



THE LATEST CHILDREN'S LITERATURE

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Annotation: The article aims to characterize the specifics of the concept of "children's literature" from the point of view of sociological and structural criteria. The article contains the main arguments in favor of the existence of the concept, their validity is analyzed. Addressee category as the main criterion, it is considered insufficient. In the subject-object organization of the epic and lyrical text, the type of hero, the type of narrator, the point of view, the chronotope are considered, as well as opinions on the features of artistic means peculiar to children's literature are given.

Key words: children's literature, hero-child, fairy tales, poems, fantasy, novel, science fiction, detective, essays, short story.

Literature, books – this is what human life is unthinkable without. The book is a spiritual food that enriches children in various fields: creative, communicative, cognitive, aesthetic, emotional. In addition, it plays a huge role in the social development of the child, instills certain communication skills in him, influencing socialization.

Many children's books in various genres are published in modern world today: fairy tales, poems, fantasy, novel, science fiction, detective, essays, short story. However, in modern conditions, the role of the book has been lost. Unfortunately, due to the development of information and communication technologies, the demand for books is decreasing.

The following functions of the latest children's literature are distinguished:

- entertainment (the child will not read or will read with reluctance any book that is not interesting for him);
- education (it is possible and necessary to read to the kid "the right books" that will teach the child good and the fight against evil);
- a children's book should instill an artistic taste in the child, so the aesthetic function is no less important, since it introduces the child to the best examples of the artistic word;
- before the age of seven, a person receives 70% of knowledge and only 30% for the rest of his life. Thus, this age period is sensitive for the cognitive function of the latest children's literature.

Modern children's literature takes into account the changes, the events that are currently taking place in the world: "It turned out to be some kind of rally. People were dressed in various ways, in colorful clothes. We began to look at the posters, which they waved like big fans" (Evdokimova N. "The End of the World").

In books for children, you can notice the blurring of the boundary between the children's and adult world, the accelerated pace of growing up of the baby. An example of this is the last stories of E. In which the Crocodile Gene turns into a businessman, and Uncle Fyodor communicates with numerous relatives and acquaintances on the latest topics.

In children's literature, you can read information about bandits (N. Gaiman), environmental problems (E. Ouspensky), about betrayal and greed (C.C. Lewis), about bribery (K. Funke) and many other things. Moreover, some authors use this information only to attract the attention of children, playing on the children's craving for everything frightening, forbidden. Others cover this topic in order to show pressing problems that need to be solved [4].

Despite the fact that the works of children's literature describe far from children's events taking place in the modern world, the main character of these works remains a child. However, in the works for children of the last period, the image of the child in the family, in everyday reality, prevails, which invariably entails a deepening in the subtleties of family relations, both positive and negative.

Modern literature gives the child a rather diverse picture of the variants of the relationship between fathers and children. In general, we can say that in the image of modern writers, the distance between parents and children has significantly decreased [3. p.128].

An example of this is the book by Yu. B. Viyra "My Dad Munchausen" (2000). By genre, this is a cycle of fairy tales. In the book, the author not only formulates children's uncomfortable questions for adults, but also answers them in an unconventional way, as a result, either the little heroine in the text makes a conclusion, or the child himself must make it. For example, in a fairy tale with a dubious title "About the harm and benefits of smoking", dad and the narrator resolve contradictions about why the teacher says that smoking is harmful, but dad smokes.

Finding himself in a clearly difficult situation, dad comes up with an inventive (he is Munchausen, after all) story, which nevertheless includes elements of reliable information about the dangers of smoking, including very important ones for the girl: smoking spoils the complexion and is harmful to the respiratory organs. In the fairy tale, the ogre refuses to eat a smoker: "Klara Karlovna, a teacher, an avid smoker and a pirate at the same time, got to the cannibals. He chased her alone: he runs along the beach, falls ankle-deep into the sand and puffs like a steam locomotive - the ogre also smoked, but less than Klara Karlovna. Caught up, of course. The pirate begged: "Let me smoke a pipe before I die." The ogre recoiled from her: "Smoker! No, I don't eat such meat – it's bitter. And the lungs are as black as pitch." We sat, smoked and dispersed" (Viira Y.B. "My dad is Munchausen"). The author recognizes the right of the child reader to know that smoking is harmful, rooted in tradition, so everyone makes a choice voluntarily.

