

COVERAGE OF THE CHARACTERS IN UZBEK AND ITALIAN CHILDREN'S LITERATURE BASED ON THE METHOD OF COMPARATIVE ANALYSIS

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Abstract

In this study, we want to talk about the world of children, free from life's worries, free from guilt, full of unfulfilled dreams, able to contain the joy of the whole world with one smile, and artists who managed to enter this world. Works on this subject will never become obsolete and will not become obsolete. This is because these works have a power and simplicity that can touch a person's body and take him away from a life full of worries.

Keywords: Children's literature of the twentieth century, the image of the concepts of freedom in the works of Gafur Ghulam, Italo Calvino as a prominent representative of Italian literature, a comparative analysis of the works of G. Rodari and H. Tokhtaboev.

INTRODUCTION

There are many ways to appeal to the human soul, to call it to comprehend its future fate. In terms of the strength of its influence, one of the main such means in the history of pedagogical thought has always been and is fiction. The book can have a huge impact on thoughts and feelings, the heroes of your favorite works remain in the hearts for a long time.

What is the reason for such a force of influence of a book, a work of art on a person? In our opinion, with the fact that in fiction aesthetic experiences are always associated with ethical manifestations. Therefore, it can appeal to the depths of the human psyche, causing aesthetic and ethical emotions and experiences, being able to direct the process of spiritual development of the individual. At the same time, the function of moral and aesthetic consciousness is formed, which consists in

revealing the really existing beauty and goodness, manifested in such areas as social life, everyday life, work, relationships between people, art, nature. This function manifests itself in the formation of a person's ethical position. The latter in the study of scientists appears simultaneously as a moral position (personal, corresponding to the external norm of behavior), moral (individual, determined by a specific system of meanings) and spiritual (subjective, affirming values in activity).

And as a result of the relevance of this problem, recently much attention has been paid to the formation of spiritual health and moral education of children, since it is at preschool age that children form ideas about good and evil, about moral standards of behavior and relationships. By school age, children form certain habits, character, which cannot be changed in the future by 100%. The most

fruitful time for the development of a child is up to 6 years.

Therefore, the work on the spiritual and moral education of children at preschool age is so important. When it is possible in a playful, unobtrusive way to form children's ideas about good and evil, good and bad deeds, forgiveness, obedience, respect for elders and care for younger ones.

Children of primary and middle preschool age, with all their spontaneity, strive to be better, kinder, understand unkind deeds. They are more emotional than logical. Children remember feelings, not facts, and learn from positive examples.

MATERIALS AND METHODS

In the twentieth century, the world witnessed two great world wars at once. From the beginning to the middle of the century, chaos, war, chaos, and famine reigned all over the world. But even in difficult times, people did not stop singing, striving for freedom, giving hope to people, creating works. It is true that in these difficult years, children did not know or see what school was, let alone read a book, but at least when they cried and missed their father, who had gone to war, his mother's sweet goddess took him away from worries. Listening to their tales is true. Many of the works created during the war years sing of peace and freedom, condemning evil. You know, when we read a lot of works about the events of the Second World War, we involuntarily shed tears, we feel sorry for the heroes, we draw conclusions from their situation and thank them for our peaceful and prosperous days. But over the years, these works have not become obsolete, just as the wounds of war have not healed, and the events that took place in them, the victims, remain the main idea and heroes of the works. Let's take a look at the literature of the Second World War years and the post-war period. One of the brightest figures of this period was Ghafur Ghulam, whose almost all his works were written in condemnation of war, glorification of peace, consolation of children suffering from war, and have a place in the literary environment. Ghafur Gulam, one of the great figures of Uzbek literature, was born in 1903 in Tashkent. He has authored more than a dozen books on children's lives. As early as the

1930s, "Long live my son", "Two years old", "Duck and the Stable", "Longing", "Why did Aziz's father quit smoking?", "Nortoji's shovel tooth" He wrote wonderful poems such as "Kholdoroy's nakazi" and made a significant contribution to the development and progress of children's poetry. In Ghulam's poems, the issues of motherland, peace, tranquility, creative work, exemplary behavior, excellent reading are widely covered. We see this idea especially in his poems "Generations", "It's All Yours", "Know that the Motherland is waiting for you" and others.

