

## ENGLISH UZBEK JAPANESE CHILDREN'S LITERATURE

Azimova Anora Saydulla qizi

ESP Teacher of the Faculty of Media and Communication,  
Uzbek State World Languages University, Uzbekistan

### ANNOTATION

In the Uzbek children's literature of the period of independence, the influence of national pedagogy, oral folk art is traced, which leads to the strengthening of the national color in the works, the awareness of folk wisdom, the upbringing of positive qualities, the enrichment of the speech of children with national concepts and terms.

**Keyword:** Uzbek Literature Japanese literature English literature.

### INTRODUCTION

The coverage of spiritual and educational problems of the socio-political environment with the help of human emotions and experiences is observed in the works of Uzbek fiction. In order to create fiction, it is necessary to study the child's psyche in depth. In the literature of any nation, knowledge of psychology, understanding it and conveying it to the reader through unique words plays a key role. As a result a large part of child psychology is conveyed to younger readers through fiction. A great feature of children's literature is that it is inextricably linked to the age, history and social environment of the reader. The aspects that indicate that Uzbek prose for children in the years of independence is freed from various clichés, schematism, and in the process of character formation, a realistic depiction against the background of life events begins to prevail.

Khudoiberdi Tokhtaboyev's stories, intended for children of different ages, are a vivid reflection of the processes of renewal in Uzbek children's prose, the search for writers in the field of form and content. It should be especially noted that the freedom of creativity in the years of independence gave ample opportunities for artistic and aesthetic search in literature, including children's literature. Rapid changes and innovations in public life are reflected in Uzbek children's literature.

The main thing in a children's book is, in the opinion of many editors, scholars and writers, an attractive form for the child. The educational component should be, of course, ethics, as in other literatures, but without taking a dominant position. First, the purpose of such literature is to arouse any associations in the child, to fill his mind with vivid images, to consciously form attitudes to positive and negative characters and actions, to give a set of templates, to guide the child to the actions and decisions of book heroes, a similar life situation; develop imagination with an engaging plot, enrich vocabulary, and ultimately evoke a love for serious, more philosophical literature for adults.

### JAPANESE LITERATURE

Japan's first children's magazine was *Shonen'en* [Child's garden], launched in 1888. In its founding statement, chief editor Teizaburo Yamagata stated, "We place great hopes in today's

boys and girls, middle and elementary school students.” Well-known writers of the day including Ogai Mori, Shoyo Tsubouchi, Rohan Koda, and Naobumi Ochiai, wrote for “*Tan'en* [Garden of storytelling]” which is its column on reading. *Shonen'en* was followed by the inauguration of such children’s magazines as *Shokokumin* [Young nationals], *Shonen sekai* [Children’s world], *Nihon shonen* [Japanese boys], and *Yonen no tomo* [Young children’s companion]. With Sazanami Iwaya as chief editor, *Shonen sekai* won great popularity for the fairy tales carried in every issue and it became one of the leading children’s magazines of the Meiji era. Sazanami’s story of the filial dog, *Koganemaru* [A dog named Koganemaru] (1891), mentioned in the preface, has long been considered the earliest original work of Japanese children’s literature, but some critics have doubted whether Sazanami could be considered a truly “modern” writer of children’s literature. The story is basically a tale of revenge based on the traditional principle that good is rewarded and evil is punished. It was criticized from the outset, too, for its use of *bungotai* (the classical literary style of writing), instead of *genbun itchi* (the new literary language then in the process of emerging through the combination of colloquial speech and written language). Some assert that Japan’s modern children’s literature in fact started with *Akai fune* [Red boat] (1910), Mimei Ogawa’s first collection of fairy tales. The world of Sazanami Iwaya’s literature was in the tradition of the *setsuwa* (legends of old), while Mimei’s world was that of the marchen or fairy tale told in poetic and figurative language. The children’s literature of the Meiji era revolving around Sazanami was referred to using the term *otogibanashi* (fairy tales); in the Taisho era, children’s literature came to center on *dowa* written for the “pure and innocent” child. Japan's defeat in World War II had a profound effect on Japanese literature. The leading theme of the works of many authors was discontent, loss of purpose and resignation to defeat. The short story "Sakurajima" by Haruo Umezaki (梅崎 春生), who belongs to the first post-war generation of writers, depicts a disillusioned and skeptical navy officer stationed at a base located on the volcanic island of Sakurajima, near Kagoshima, the southern tip of the island. Kyushu. Osamu Dazai's novel *The Setting Sun* (斜陽) is about a soldier returning from Manchukuo. Shohei Ooka was awarded the Yomiuri Literary Prize for his novel *Fire on the Plains* (野火) about a Japanese deserter who goes mad in the Philippine jungle. Yukio Mishima is also a prominent post-war writer, well known for his nihilistic writing style and who committed suicide (seppuku). Nobuo Kojima's short story "The American School" tells the story of a group of Japanese English teachers who fight the American occupation in various ways immediately after the war. Prominent writers of the 1970s and 1980s focused on intellectual and moral issues in an attempt to raise the level of social and political consciousness. In particular, Kenzaburo Oe wrote his most famous work, *Personal Experience*, in 1964, and became Japan's second Nobel Prize winner in literature. Haruki Murakami is one of the most widely read and controversial contemporary Japanese authors. His surrealist works have sparked a fierce debate in Japan as to whether they are "true" literature or just popular fiction; among his most implacable critics is Kenzaburo Oe. Among the most famous works of Murakami - "Norwegian Forest".

Children’s literature can only be traced back to traditional stories such as fairy tales, which were defined as children’s literature in the 18th century, and songs that were part of a broader oral tradition that adults shared with children before publication. It is difficult to trace the

development of early children's literature before the invention of the printing press. Even after printing became widespread, many classic "children's" tales were originally created for adults and later adapted for younger audiences. Since the fifteenth century, many publications have focused on children, often with moral or religious messages. Children's literature was formed from a more philosophical and scientific point of view under the influence of religious sources such as the Puritan traditions or Charles Darwin and John Locke. The late nineteenth and early twentieth centuries are known as the "golden age of children's literature" because many classic children's books were published at that time.

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