



## THE MODERN CONCEPT OF CHILDREN'S LITERATURE

**Kholibekova Omongul Kenjaboyevna**

PhD teacher,  
Department of foreign languages and literature,  
Navoi state pedagogical institute,  
Uzbekistan.  
email: [Khalibekova\\_8484@mail.ru](mailto:Khalibekova_8484@mail.ru).

Article history:	Abstract:
<b>Received:</b> June 10 <sup>th</sup> 2023 <b>Accepted:</b> July 10 <sup>th</sup> 2023 <b>Published:</b> August 14 <sup>th</sup> 2023	Children's literature is a part of general literature that has all its inherent properties, while being focused on the interests of children-readers and therefore distinguished by artistic specificity, adequate to child psychology. Children's literature, as an art form, part of the children's subculture, a means of satisfying and developing the aesthetic and cognitive needs of children.
<b>Keywords:</b> Children's literature, literary criticism, psychology, narrative strategy, fantasy, fiction.	

### INTRODUCTION.

Until now, there is no unambiguous opinion about the objective criteria for separating children's literature from the general framework of literature. Some literary scholars prefer not to distinguish between children's literature, insisting on its general aesthetic properties. Others distinguish children's literature as a variety of popular literature, paying attention to its low, in their opinion, artistic level.

The position of the former is vulnerable when tested by the personal experience of readers who easily distinguish between children's and non-children's texts. The position of the latter is refuted by the attitudes of many writers and critics: they, as a rule, consider children's literature to be a more complex type of creativity. In addition, in the issue of isolating children's literature, one has to take into account the opinion of the children themselves, and even they unmistakably choose from the boundless ocean of "general" literature their own, which is necessary at this stage of their spiritual development.

**RESEARCH METHODOLOGY.** Consequently, the objective criterion for isolating children's literature is the category of the child reader. Thus, children's literature is one of the sociocultural phenomena that accompany the development of a children's subculture in society. Tasks of literature for children:

1. Educational. "Children's books are written for education" V. Belinsky. The book should bring up high and moral qualities, an understanding of aesthetic values, a person's life position, form a worldview, that is, influence the mind and soul.

2. Cognitive. Children's literature should broaden their horizons, give ideas about the world around them, about man himself, about nature, about things.

3. Developing. Children's literature should help to actively master speech, enrich the vocabulary, feel the beauty and expressiveness of the word; children's literature develops aesthetic feelings, spelling vigilance, literacy, that is, children's literature is designed to develop feelings and mind.

2. The concepts of "literature for children" and "children's reading"; "speech and literary creativity of children". The process of forming a circle of children's reading [1].

In general, only literature for children can be called children's literature.

Not all writers who tried to create works for children achieved noticeable success. The explanation lies not in the level of writing talent, but in its special quality. For example, Alexander Blok wrote a number of poems for children, but they did not leave a truly noticeable mark in children's literature, meanwhile, many of Yesenin's poems easily moved from children's magazines to children's readers.

The modern concept of children's literature has two levels of meaning. The first is everyday, when children's literature is called all the works that children read. However, literary scholars call it "children's reading."

Within the framework of scientific classification, three types of works are distinguished. The first type includes works directly addressed to children (for example, fairy tales by Korney Chukovsky) [2].

The second type is represented by works created for adult readers, but which resonated with children and permanently settled on children's shelves (fairy tales by Grimm's, Ershov; such works should be attributed to them in the circle of children's reading). Finally, the third type of works should be called proper children's literature: these are works composed by the children themselves, it is more often called children's literary creativity.

The cultural consciousness of the 20th century included the idea of the inherent value of the children's subculture. The creativity of the children themselves attracts psychologists and teachers, it is also of interest to many poets: they often draw inspiration from children's sayings, catchphrases, fantasies. The artistic literature of children is distinguished by free handling of the Word, fantasizing, playing, and at the same time diligent copying of the contours of "adult" genres (examples of children's stories on the traditional theme: "How I spent the summer"). Most willingly, children compose poems and fairy tales - funny, sad or scary, in their "works" the surrounding reality and the naive children's worldview are reflected in a peculiar way.

3. The specifics of children's literature, due to the age characteristics of children and the creative ideas of writers.

The question of specificity has repeatedly become the subject of controversy. Even in the Middle Ages, it was understood that children needed to write differently than adults. At the same time, there were always those who recognized only the general laws of art and divided books into good and bad. Some perceived children's literature as pedagogy in pictures. Others believed that the difference between children's literature lies only in the subject, spoke about the availability of content or about a special "children's language", etc.