The poet writes "Holiday letter", "Find it my daughters", "Ola calf", "Chitti gul", "Kekkamachiq", "Player girl" He wrote poems and songs for children, such as "White poplar, blue poplar", "Our garden", "My songs", "Dad and I". The writer died in 1966. One of his greatest works of prose is *The Silent Child*, which has been a favorite children's book for many years. The protagonist in it attracts a lot of attention with his lies and attracts attention with the fact that each character he encounters shows the dark side of society. In his poem "All is yours", the poet promotes the idea of high patriotism. At the same time, the poet, who sang about the happiness of his people, the future of the beautiful Motherland, sees his love for life side by side with his love for the Motherland, explaining the two to the children as a whole. The poet expresses this in the language of a child:

Uzb: Muncha ham chiroylisan, aziz Vatanim,

Bodomday ming ko'z bilan sevar badanim.

Sensan avval-oxir, sensan sevganim,

Jonim, yurak qonim, hatto shu tanim

Bir butun holicha bari seniki.

In the poem "Ahmad is not a bad boy, but ..." he uses the image of Ahmad to illuminate the content of the article "A healthy body is a healthy mind." The skill of the poet is to conditionally revive Ahmad's body parts on a conditional basis, and when Ahmad is indifferent to his own cleanliness, these members meet and each speaks and criticizes him, saying he is dissatisfied with his owner. Ghafur Ghulam convincingly describes Ahmad, who followed the doctor's helpful advice and

later became an excellent student, while remaining clean, healthy and disciplined:

Uzb: Qo‘llari ham sevinchidan chapakda,

Butun a‘zo bir-biriga ko‘makda.

Endi Ahmad sog‘lom, toza, a‘lochi,

Me‘da kuchli, tishlari misli inji.

In the poem "Nortoji's Shovel Teeth", the poet also encourages children to follow the image of Nortoji. The younger reader first draws attention to the fact that six-year-old Nortoji is "... as poor as an old man":

Uzb: Oldingi to‘rtta kurak tishining

Sog‘i yo‘q — hammasi chirik, darz ketgan.

Ba‘zisi juda past, ba‘zisi baland,

Ba‘zisi lab yular — misli tikan.

In "Nortoji's Shovel Teeth", the poet uses figurative images to expose the laziness and laziness of Nortoji's character and his lack of cleanliness. In particular, while describing the contents of Nortoji's tooth cavity, he exaggerates his sense of humor with verses such as "The stench became apparent when he opened his mouth like a trumpet," and "A remnant of food from a week ago on the front shovel tooth." There are many artists in Italian literature who lived and worked during this period. One of them is Italo Calvino.

We reflect on the work and style of Italo Calvino, one of the great figures of the Novecento period, one of the sharpest penmen of neo-realism and postmodernism, whose works shed light not on the fate of the heroes but on the life of that period. The author writes about his biography: "I am of the opinion that only the works of the writer should be considered."

That's why I don't talk about my autobiography, sometimes I make a mistake, and sometimes I tell a new story in a different way than before. I want people to be interested in my work, not my way of life. "

RESULTS AND DISCUSSION

Writer was born in 1923 to agronomist Jacamo Calvino. His mother, Eva Mameli, is an

associate professor of botany at the University of Pavia. Hailing from an educated family, Calvino first studied at the Cassini Gymnasium and then at the University of Turin's Faculty of Agronomy. Due to his interest in theater, literature and cinema, he creates many dramas during his studies. Examples include *A Comedy About People*, *Am I Crazy or Others*, *Going to War*, or *The Queen's Yoke*. World War II had a profound effect on the writer's creative activity. The war penetrates not only the works of Italian writers, but the creative work of writers all over the world. If we pay attention to the works created during the war years in the East and the West, it is inevitable that the atmosphere in them can attract people today, to laugh and cry with the heroes. Why do we prefer to read twentieth century literature rather than new literature? Because the hard life, the difficult environment, seems strange to us and interesting to us. Perhaps the environment is really a very important factor in how well a work is created.

