



THE COVERAGE OF HUMAN CHARACTER IN THE FICTIONS

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Annotation:

This article analyzes the coverage of human character in fiction.

Key words:

Fiction, children's literature, drama, children's drama, stories of Shukur Kholmiraev, story of the Olmas Umarbekov, "Qiyomat qarz" and others.

The role of fiction in the upbringing of the younger generation as a comprehensively mature person should be emphasized. Children's literature serves as a basis for the upbringing of children as full-fledged human beings.

Children's literature is the part of art dedicated to children and adolescents is called by this term. Most of the works of the peoples of the world, including Uzbek children's literature, such as riddles, rhymes, game songs, legends, myths, fairy tales, parables and friends, are based on examples of folklore created for children. Children's literature can be divided into works created directly for children and written for adults and loved by young readers. One of the important conditions of children's literature is the animation of life and imaginary scenes through language, form and visual means understandable to children of this age, depending on the age and level of knowledge of the intended reader. For example, in works for young children, the image is often visual, while in works for high school students or students of academic lyceums and vocational colleges, the life of the protagonists, nature, social events are relatively complex, with all the colors and emotions.

Therefore, children's literature is divided into three parts: 1) literature for children of preschool age (3-6 years); 2) works created for young children of school age (7-12 years old); 3) literature for middle-aged and older children (13-18 years). In the formation and development of Uzbek children's literature writers such as Abdulla Avlani, Khamza, Elbek, G. Gulom, Oybek, Kh. Olimjon, Gayraty, Zafar Diyor, Polat Momin, Quddus Mukhammadiy, Ekubjon Shukurov, Kudrat Khikmat, Askad Mukhtor, Khudoiberdi Tokhtaboev, Tursunif Adashbaev, Anvar Obidjon and Khamza Imombardiev have made significant contributions. The role of children's literature in ensuring that the future children of our society grow up to be educated, polite, loyal to the Fatherland, responsible to their parents, active citizens of their time is invaluable. [1]

Therefore, it is natural to refer to works of art for children in improving the upbringing of children. We were not able to take full advantage of the fact that the spiritual products in the form of books did not reach all children equally in showing the character of children. However, the fact that today's state policy is aimed at attracting children to reading has become a reality. The holding of reading evenings in all parts of the country increases the enthusiasm of children to read books. Along with reading, children began to try to convey its content to their peers. That is, a creative approach to reading is being implemented. Children show the character of children by staging the works they read. According to the children's drama, it should be noted that drama is the most complex field of the literary genre. Children's drama is like that. This area has always been and continues to be the most pressing issue. From time

immemorial, the problems in children's drama have not been solved. We know very well that there were many poets who created poetry for children. However, there are almost no poems written for children in prose. Although special plays were written for theater groups, they were not published as a single book or in the press. From time immemorial, the problems in children's drama have not been solved. We know very well that there were many poets who created poetry for children. However, there are almost no poems written for children in prose. Although special plays were written for theater groups, they were not published as a single book or in the press. The playwrights took their plays directly to the theater team. And now the process continues. Theaters made more extensive use of Uzbek folk tales or examples of folklore. At the same time, there are cases when some works of famous writers are staged and staged, which can be called a unique style of creativity "[2].

For them, the character of children is not unfamiliar. So, today, school children are taking a creative approach to reading and presenting the works created by children's writers to the general public. What is the good side of this style? For them, the character of children is not unfamiliar. Children encounter characters who show their identities every day. They make friends with these characters every day or constantly struggle with them. Nothing prevents them from covering such situations. Perhaps children do not face a mental barrier in covering their real lives.

"During the years of independence, a number of works of art have been created for children. The appearance of well-known poet Anvar Obidjon, scientist and playwright Shuhrat Rizaev, writer Tohir Malik, Sharof Boshbekov, Salohiddin Sirojiddinov, Erkin Khushvaqtov in the field of dramaturgy was a good result. The works of these artists are designed for small, middle-aged and teenage children who have seen the face of the stage. Of course, such works are extremely important for today's youth. However, this does not mean that the problems facing children's drama have been solved. "[2] Only works that serve to radically improve the upbringing of children can fully cover the topic of children. In our opinion, Shukur Kholmiraev can be included in the list of writers mentioned above. Every child who reads Shukur Kholmiraev's colorful stories draws his own conclusions.

As we study the stories of Shukur Kholmiraev, we get used to living with the heroes in them. Since the character of these heroes is full of them, the works are more interesting than each other, they do not repeat each other. For example, every child who reads the author's story "Soil Streets" imagines the school he attended, the village where he grew up, the springs where he drank his fill. This story of the writer depicts the heroes as schoolchildren. "There is a river in the middle of our village. There are two mills in the river. Until the beginning of summer, we school children block the water with stones, grass and make a lake. But Rahimcha comes with her friends and takes possession of our lake. Then, we have to flatter them to get to the lake we built. In the doppia, in the skirt, we carry an apple, a cherry, something that can be rubbed. I am one of those who dreamed of becoming acquainted with them. "[3] Everyone knows what the writer wants to show in this story. It is also a matter of children's character. In this case, one is meek, one is calm, one is simple, one is intelligent, one is conscientious, one is unscrupulous, one is arrogant, and one is arrogant. For example, Tarzan and Rahimcha's brothers beat Eshmamat. Why, do they have the right to do so? Did Eshmamat lose? Or won? In any case, both sides were able to show their character.

The story of the Olmas Umarbekov's "*Qiyomat qarz*" (Umarbekov, 1984: 82-89) serves to show the true spirituality of the Uzbek people. In this story, the author thinks about the spiritual role of the deposit, brings to the fore the idea of not betraying the deposit, and illuminates the character of the Uzbek people through the image of father Sarsonboy. In this story, the writer's honest attitude to the Uzbek ancestry is realized through honesty. The father, with all his might, acknowledges that betraying him by keeping the trust left to him

by his will is a betrayal of himself. On the way to Khaydarali, Sarsonboy left two sheep for his father. Twenty years later, the number of these sheep has exceeded forty. In old age, caring for these sheep will not be the same. I wish that Khaydarali was healthy and handed over his deposit. One day, four young men on vacation try to sort out one of the sheep that their father is taking care of. When the father does not agree, they decide to catch one of the sheep. "What if we catch one now?" He smiled. "You don't". I said "It's deposit". "You're so stingy!" ,said the young man angrily. "What is a sheep, dearer than a man?" "What do you say?" One of the boys said: "Come on, let's get one". We will answer to the chairman ourselves. The boys made their way to the stone castle. "stop!";- father Sarsonboy shouted, "Are you a Muslim child? It's not mine!" I have been taking care of these ownerless sheep, lost in the war, for twenty years ... Is it fair? The guys stopped, then went back one by one. "I'm sorry, Dad, we didn't know", someone said. Sarsonboy's father was silent. There was no blood on his face, his lips were trembling. "I'm sorry, Grandpa!"

Writer showed the Uzbek character by highlighting Sarsonboy father's commitment not to betray the trust, to be faithful to the covenant.

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