From time to time, extensive discussions flared up on this subject, during which more objective requirements for children's literature were developed. Thus, in the early 1970s, in a discussion on the pages of the Children's Literature magazine, the starting point of view was the idea of children's literature as a special form of social consciousness. Critics and literary scholars have recognized that there is a way to display the world in works written for children.

In recent years, the scientific and critical understanding of the phenomenon of children's literature has been going through the involvement of data from other sciences - not only folklore, "adult" literary criticism, but also psychology, pedagogy, sociology, cultural studies.

Summarizing the historical and modern experience in the development of children's literature, we can recognize the following: children's literature arose at the intersection of artistic creativity and educational activities and is a field of art, the function of which is to give the child aesthetic pleasure and contribute to the formation of his personality.

The specificity of children's literature is primarily due to the age of the reader. The younger the age, the stronger the original features are manifested in the work, by which one can unmistakably guess that it is addressed to a child. Together with the growing reader, his books "grow up", the whole system of preferences is gradually changing. So, kids prefer poetry and fairy tales, following the lyrics they master prose, and later - dramaturgy, which grows out of children's play and the first learned verses.

4. Artistic criteria for children's literature: figurativeness, emotionality, effectiveness, richness and accuracy of language, truthfulness of fiction, the presence of subtext, clarity of ethical guidelines.

In The Commandments of Children's Poets, Korney Chukovsky listed the rules by which children's poems and poems should be created. Imagery in combination with reality (that is, a quick change of images), musicality, richness in verbs with minimal use of adjectives, proximity to children's folklore, to play, and an abundance of humor seemed important to him. The last commandment is this: "Do not forget that poetry for little ones should be poetry for adults." [3]

## ANALYSIS AND RESULTS

Requirements for children's literature.

### 1. Imagery.

In both adult and children's books, the main thing is the artistic image. As far as the writer succeeds in creating an image (in particular, a hero, real or fabulous, but certainly full-blooded), to the extent that his work will reach the mind and heart of the child. Another feature of the baby book is maximum concreteness. As the Czech poet Jan Olbracht said, "for children, one should not write "a bird was sitting on a tree", but "oatmeal was sitting on a tree".

### 2. Emotionality.

### 3. Efficiency, dynamism, quick change of actions (the younger, the more dynamic).

### 4. Richness and precision of language.

It is known that children have increased speech talent, gradually decreasing by the age of 7-8 years. It manifests itself in memory for words and grammatical constructions, in sensitivity to the sound and meaning of words. The language of a children's book should be especially rich, because if a child learns a poor, inexpressive language, then it will be very difficult for him to overcome this shortcoming in later life. However, the language must be accessible. These qualities of speech style are achieved by careful selection of each word, strictly verified grammatical structure of each sentence. Ideally, even prose works should be easy to memorize by heart, become part of the baby's speech experience (as, for example, "Ryaba the Hen") [4].

In the work of modern young writers, one can trace a tendency towards the emancipation of linguistic means, which were recently still fettered by the cruel normative requirements imposed on a children's book. This process is natural, since the language of a children's book must remain alive for all its literary character.

### 5. Realism, truthful depiction of reality (veracity of fiction).

Young children unconditionally believe everything that is written in the book, and this faith makes the task of the writer extremely responsible. He must be truthful with his reader, but the truth here is of a special kind - artistic,

which means the persuasiveness of fiction with moral purity and integrity of the idea. Only in this case, a children's book can fulfill the main task - to educate a moral person. For a writer, the question "how to write for kids?" is essentially a question of how to treat a child. Deep spiritual interaction between an adult author and a small reader is the most important condition for success.

### 6. The presence of subtext.

The child most easily responds to simple stories about people close to him and familiar things, about nature. He can also perceive works with more complex content, even some psychological subtleties in the subtext. However, questions arise: what is the role and possible limits of subtext in a children's book? The fact that a work should be "for growth" has been written for a long time, but to what extent should it exceed the level of child development? Psychologists have found that if an adult helps to read a book, a child can understand a lot and go far enough beyond what he is capable of on his own. Therefore, you should not be afraid that the child does not meet in the book with something to which he seems to have not matured. When children are protected from the incomprehensible, they have nothing to comprehend, nowhere to reach out, and there is a danger that such readers will not learn to think and cognize, they will grow up infantile.

### 7. Clarity of ethical guidelines.

A children's book is meant to be ethical. From its very origins, children's literature is focused on eternal, unshakable humanistic values, it teaches to distinguish between good and evil, truth and lies. At the same time, a children's writer cannot be completely free from the social ideas of his time, and his individual artistic style corresponds to the style of the era.

