fact, a syncretic unity of picture and text, and children's book illustration has had and still has its own trends related to the development of visual arts and literature.

Through children's literature, the preschool child's emotional feelings, all his cognitive processes and abilities are developed. With the ever-increasing influence of television and computer technology on the little person, the importance of literature and children's reading is increasing. Aesthetic education of a child with the help of literature implies the development of his artistic needs, feelings and emotions. It is in a child of preschool age that the necessary conditions for the development of literary and artistic abilities appear.

A preschooler's perception of the world reveals his inherent tendency to animate the environment, to endow even inanimate objects with character and desires. That is why he is so interested in the world of art. For a preschooler who is just beginning to discover the world of artwork, everything in it is new and unusual. His perception is bright and emotional, which is very important for creativity, is also manifested in the acquisition and use of forms of artistic speech: verse (sound, rhythm, rhyme); lyrical-epic forms; prosaic and others.

Acquainting the child with the best examples of children's literature serves the comprehensive development of the individual. In the conditions of preschool education, the educator plays a leading role in introducing the child to literature. Therefore, knowledge of children's literature is very important for future teachers.

One of the characteristics of children's literature is the unity of literary and pedagogical principles. Both writers and researchers, while discussing the pedagogical and didactic

essence of children's literature, emphasized the uniqueness of the text of children's works, where there is a constant exchange of aesthetics and didactics.

The uniqueness of literature for primary school students is determined by the growth of students' minds and the expansion of the range of interests. Yesterday's preschoolers become students, they explore the world around them more actively. Works for children from seven to ten years old are saturated with new information of a more complex order, in this regard, their volume increases, plots become more complicated, new themes appear. Fairy tales, stories about nature, school life take the place of poetic tales. Their characters are usually the same age as the readers, and these books tell the story of the world in which the life of a small person takes place.

Conclusion. At the same time, the young reader is also interested in what is happening in the world, so all kinds of children's encyclopedias are directed to him, which present

new knowledge in an interesting way. In general, entertainment remains the main feature of literature for children of primary school age: they have recently learned to read, for them reading is still work, and making it interesting is one of the author's tasks. Dynamic plots, travel plots and adventure plots are rich in events, and the means of character description is often dialogue rather than images. But at the same time, the little person's value system begins to form, so entertainment is combined with strengthening the didactic element: the work is structured in such a way as to lead the student to a possible conclusion.

Thus, it is possible to say about the specific features of children's literature based on the fact that it is engaged in the formation of consciousness and accompanies the learner during the period of rapid spiritual growth. The main features of children's literature include informational and emotional richness, an entertaining form, and a unique combination of didactic and artistic components.

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