



## Genre Features of Children's Literature

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**Abstract:** This article talks about the types and characteristics of children's literature, as well as the artistic language. The nationalism of children's literature is that, first of all, it illuminates the people's desire to educate their children in the spirit of the most advanced views and life experiences created over the centuries. In general, in the realism of children's literature, the spirit of valuing universality, honoring social justice and goodness prevails.

**Keywords:** Literature, genre, work, responsibility, duty, reality, novel, short story, story in prose, poem, parable, epic in poetry, and drama and comedy in dramaturgy.

Children's literature works in all types (prose, poetry and drama) and genres that exist in general literature.

Children's literature, as an integral part of general literature, has a number of similarities and differences. Common features between them are:

1. Children's literature, like fiction in general, is an art of words. The word is the main material for him, a means of pictorial expression of reality. Therefore, artists who write intellectually and artistically perfect works for children are also considered word artists. They also have the same influence as writers who create general literature. In addition, children's literature and adult literature are mutually beneficial.
2. Children's literature also relies on the principles of vernacular truthfulness and high artistry that general literature works on.

The nationalism of children's literature is that, first of all, it seeks to educate children in the spirit of the most advanced views and life experiences created by the people over the centuries. The people have always honored hard work, honesty, honesty, correctness, love of the country, respect for the elder and compassion for the younger, lack of ambition, greed, lack of evidence, lying, theft, cruelty, stonewalling. He condemned the qualities that humiliate humanity, such as greed, treachery, and gossip. Children's literature should serve to inculcate wise beliefs and creative traditions in this field to the young generation, which is the future of the nation.

This is a noble goal. Its implementation requires high duty and responsibility. Therefore, the works written for children must have a high artistic quality. It is necessary to show them the truth of life, to instill in them an ideological and artistic perfection that honors humanity, work, and helps children determine who they will be in the future. Writings that make life look like a holiday with crudeness and decoration has a negative effect on the spiritual world of children.

Realism is the main creative method of children's literature. However, in the works written for children, the truthful and accurate expression of reality can sometimes be reflected in romantic, sometimes fantastical paint. This makes the work more interesting, emotional and educational. In general, in the realism of children's literature, the spirit of valuing universality, honoring social justice and goodness prevails.

- Children's literature works in all types (prose, poetry and drama) and genres that exist in general literature. It is worth noting that, no matter how rich in genres fiction literature is, children's literature uses only those that correspond to children's worldview and aesthetic ideal. Novel, short story, story in children's prose; poems, parables, epics in his poetry; and although drama and comedy genres are active in dramaturgy, it should be noted that examples of mahammasat in classical sharia, rubai, fard, khita, as well as tragedy genres in dramaturgy are not addressed. The reason for this is explained by the fact that the reality expressed in these genres is related to the complexities of adult life and worldview. On the contrary, the genre of fairy tales, which is a form of folk prose, is especially valuable to children's literature. It is a literary tale-novella, tale-short story, tale-novel in children's prose; in his poetry, he influenced the emergence and settlement of many different intermediate genres, such as the poetic literary fairy tale, parable-tale, riddle-tale, and finally, in his dramaturgy, fairy-drama, fairy-comedy, fairy-opera and fairy-film. This situation clearly shows the role of folklore in determining the genetic basis of children's literature.

But children's literature also has features different from general literature, which determine its essence as an independent phenomenon-a separate literary kingdom. Peculiarities of children's literature. For children, as well as for adults, it is possible to create on all topics related to people, society, and nature.

Children's literature, as a tool of education, also serves to educate children, expands the scope of their interests. Although it is created by "adult" creative people, it explores the children's world in its own way, from the point of view unique to children. At this point, the worlds of adults and children intersect, adults' observations, observations and evaluations become children's, children's relationship to reality takes shape, it appears in the form of childish perception. The main feature of children's literature is that they can look at things with the eyes of children, they can perceive them like children, they can react to them like children, they can be surprised by them like children. A.P.Chekhov deeply understood this aspect of the matter and expressed his thoughts in the style of Yevgeny Petrovich, the hero of the story "Uyda"-prosecutor: "He (referring to his five-year-old son Seryozha) has thoughts in his mind. It has its own world, it decides what is important and what is not important. In order to attract the attention and consciousness of this, it is not enough to talk like children, it is also necessary to know how to think like them. There is no one who raises children better than mothers, because they feel what children feel, laugh and cry with them. Such a creative quality is characteristic not only of children's literature, but also of its creators, and not every writer is lucky. K.I.Tchaikovsky felt this deeply and said "children are our teachers". To truly understand children at the level of a teacher means, first of all, to show them high respect, to carefully study their characters, interests and aspirations, their relationship to people, things and events, their joys and sorrows, and at the same time to feel and perceive this process like a child. Art is a synthesis of art to coordinate with their style. It is true that as a person grows up, he moves away from his childhood and loses the characteristics of his childhood nature. This is an obvious fact. But with the exception of the children's writer, no matter how much he grows up as a person, he still retains the nature of childhood, deepens it more and more, becomes childishly careful and curious, finds a way to his heart, spiritual must be able to enter the world. Only then can he become a real children's writer. V. G. Belinsky meant the same thing when he said, "One should be born a children's writer." He writes: "In order to talk to children through images, you need to know them, you need to be a child yourself, not in a bad way, but in a real sense, you need to be reborn as a childlike naive character. » This is a talent in itself. For this, not only talent is required, but also a unique assessment. Perhaps, knowing how to love children, to deeply understand their needs, age characteristics and identities is one of the most important conditions for this." Only a creator who perfectly adheres to these conditions can become a real favorite writer, poet and dramatist of children. Otherwise, there is no harm in losing such happiness.