Another interesting example is the book "Telephone Tales of Marinda and Miranda" by M. Y. Boroditskaya (2001), where the main characters are single mothers: "One was called Marinda, the other Miranda. And they had children: Miranda has two girls, Marina has two boys. But there are no dads. You know how it happens: good dads have been snapped up for a long time, and the bad ones were bypassed by Marinda and Miranda for a mile, they were so picky" (Boroditskaya M.Ya. "Telephone tales of Marinda and Miranda"). It may seem that the author of this book is a feminist who is going to promote her ideas. But it soon turns out that these successful moms are overcome with longing in the evenings, and then they begin to compose fairy tales to each other.

The theme of the fairy tales is as follows: a cat wedding and a raid of bandits that broke down in connection with this: Philemon the burglar and Rodion the wet; the longing of a rich noble and terribly lonely count; a pretty and lonely princess, because of her tall stature, could not find a groom for herself, and then safely married a man of small stature; the high cost of school supplies; again, a beautiful and educated princess, but a little lonely, whom famous grooms were afraid to marry (she had too many virtues), and then she made herself a prince out of plasticine, fell in love with him and revived him, like Pygmalion, etc. As you can see, the hidden motive of fairy tales is female loneliness, which has not yet been in literature for children.

The same topic is touched upon in her fairy tale "The Story of Ignasy the Cat, Fedya the Chimney Sweep and the Lonely Mouse" (2013) by the famous modern writer L.E. Ulitskaya, who recently began to write for children.

In modern children's works, we can meet not only the network and business (E. Uspensky; D. Yemets), barabashka, aliens (A. Usachev), "jinglikov" (O. Roy), bandits (N.Gaiman), single mother, bad husband (M.Boroditskaya), flying saucers (A.Usachev; N.Gaiman), pirates, fashion models (Yu. Viira; D. Yemets), etc., but also ordinary forest or domestic animals: "Lily and Jess made friends with the kitten Bella Kogtillo, who dreams of becoming a famous researcher" (Daisy Meadows "Bella's Kitten or curious nose");

"It so happened that a hedgehog and a Hare climbed a tall tree and could not get down" (Emelina A. "Lestoria, or 27 fairy tales for friends").

As for the secondary characters, there is a huge variety in children's books: talking animals that turn into a person under certain circumstances (K. Funke); reviving objects such as stone, dishes; mythical creatures; aliens, etc.: "You will definitely not meet inside the drip green-planetees, galactic police, pirates, a raging volcano demanding offerings" (Neil Gaiman "But milk is lucky").

Also in children's books you can find familiar stories: home, family, kindergarten, friendly team, school, classmates. For example, in D. Emets's book "The Revolt of the Pupsiks", the author introduces us to a large family that lives in a small seaside town, and their life resembles a merry leapfrog of adventures.

Everyone's favorite characters from the books of the past years are also not forgotten: the heroes (A. Usachev), elves (D. Rowling), tsars and princesses (K. Funke), dragons: "Far, far away in the sands of a gloomy desert, there lived a dragon. He felt very lonely because he had no friends. Once upon a time, for many years, the dragon wanted to settle among people. But where he appeared, people fled from their homes in fear and horror" (Onisimova O.I. "The Good Dragon, or 22 fairy tales for children").

Along with new children's characters, new words are also included in literature for children. The newest children's literature began to contain elements of colloquial speech: "Ugh! There's such a drama here! ... and she falls in love with some unfortunate Vadik!.." (Emets D. "Revolt of the pupsiks").

The main problem of the latest children's literature is its lack of demand. Currently, many works are not published, so some children's authors begin to write in other genres or stop creating altogether. Children's books are hard to sell, because of this publishers lose most of their profits.

Despite the huge themes of modern children's books, not all of them meet quality standards and moral requirements, so modern publishers often prefer to republish works of "past years" - from Russian folk tales to Soviet-era works.

From the above, we conclude that, like everything in this world, literature develops, transforms, becomes different, just different – no better and no worse than the one that was before. So, at present, along with the generally accepted, recognized genres, new ones appear; the problems of the past years are replaced by more "fresh" ones that are relevant at the moment. In our opinion, the works of the latest children's literature are a storehouse of the most important diverse information that you need to be able to uncover and read between the lines. Thus, the latest literature pushes us to look for morality, hidden meaning, which leads to the development of various spheres of personality.

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