Calvino, who witnessed and experienced the atrocities of the war, decides in his work to shed light on the fate of children, adolescents and young people who suffered in World War II. creates

Calvino, who was active not only creatively but also politically and economically throughout his life, died in Siena in 1985. In order to immortalize his memory, his colleagues N.Jinzburg, N.Bobbio, C.Segre, M.Milalar introduced the Calvino Prize, which was awarded for the first successful works of writers in prose. In addition, in 2013, a big event was held to mark the 90th anniversary of the writer's birth. The author uses unique techniques in his work. Its uniqueness lies in the fact that it depicts both the protagonists and the events in a vivid way, that is, the person who reads his works, without any hesitation, falls into the environment of that work. He looks at the war through the eyes of a teenager. The protagonists of his works are children who are suffering from war, but are struggling to survive, protected from the evils and selfishness that reign in the world with their shells woven from the threads of simplicity and innocence. For example, the image of *Liberoso*, the protagonist of *The Crow Comes at the End*, promotes the idea that man should grow up as a

dear child of Mother Nature without harming any animals or plants.

The famine caused by the war puts innocent children in a different mood in the struggle for survival. An example of this is the author's story "Spider's Nest". The work is the first novel by Italo Calvino, published in 1947. The events take place in the Italian province of Liguria during World War II and are covered in the direction of neorealism, that is, without exaggeration, through the eyes of a child. According to the author, some of the events in the work happened by him. The protagonist is a ten-year-old boy named Pin, who loses his parents in the war and is left alone with his sister. Hailing from a poor family, Pin, uneducated, worked hard to survive from an early age and, despite his young age, sought a place in the adult world without being able to join the children. But for adults, he was just a clown. He earns money by serving customers at the shoe store and is looking for a "customer" for his sister Nera. The war is so severe that in order to survive, even the pride of the brotherhood is buried in the graves of the war-torn heart. We can imagine the image of the little Pin as a simple war victim who is trapped in a spider web between the adult world he wants to enter and the world of children screaming in trouble and looking for a friend who can help him get out of this web. He stole a German soldier's P38 service weapon named Frick and buried it on the edge of the village, in a place that no one could have imagined, but a place where only spiders could take refuge, and when the theft was discovered, the government sentences him to prison. The simple fantasy that "adults carry weapons, so if I have a weapon, people will accept me as an adult" leads a child to many difficulties.

In captivity, he witnessed the atrocities and atrocities of the adult world. Here he is assisted by a guerrilla named Red Wolf. A young man named Kujino, according to Pin, "the best man he has ever met," helped her escape from prison. Dritto, the guerrilla leader in the play, is portrayed as a brave and unparalleled warrior, a wise leader who can follow his men, but his chef Mancino's betrayal of his wife, Jilia, destroys his ill-fated reputation, and in the end, leading to his death.

The play covers not only the fate of a child, but also the politics of the period in which he lived,

the instability of the environment and his social life without any concealment. Pavese, one of Calvin's friends, says of the play: "The story is not about heroes, but about events and adventures. will be shown ". Pin meets Kujino again at the end of the play, who is able to enter his world, and Kujino prefers to stay with the boy Pin instead of going with women like other men. Pin's sister was shot dead by a German soldier at the end of the play. As we read this work, the novel "Between Two Doors" by our famous writer Utkir Hoshimov comes to life. The reason is that the characters in the play are similar in some ways, although incomplete, but they share common challenges. Examples include Jilia and Rana's betrayal of their war-torn husbands, Kimsan's suffering at the hands of the enemy, and Pin's suffering in captivity.