Children's literature is two-way literature. Since it is intended for children, first of all, it is their literature. At the same time, it is the literature of adults, that is, of parents. Because children's literature is a pedagogical chronology that artistically reflects people's moral views. In this regard,

the following opinion of the great storyteller HK Andersen is noteworthy: "I always remember that I write not only for children, but also for adults." Children are most interested in the fable of fairy tales, while adults are interested in the idea instilled in them. The plot of the work is really important for children, the more interesting the plot is, the more children enjoy reading it. Children have a hard time grasping the idea of the work. Because in order to understand the idea of this or that work, it is necessary to know the time in which the work was written and the character of the historical conditions expressed in it, so it becomes necessary to read and study the work in the context of the time, this is a complicated process, and the capabilities of children cannot digest it. For example, the famous fairy tale "Little Red Riding Hood" by Charles Perrault, no matter how simple and cheerful the plot is, it is expressed with the interest of both children and adults. The idea of warning against the sensuality of the French bourgeoisie (the bourgeois in the form of a wolf is intended) is intended only by adults from the logic of the historical period in which the work was created. In this sense, an artistic work intended for children is, first of all, universal. V. G. Belinsky described the essence of universality in this way: "... it is necessary and necessary to write books for children, but it is necessary to write such good and useful works for children that they will appeal to adults not only because they are called for children, but also as a true work of art. Let him be interested in his newness."

In children's literature, reality is described to children as the result of the synthesis of artistic thinking. In this case, the specific aspects of the image mainly consist of the following:

a) the clarity and integrity of both the artistic image and the reality. This feature is the result of the objectivity, accuracy and visibility of children's thinking. The example given in K.Chukovsky's book "From Two to Five" is, among other things, characteristic: a child who saw the steppe for the first time asked what it was called, and his father answered "pustonya". The child could not understand this concept, which means "a flat, ceiling-ceilinged area". Because it was an abstract concept, the child was not able to understand it. Any abstraction is a phenomenon that does not fit a child's perception and imagination. On top of that, the area that his father called the steppe was covered with all kinds of plants, their bushes stuck to the ground and rose up from the ground. The child sees them, immediately adapts them to his understanding, makes up his own words by analogy, and calls the area he sees "pustonya" - "shrubland". Such accuracy and objectivity, characteristic of a child's thinking, requires that the artistic image be accurate, visible and eye-catching on the basis of objectivity. As K.Chukovsky admitted, it is necessary to be able to draw a picture based on the content of each line written for children. In Ghafur Ghulam's poem "We will learn to think", even the most abstract phenomenon has acquired its own visibility in the form of a game is understandable. S.Jora, Q.Mohammadi, A.Mukhtar, Sh.Most of the children's works of Sa'dulla, H.Nazir, H.Tokhtaboev, T.Adashboev, S.Barnoev, M.Azam, A.Obidjon and others have this quality.

b) The strength of the lyrical or comic tendency in storytelling. V.G.Belinsky pointed out that the main feature of children's literature is its emotionality, and repeatedly emphasized that children's books should be "full of sincere feelings." Sincerity of feeling is a quality not only for lyrics, but also for humor. Indeed, the sense of sincerity characteristic of humor has appeared at the root of the expressions "cheerful humor" and "innocuous humor". N.G.Chernyshevskiy took this into account in the children's work "Oh, what horror?!" or "Bye-bye, so good!" Yoinki, "Hey, so funny!?" he believed that he could not excite young readers if there were no signs of arousing their moods. Experiments conducted by psychologists have also confirmed that today's children's memory of events described with lyrical uplifting or cheerful humor is firmly imprinted and can live longer. Indeed, the deeper the lyricism or the brighter and more cheerful the humor in the story, the more deep and sincere the aesthetic impact and excitement. That's the secret of why you can't read Ghulam's "Shum bola" without laughing.

Everything is unique and in its own way. This is a movement in which the sound of the moving object is heard. This made the poem cheerful and easy to read. Babies feel as if they are seeing these things in the background of this movement and sound. The plots of folk tales such as "Turnip", "Boghirsok", "Kargavoy" have become very interesting due to the fact that they are built on the basis of intense action, and children have been listening to them with interest for centuries. Sh. The plot of

Sadulla's poetic fairy tale "Cunning Sparrow" is also very interesting because it happened on the basis of this kind of intense dynamism. The child quickly grasps the reality that is happening at the heart of this type of movement, because the exchange of events takes place before his eyes. Consequently, the action in the plot determines the character development of the characters. In such a situation, the plot serves as informational material that the reader can easily absorb.

