

THE ROLE OF UZBEK FANTASY IN WORLD CHILDREN'S LITERATURE

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ABSTRACT:

This article explores the role and significance of Uzbek fantasy in world children's literature. Literature is a tool that intellectually and emotionally develops a person. It is shown through examples how Uzbek children's literature has been shaped by the influence of advanced traditions in world children's literature.

Keywords: Literature, Children's Literature, Foreign Literature, Eastern Literature, Tool, Poetry, Fairy Tale.

Human imagination is as old as history itself. However, it is wrong to think that the ability to imagine is innate. It develops, like thought, under the influence of various factors: objective and subjective conditions, opportunities and needs, but most importantly, socio-communicative reasons. In the early stages of society's development, human imagination was simple and primitive, not very rich. The evolution of social consciousness, the replacement of one socio-economic formation with another, changed human worldview, expanded and deepened thinking. As a result, human imagination became complex, rich, and "constructive." Therefore, what were once fruitless, sometimes unrealizable dreams in the past have become today's reality. People who dreamed of flying carpets, winged horses, magical tables, and elixirs of life in their folk traditions, thanks to persistent labor, talent, and the tenacity of intelligence, have created scientific and technical achievements serving humanity with dedication: airplanes, rockets, medical discoveries. Further processes of civilization development in the future demonstrate the incomparable and boundless creative potential of human imagination. [Rahimova G., 2009. -P. 308.]

The unique characteristic of children's literature is that it is a changing phenomenon directly related to the children's age, historical period, and social environment. Taking into account the age of the reader is one of the most important features of children's literature. Another characteristic of children's literature is its dynamic nature. From this comes the demand for plot in children's literature. It requires a quick, interesting resolution of events, rich in fantasy and humor. Uzbek children's literature has developed under the influence of the advanced traditions of world children's literature. Rare samples of world children's literature have been translated into Uzbek. Among them are "Gulliver's Travels" (J. Swift), "Robinson Crusoe" (D. Defoe), "Uncle Tom's Cabin" (BicherStou), "The Gadfly" (E. Voynich), and other rare

works of world literature that have become favorite reading for Uzbek children. The role and importance of translated works are great in the development and enrichment of children's literature, an integral part of adult literature in our independent country. Because every young reader who reads translated works expands their worldview, learns about the living conditions, customs, labor, and aspirations of that people.

Over the centuries, stories like "Little Red Riding Hood" (Sh. Perro), "Robinson Crusoe" (D. Defoe), "Gulliver's Travels" (J. Swift), "The Little Mermaid" (H. Andersen), "The Golden Fish" (A. S. Pushkin), "The Adventures of Tom Sawyer", "The Prince and the Pauper" (M. Twain), "The Children of Captain Grant", "Around the World in Eighty Days" (S. J. Vern), "Don Quixote" (J. Cervantes), have traveled from people to people, from language to language, invigorating hearts. These works have ignited the curiosity of young hearts towards the world.

Works created in the 20th century, such as "Mowgli" (R. Kipling), "The Little Prince" (A. De Saint-Exupéry), "Little Big Man Karlsson" (A. Lindgren), "Tashkent – The City of Bread" (A. Neverov), "Winnie the Pooh" (A. Miln), "The Tale of the Foolish Mouse" (S. Marshak), "Three Fat Men" (Y. Olesha), "Merry Goblins" (B. Kerbovoyev), "Dr. Aibolit" (K. Chukovsky), "Timur and His Team" (A. Gaidar), "The Adventures of Cipollino" (J. Rodari), "Uncle Styopa" (S. Mikhalkov), "Who Could I Be?" (V. Mayakovsky), "Bilmasvoy in the City of the Sun" (N. Nosov), have travelled the world and left a deep impression on Uzbek young readers. [Mirzayev I.K, Muhiddinova B., Ro'zmonova R., 2019. -P. 113.] We would not be wrong to call these writers' works unique works capable of providing comprehensive education and upbringing for children.

Each historical period has created its own fantastical characters and plots. These characters, with their own structural and content features, are directly connected in character to the nature of the perceptions about life and the secrets of nature, reflecting the mechanism of these "perceptions." Some similarities of fairy tales, legends, and mythological characters and literary elements have played an important role in the formation of the literature of the Near and Middle East. This is clearly seen in works like "One Thousand and One Nights", "Kamila and Dimna", "Qobusnama" from Arab folk tales.

In ancient mythology and folklore, fantasy elements appear in the form of animistic and totemistic motives and characters. This is evident in many Uzbek folk tales, for example, "The Bear Wrestler," "The Snake Fairy," "The Lame Wolf," "Sherzod and Gulshod," "The Poor Shoemaker," "Er Kenja," "Qirop Aga," "The Sword Warrior," fairy tales connected with magic. In tales like "The Split Stone," "Open-Open Reeds," inanimate objects in nature are brought to life through magic, they come to life and interact with humans. Or, the hero's soul is in a sword, a ring, and is hidden somewhere. Due to this, the hero never dies. ("Qirop Aga," "The Sword Warrior" and similar tales). It is clear that the animistic and totemistic motives and characters in fairy tales are connected to magic. Therefore, fairy tales are classified

according to the role of fantasy elements in them. [Husanboyeva Q., Niyozmetova R. 2020. - P. 56.]

Under the influence of fantastic elements from Uzbek folk oral creativity, a fantastic image emerged in Uzbek classical literature. We can find fantastic imagery in the works of almost all creators in Uzbek classical literature. For example, in Rabg‘uziy’s “Qissasi Rabg‘uziy”, in Xorazmiy’s “Muhabbatnoma,” in Navoiy’s “Khamsa,” in Majlisiy’s “Qissa Sayfulmulik,” and other works. Fantastic imagery in Navoiy’s epics is not accidental. First, they are very numerous, and second, they are not fantasy reflecting the images of faith, but they stand out as an artistic style expressing the poet’s ideas.

It is known that the formation of science fiction coincides with the second half of the 20th century - a period of unprecedented development of socio-economic and scientific-technical progress in social development. “At the end of the last century,” writes Herbert Wells, “no one was surprised by magic, no one believed in it and its consequences. At that moment, I had an idea. Instead of confronting the reader with a demon or an illusionist, with spells, if you can imagine a little, you can go along the path shown by science. This was not a great discovery. I simply replaced the old fetish with a new one. In terms of potential, I brought it closer to a real theory.” [Borodich A.M. 2014. -P. 49.]

There are bright examples of science fiction in world literature even before Jules Verne and Herbert Wells. In particular, it is possible to acknowledge the works of “The City of the Sun” created by Tommaso Campanella in 1623, “New Atlantis” created by Francis Bacon in 1627, and “Gulliver’s Travels” by Jonathan Swift. These works promote scientific and technical achievements and ideas of social progress. However, as a branch of literary art, science fiction, as a new independent genre, developed comprehensively in the works of J. Verne and G. Wells. [Bolshova T.V., 2009. -P. 63.]

This, of course, had a great impact on the national literatures of other peoples. Today, young creators like Mahkam Mahmudov, Tohir Malik, Xojiakbor Shayxov, Murod Xidir, and Anvar Qosimov are laying the foundation for Uzbek fantasy.

Conclusion: The role and importance of world literature in Uzbek literature is undeniable. Because world literature develops children’s thinking, providing them with an impetus and factor for their comprehensive development. Fantastical works being created today serve to educate our youth in a spirit of high morality, heroism, and national identity.

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