At one point in the play, our protagonist says, "I may not be able to do what I need to do in my life, but history is wounded by such trivial characters. Maybe I'll die tomorrow, maybe before the naughty German, but what I did before I died, and even, my death itself will become a part of history. My dreams affect the past of tomorrow and the future of all humanity. " As mentioned above, all of Calvino's works are based on real events. If all of them are analyzed, a new style can be created in the literature. The main idea of his works is to bring up children in any society and to pay attention to them. That is, his work is a solution to the psychological problems of adolescents. In our later works, we will focus more on the writer's work and see how the literary environment he created fits into our literary environment, or, more importantly, how different it is.

Speaking about the creators of this world, we would like to mention the works of the People's Writer of Uzbekistan Khudoiberdi Tokhtaboyev and the famous Italian writer Gianni Rodari. It turns out that the paths of life of writers whose creative paths are focused on one place are similar. The works of Khudoiberdi Tokhtaboyev and Gianni Rodari have already taken their place in the network of children's bookshelves. The image of Hashimjan, which embodies the joy, simplicity, innocence, religion and hospitality of the Uzbek child, and the image of Chippolino, which shows the honesty and courage of an Italian child, has become a favorite hero of

children around the world. Our famous writer H. Tokhtaboyev was born in 1932 in the village of Katta Tagob, Fergana region. Orphaned from his father, the writer was raised by his grandparents. Similarly, J. Rodari, the son of baker Giuseppe Rodari, who was born on October 23, 1920, in Omenya, Italy, divorced his father at the age of 10. After such a loss, the father returned to his hometown of Gavirat with three children. As a child, Janni will continue to study under her uncle. In 1939 he was admitted to the Faculty of Philology of the Theological University of Milan. Our young writer H. Tokhtaboyev, having experienced various hardships of the war, graduated from high school and in 1955 studied at Tashkent State University. The artist, who began his career writing under various pseudonyms about the evils that condemn the evils of society, made a sharp turn in his work in the 70s. In the language of the writer, he begins to create in the world of children who are "pure in spirit." War affects both artists equally. J. Rodari creates his works in the atmosphere of the war, and H. Tokhtaboyev creates his works on the basis of memories left over from the war, which, when remembered, place a heavy burden on the body and soul. Rodari, who later turned to art, worked for Unita for a long time. He wrote many works, hundreds of poems and interesting stories about children's world. A collection of poems such as "Children's Poems", the novel "Chipollino", "Jelsamino in the Land of Liars", "Jeep on TV", "Fairy Tales on the Phone", "Fairy Tales with Three Endings" including. The writer was awarded the Andersen Prize in 1970 for his outstanding contribution to children's literature. In 1971, Rome hosted the World Forum of Children's Writers. For this forum, the head of the department of the Moscow publishing house "Detskaya literatura" recommends, among other books, "The Magic Hat" of our child writer. P. Kadyrov, one of the favorite writers of our people, writes about the relationship between the two writers: "The magic hat" It's not in vain. "

"Only when the artist's name is forgotten and the protagonists of his work are remembered, he is a true artist," says I. Calvino, a brilliant figure in Italian literature, in the preface to his collection of short stories. In fact, we usually remember the protagonists of the works we love, not the author. This is the greatest