It should also be said that as children grow up, changes in the nature of the plot occur in the works written for them, first of all, the elements of symbolism and figurativeness go deeper in the details, the action becomes the inner flow of the plot, and the characters are manifested in spiritual experiences. This can be called the inner or moral-spiritual development of reality. This characteristic is often characteristic of works aimed at teenagers, and does not reduce the interest of this or that work of art, but on the contrary, teenagers are intended for science fiction and detective-adventure type works that express the reality of violent action. and on the basis of internal mobility, they prepare to start reading the works that realistically express reality, therefore, regardless of whether the plot of the work of art and the movement of the characters are violent or quiet, external or internal, the existence of that work itself becomes a means of ensuring student interest. Such curiosity was felt by all talented artists working in the field of children's literature and repeatedly emphasized: "It is necessary to move existence and all existence," wrote the great critic V.G. let the whispering grasses, the flowing brook, the quiet blowing wind, and the butterfly flying and landing on flowers be forced to speak the language of love and life.

g) Clarity, fluency, comprehensibility and emotionality of the language. The language of the artistic work intended for children should be a unique means of expressing children's thinking, following the norms and grammatical structure of the general artistic language, and at the same time, it should serve to continuously increase the child's speech. In this case, it is necessary to pay attention not to adapt to the child, but to try to follow him, and not to explain unfamiliar words and phrases to the child, but to express them in a way that they can understand in the context. Most importantly, as N.G.Chernyshevsky noted: "Many things can be easily explained to children, if first of all the explainer himself understands what he wants to say and can clearly express it in human language." The author should take into account the age of the child he is writing the work for, and take into account the possibilities of the vocabulary of the child of that age. Otherwise, it will not be possible to determine the addressee of his work. For example, in Sh. Sadulla's poem "Seasons of the Year":

The sun came out for a while,

He said: Friends, winter is coming.

As soon as you look at the lines, it is not difficult to notice that they are intended for children of preschool age. Because the words in these lines reflect the vocabulary typical of the speech of preschool children. At the heart of such an expressive speech, the poet emphasizes the two characteristics of the spring season that children of this age have not yet noticed - that spring comes after winter and puts an end to winter, and now warm days ("sunrise") begin, more precisely, by matching the specific characteristics of the nature of the spring season. informs. Children's vocabulary is a criterion of their level. As children grow up, the possibilities of mastering the reality expand, therefore, in exchange for mastering the word, their level also rises, their tastes and worldviews are formed and filled. Understanding and mastering the word deepens children's imagination, gives rise to their own opinion about things and events. Creators for children must consider this situation. Indeed, the more clear the language of the work addressed to the child, the more deep, short and figurative the expressions are, the more impressive the story and the expression are concise, bright and simple, the more impressive the idea put forward in it will remain firmly in the memory. It becomes a product of the intellectual world of the young reader based on the perception of the complex plot.

Children are complicated

True, in a children's book, the artistic text created by the writer or poet is the leader and guides the illustrator and publisher. If the publisher adjusts the shape of the book, the letters, borders, titles, subheadings, sidebars, parts and chapters, to the content and format of the book, the artist must

deeply study the text of the work with great responsibility, not only to its spirit, but also to the work. It is necessary to draw pictures and decorations taking into account the age characteristics, level, abilities and skills of children to perceive the world, taking into account the spirit of the created time, the spirit of the hero of the work and his environment, the spirit of the author of the work. He creates the character of the hero by expressing the points and mental states that the writer did not say and could not say, showed and showed in the text, but must be said and shown, and draws scenes suitable for the hero, the work, and the spirit of the writer. he should absorb unique national color in them and fill the content of the book based on this. The illustrator should show the external appearance of each character in the book only in the way that the body parts require, based on the logic of the content of the text. Such a guide is needed when drawing scenes that represent the content of the text. Bordieu, the artist, began to decorate the book in a graphic way, in which the images in the graphics are clearly expressed in straight, broken and wavy lines, patterns, fonts, backgrounds and shadows that shine in various colors, spots, counter images, and reach in attractiveness and hearts. it is necessary to live. So that such illustrations stimulate the reader's imagination. "...a picture intended for a child must be understandable to him," wrote V.V. Lebedev, a famous illustrator of children's books, "but it should be such a picture that the child can enter into this work of the artist, more precisely, let him be able to understand what pillars the temple stands on and how late it was built." Only then, the pictures and decorations in the children's book open the way for the child to understand the content of the text more deeply and to put his mind into action. Only then will the children's book fully fulfill its socio-aesthetic and moral-educational task, and will be able to influence the mental health of the young generation.

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