### 8. Nationality (reflection of ideals, attitudes, customs, mostly people).

9. Variety of topics, ideological content and genres. The relevance of the theme, ideas and art form should be assessed.

10. Accounting for age characteristics (4 age groups: preschoolers, younger students, middle-aged students, older students).

### 11. Entertaining, action-packed, revealing the nature of the subject to the viewer through deeds, deeds.

The characteristic features of literature for kids include a dynamic plot and humor. True, the simplest forms of the comic are accessible to them. Unlike adults, it is not easy for them to feel the funny in themselves, but it is easy to imagine the ridiculous situation in which others, the heroes of the books, find themselves. And of course, a sharp plot is always attractive to a child. The masters of such narration were, for example, Boris Zhitkov, Nikolai Nosov, Viktor Dragunsky [5].

### 5. The role of illustrations in a children's book.

In a children's book there is always a full-fledged co-author of the writer - the artist. A small reader can hardly be captivated by a solid alphabetic text without pictures. The fact is that the child receives the first information about the world not in a verbal (verbal, oral) way, but visually and audibly. He comes to book treasures, having first mastered the speech and language of the objective environment. The child masters the first book precisely as an object, its probable fate is to die in his hands. Introduction to the book means for the child the beginning of an independent intellectual life. At first, the properties of the book manifest themselves for him through the combination of drawings and texts in picture books, toy books, and the visual image is more familiar and attractive than the verbal one. But as soon as the child crosses the threshold of complexity in the perception of the whole text, the drawing will play an auxiliary role, since its possibilities are limited to one-sided perception. The smaller the child, the more he wants to revive the picture, to make it "answer" him. Petting a puppy or hitting an angry wolf in a picture, drawing something or crumpling a page - children know many ways to get in touch with a static image, whether it be a drawing or a toy. In their striving, the literary image, plastically adjusted by the imagination, with a calling vacuum, which is so joyfully filled with one's own "I", turns out to be a more suitable object [6].

The game and the book compete in the power of the ability to awaken the child's intellect. Often, book characters complement the child's play world, in addition, this world can be built based on a favorite book. For example, home "hospitals of Aibolit", mass "Timurov" movement or role-playing game. Within the framework of the culture created by the children themselves, the boundaries between the literary text and the text that exists in the visual-auditory codes of the game or children's illustration turn out to be transparent. Also, the transparency of the boundaries distinguishes the relationship between the text and the film or animation production, theatrical or radio dramatization.

### 6. Components of the process of perception of the work

1. *The ability to imagine verbal pictures - recreating imagination.*

2. *Conscious penetration into the author's intention.*

3. *Understanding the system of images.*

4. *Emotional response.*

5. Empathy in the process of perception of the work.

### 7. Features of the perception of works of art and the books themselves in different periods of preschool age.

The classification of literature for children repeats the generally accepted age stages in the development of a person's personality.

1. Toddler, younger preschool age. Children, listening and looking at books, master various works of literature.

2. Preschool age. Children begin to master literacy, reading technique, but, as a rule, for the most part remain listeners of works of literature, willingly look at, comment on drawings and text.

3. Junior schoolchildren - 6-10 years old

4. Younger teenagers - 10-13 years old

5. Teenagers (boyhood) 13-16 years old

### CONCLUSION

The above structure constitutes a circle of children's reading.

The circle of children's reading changes with each era. Its composition and breadth depend on many factors. Social conditions are changing, and with them are changes in the social, religious and family traditions of children's reading. In addition, upbringing and education programs are updated, publishers select certain works for mass release. As a result, the reading circle of each person from an early age develops in its own way.

### REFERENCE:

1. Лакофф Дж., Джонсон М. Метафоры, которыми мы живём (Перевод Н.В.Перцова) // Теория метафоры. – Москва: Прогресс, 1990. – С. 129.
2. Лебеденко Г.А. К вопросу изучения детской речи в России и Германии. Филологические науки. Вопросы теории и практики. – Тамбов: Грамота, 2016. № 2(56): в 2-х ч. Ч. 2. – С. 104–108. // [www.gramota.net/materials/2/2016/2-2/28.html](http://www.gramota.net/materials/2/2016/2-2/28.html)
3. Леонтьев А.А. Основы. Психолингвистики. – Москва: СМЫСЛ, 1997. – С. 185.
4. Леонтьев А.А. Язык, речь, речевая деятельность. – Москва, 1969. – С. 19.
5. Leopold W. Bibliography of Child Language. – Evanston: Illinois, 1952. – 297p
6. 6. Shalahinov B. Children's literature: the concept of historical periodization B. Shalahinov // Word and Time. - 2013. - Vol. 8.