achievement of a writer, that is, if he can make a small impact on the reader with his characters, he will have achieved his goal. In influencing the reader, the language of the work of art is so important that the attack on the mind through words has created its own impact and results. If the language of the work is close to the language of the people, the language of everyday life, it will definitely find its readers. We believe that if a writer uses words that no artist has yet encountered, he can arouse the interest of those around him. Because human nature hates innovation, and concepts that seem out of place seem boring to him. When we think about the language of the literary age, today we want to emphasize the language of the work in Italian literature. We know from history that there were many independent states in Italy. This led to the existence of different nations and different languages and dialects. Even today, in Italy, the language is used in different forms, more precisely in different dialects. Originating from Latin, Italian was only polished according to the norms of literary language from the 19th century. In Italian literature, there is almost no difference between colloquial language and literary language to date, meaning that we can easily understand works of art, but this does not mean that the literary age is written in street language. In Italian literature, the image is created through more artistic means. They use words that we inadvertently enter into a work environment. For example, A. Barico, one of the most prominent writers of modern Italian literature, in his novel *Novecento*, describes the music played by the young pianist *Novecento* in such a beautiful way that we are amazed that music can be heard both in words and in words. He compares the movement of the keys to the movement of a sewn necklace, piece by piece on a marble, a soft silk fabric. Today we have chosen to consider this topic in the work of a separate writer. Italian writer Niccolo Ammaniti, one of the brightest representatives of the literature of the New Age, was born on September 25, 1966 in ancient Rome, Italy. Nearing the end of his biological research course, he makes a big turn in his life, replacing his dissertation with his first novel, *The Frogs*. begins to create in the world of standing teenagers.

Published in 1994, it tells the fascinating story of a child suffering from edema who goes

through strange but unique adventures. In 1995, the author's father, a psychologist, co-authored a play with Massimo, *In the Name of the Son*, which began appearing in 1996. He is also the author of "The Last New Year of Mankind" (1996), "I'll Take You and Go Far Away" (1999), "As God commanded" (2006 this work won the famous "Strega" award in Italian literature), "Me and He" is the author of a number of interesting works, such as "You" (2010), "I'm not afraid" (2001), "If the holiday begins" (2009). In 2012, the author's collection of short stories "Short Opportunity" was presented to readers. To date, the author's works have been translated into 44 languages around the world. The uniqueness of Ammaniti's work is that he chooses the protagonists of his works not from adults or children, but from teenagers who are struggling to say goodbye to childhood and not know how to adapt to the adult world. Commenting on his heroes, Adib says: "I have problems with heroes who have become accustomed to it, or rather I don't like them. I'm not even interested in heroes who legendarily demonstrate the justice, morals, goodness, and goodness of life. I only like children because when they have a problem, they solve it with their heart and emotions, not with their minds." When we read the author's works "I'm not afraid" and "Me and You", his creative work not only highlights the problems of adolescents, their sweet solutions, but also changes in the social life of society. The author's book "I'm not afraid" is about child abduction, one of the most horrible crimes in the world, and the protagonists are children aged 8-10. A criminal who takes someone else's child hostage to feed his own children in order to make a fortune shoots his own child at the end of the play. The reason is that a child who finds out about his father's theft helps the kidnapped child escape without being able to bear such injustice. Another peculiarity of Ammaniti's work is that it leaves the end of his work open and forces the reader to think about the end of the work. One of his great novels is *Me and You*. As we read this work, our own adolescence, and the stubbornness of that time, the stubbornness of our "I" and our parents who sometimes do not want to bow down, are, in our own words, our "pride". we are reminded that is too high and we enter that stubborn world with the protagonist. The protagonist is a 14-year-old boy named Lorenzo, who is unable to get along

with his peers because he wants to live in the fantasy world he has created. He likens himself to a bee that imitates bees, meaning that he is surrounded by bees and that he is a bee in the form of a bee. He has everything he needs to live well — a rich family, a world of toys, a loving mother, but he likes loneliness. At one point, the protagonist says, "Why is the world so created? Why do we always have to live by the rules set by some "smart" people? Why do I have to go to school and be among people I don't want to be? I don't like that kind of life." The second protagonist is Lorenzo's half-sister Olivia. Olivia suffers a severe trauma after her parents divorce, and forgets about these worries and commits abominable acts such as using drugs to get away from them. The author does not just tell this story, but emphasizes the importance of the role of parents in the upbringing and life of children. The name of the work "Me and You" is connected with the fate of these two heroes. At the beginning of the play, the characters hate each other, and at the end of the play, they manage to feel the happiness and love of the sisters, even if only for a very short time. The scope of the work is much wider because the work is told in the first person, that is, by the protagonist. The writer uses the language of youth in the play. The fact that phraseological units are found in the right places in the play has further refined the language of the work.

DATA ANALYSIS

The uniqueness of Ammaniti's work is that he chooses the protagonists of his works not from adults or children, but from teenagers who are struggling to say goodbye to childhood and not know how to adapt to the adult world.

Commenting on his heroes, Adib says: "I have problems with heroes who have become accustomed to it, or rather I don't like them. I'm not even interested in heroes who legendarily demonstrate the justice, morals, goodness, and goodness of life. I like only children, because when they face a problem, they solve it not with the mind, but with the heart and emotions." In his works, the writer protects children, supports them, condemns and punishes those who want to harm them. Being a biologist, the author has enough knowledge about the changes in the human mind and inner

experiences, their most sensitive points, the main time, and in his works he includes events that reflect the necessary, useful advice.

Although the novel "Me and You" covers a week-long vacation of a teenager, during this time the writer talks about social life, relationships in the Italian family, the duties of a sister, the period of psychological change giving detailed information. The main idea of the work is to emphasize the role of parents in the upbringing of children, the initial misunderstandings between Lorenzo and his step-sister Olivia, followed by love, the flaw in which Olivia suffers, and thus the breakdown of her life. The show was, most importantly, a condemnation of the shortcomings that are poisoning the lives of young people today. After her parents divorced, Olivia began to associate with people with poor upbringing and began to use drugs. As he puts it, the love of a "loving father" is known to provide money in difficult times. He hates his father, not because he divorced his mother, but because he couldn't be her father. Gradually, she became addicted to drugs. Tall, thin, and graceful, Olivia loses everything in life, from her family, from the love of her parents, from the joys of life, from her prayers, from all her dreams, from all that is left, only sadness, pain, hatred, despair, torture. He soon died of a serious illness. Maybe he was not the only one to blame for all this, his family is also involved, that is, if his parents could give him the love he wanted, the trust he sought, the responsibility he expected, it would all end well, or he could have a beautiful future when his will was strong and he could resist the spreading vices in society. Unfortunately, his life story did not end well.

The Uzbek people have always been hardworking. Entrepreneurship is inherited from our ancestors. Q. Muhammadi's "Ethics", "Grandmother's Story"; H. Yakubov's "Sun of Syrdarya"; Shukur Sadulla's "Children of Our Yard", "Programmer Girl", "Gardener Girl"; Elijah Muslim's "Ayhan and Rayhan", "Working Bees", "Your Gift"; Polat Momin's "Looking at the Fields", "The Sun Rises"; Qudrat Hikmat's "Grandfather and grandson", "Jojam, don't walk"; Talib Yuldash's "The Value of Time"; "Blessing" by Yusuf Shomansur, "Tailor"; "Saturday" by Tursunboy Adashboyev; Rauf Talib's "Bobo khursand,

Nodira is upset "; Father Kambar's poems "I enjoy work" are directly related to the theme of labor.

Peace and friendship. These two words are twins. The theme of peace and friendship plays an important role in children's literature. Q. Muhammadi ("We will not allow war"), Sh. Sadulla ("The Poem I Read About the Bird of Peace"), I. Muslim ("Friendship"), Q. Hikmat ("Song of Peace"), Shuhrat ("God of Peace"),

Poets such as "Flower of Friendship"), Mardonqul Muhammadkulov ("Three Doves, Three"), Yusuf Shomansur ("One Dream"), Safar Barnoyev ("We Children"), Tursunboy Adashboyev ("Friendship") and made a blessed contribution to the upbringing in the spirit of friendship.

Dozens of ballads, fairy tales and epics have appeared in modern children's literature. Oybek's "Zafar and Zahro", "Bobom"; Q. Muhammadi's "What is the strongest in the world?", "Solijon"; Shukur Sadullah's Lakma it, Two Wise Men; Polat Momin's "Deputies", "Oh, it's so sweet", "Hol's ugly bicycle", "Golden flute", "Fairy tale heard by Jalil"; Power

Hikmat's "Attack of the Turtles", "Bobo the Farmer's Hangoma", "Chovkar", "Child of Chirchik"; Ramz Bobojon's "Shepherd's Son"; Safar Barnoyev's "We are peasant children", "The legend of the Golden City", "Golden Lovers"; Miraziz Azam's "Smart Kids", "Bedana's Grandmother"; Tursunboy Adashboyev's "Passes", "The Adventures of the Letters"; Toshpolat Hamid's "Asrorqul's ram"; Ergash Rayimov's "One leaf"; Rauf Talib's "I Have a Magic Friend", "Bragging"; Osman Azim's "Strange Dragon"; Poems and fairy tales by Kavsar Turdiyeva, such as "In the land of stonecutters" were created. The poet Polat Momin in his book "Wishfulness and kindness" promotes friendship, brotherhood, love for the teacher and the school, solidarity among children. Successes and failures in children's lives are depicted in artistic colors and interesting scenes. In short, the attractive life of schoolchildren is described with joy.

Significant works have also appeared in modern Uzbek children's prose. A new generation of writers has emerged. Many rules have been created that fully respond to children's age, interests, and worldviews. Judge

Nazir, Yakubjon Shukurov, Nosir Fozilov, Khudoiberdi Tokhtaboyev, Turgunboy

Goipov, Rahmat Azizkhodjayev, Latif Mahmudov, Farhod Musajon, Sabir Yunusov, Oqiljon Husanov, Mahmud Murodov, Ergash Rayimov, Safar Barnoyev, Abdusaid Kochimov, Anvar Obidjon and others. plams were printed. Many of the stories are about the adventures and contradictions in the lives of children.

There are only a handful of prominent figures in children's literature today. Among them is H.Tukhtaboyev, a teacher, who said, "Let no one's father bring up someone else's child." we need to pay attention.

Whether it's a Japanese child, an English or an Italian, or an Uzbek, they come together under one name - the word child. They have their own world, their own dreams, their own goals, albeit fragile ones. They need love and attention. The material we think of as love is actually the factor that cools our warm relationship. We become a simple "money box" for our children. Therefore, we must consider the upbringing of children as a high task, to guide children in the right direction, to protect them from the effects of the dangerous games of the time. It is good that a child grows up as a child, we do not think it is necessary to show him life as it is.

As the years go by and he grows up, he will look at the world differently. Begins to distinguish the colors of life. That is why we are in favor of the creation of works that are suitable for children's age, language, simple, clear ideas, the heroes are close to the heart, leading to dreams. In doing so, we can use not only our internal capabilities, but also external translations, but it is appropriate to focus, first of all, on the centuries created on the basis of our Uzbek mentality.

CONCLUSIONS

In conclusion, it is worth noting that in today's society, the writer tries to show that the alienation of such notions as human feelings, love and respect for loved ones, action for the future, the goal, which is alien to man today, leads to tragic consequences. does. Through the work, the author tries to bring back those who

aspire to virtual life without appreciating the meaning of real life, the pleasures of life, those who exchange all the beauties of life for drugs, add to the bright path, the bright colors in the world, the need to enjoy the cold of winter. Most importantly, the author asks, "Which word should be used where?" can find a solution to a complex question. All the tropes he uses are unique. In the vernacular, it uses "untouched" words and phrases. This, of course, is an achievement due to his writing skills, maturity of artistic knowledge, as well as his life experience. The main goal of our linguists is to bring to Uzbek literature the peculiarities of world literature, to form in the minds of young people a sense of familiarity with the word, and through language and literature to preserve our national values, national spirit.

Through the art of translation, we can include in our literature both the best and the most relevant to our worldview, but these works should not have a negative impact on the upbringing of our children. Proper use of linguistic units is a key factor.

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