
GENRE SPECIFICITY OF FRENCH CHILDREN'S LITERATURE OF THE 21ST CENTURY

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Abstract:

From this paper we research French children's literature.

Key words: French children's literature, genre, fairytales.

From time immemorial, man has not only struggled for his livelihood, but he has also cared about the longevity of his generation. The world around humanity and its perception of it, the accumulated knowledge, life experience, as well as wise thoughts and conclusions about it are expressed to children in the form of various teachings, in clear means. This is a common feature of the oral literature of all peoples.

That is why folklore is the beginning of the national-literary creation of each nation. This feature also plays an important role in children's literature. Once upon a time in Europe there were collections of fairy tales by the brothers Grimm, H.K. Andersen, S.Perro, J.Rodari, and in time, this phenomenon became the basis for the beginning of French children's literature. The discovery of the age of self-awareness in the human psyche in childhood has taken place in different nations at different times. Because childhood is a priceless inner world in a person, a period that captivates adults with its innocence and wonders, and the period of adulthood, as the most sincere and childish innocence, begins to be understood as a process of rejuvenation in the spiritual consciousness of society quoted

European writers not only discovered childhood in the 16th and 17th centuries, but also bequeathed it to humanity as the purest example of perfection and a symbol of compassion. In every country, there are terms that are specific to the upbringing of children, dedicated to them, or created specifically for them.

In particular, in the history of French children's literature, in addition to folklore, the concepts of didactic literature, children's reading, enlightenment literature, French literature of the national renaissance are the main factors in its formation. The emergence of the phenomenon, its introduction into scientific use, and, finally, its development as an independent science, form a holistic system. Although a collection of works of art, science, popular science, and journalism for children and adolescents is literally children's literature, it is generally accepted that pure fiction is the essence of the concept. Children's books have a long history. In particular, French children's literature is primarily a word art for children and adolescents of all ages. It embodies

works of art that embody reality in the minds, imaginations, and thoughts of children between the ages of sixteen and seventeen. In this sense, it is formed in the heart of universal literature. At the same time, it is distinguished by a number of features.

Children's literature first of all:

- is in harmony with the general literature in terms of the fact that it is based on the art of speech and is a product of artistic creation;
- The priority of children's education in it with pedagogy;
- Psychology, which reflects the complex psyche and interests of children and adolescents;
- to express the characteristics of age with physiology;
- natural sciences with a broad coverage of mother nature and environmental phenomena;
- Linguistics and defectology, combining the features of the language of children;
- using folk melodies and lively spoken language, in harmony with folklore;

All children's works reflect the worldview, thinking, thoughts, dreams and aesthetic attitude of the younger generation to reality. Although most of them are created by writers (adults), reality is interpreted and studied from the point of view of children's worldviews, narrated and evaluated in children's language. Consequently, French children's literature, which can reflect the same characteristics, was fully formed in the 20s and 30s of the twentieth century and has a special direction as a separate branch of general literature.

French literature has given the world a whole body of such stories: from the beloved fairy tales of Charles Perrault to the "Little Prince" of Antoine de Saint-Exupery. Inherit the tradition of modern writers, among whom Timothy de Fombelle and Jean-Philippe Arrou-Vinho. Development of the adventure genre in French literature. The uniqueness of the personality and creativity of Jules Verne. Sci-Fi and adventure character of the writer's works. Author's foresight of scientific and technical discoveries of the XX century. The neo-romantic character of the trilogy of J. Verne: "captain Grant's Children", "20,000 leagues under the sea", "Mysterious island». Skill Zh. True to the construction of an exciting intrigue. Scientific and educational nature of the narrative. The originality of the image of the hero-scientist. French children's literature is little known in the English-speaking world and, apart from a small number of writers and texts, has been relatively neglected in scholarly studies, despite the prominence of the study of children's literature as a discipline. This project is groundbreaking in its coverage of a wide range of genres, tracing the evolution of children's books in France from early courtesy books, fables and fairy tales, to eighteenth-century moral tales and educational drama, nineteenth-century novels of domestic realism and adventure stories and contemporary

detective fiction and fantasy novels. The discussion traces the relationship between children's literature and social change, revealing the extent to which children's books were informed by pedagogical, moral, religious and political agenda and explores the implications of the dual imperatives of instruction and amusement which have underpinned writing for young readers throughout the centuries.

Jean-Philippe Arru-vigneault, another famous French writer, screenwriter and editor of the children's literature Department of the largest French publishing house Galliard, also wrote his childhood. In his family there were six brothers named Jean (the second name of each of the children was different), father Jean-Louis and mother Janine."We were born about every year and a half, there was a 10-year difference between the oldest and the youngest, and we were all very similar to each other. That's why all my childhood I thought I was growing up on a basketball team" — I couldn't help but write this Arru-vigneault. Initially, the writer planned only one book, and a whole series of seven was published. His stories are a concentrate of childhood, full of harmless pranks and pranks, small fights and family holidays. the reader grows up with the characters and, experiencing the first, albeit small, grief, as if goes to the next stage, becomes a teenager. French folk tales are a mirror of culture, a kind of archive of the French people, which reflects their traditions, religion, and everyday life. As an example, we will look at how religion is reflected in French folk tales. The French people in fairy tales are represented as religious. He prays in danger: "elle s'y enferma en barricadant la porte et fit une courte priere", crosses himself: when sending someone on a journey, they bless the traveler "Après avoir soufflé un peu, il se baissa, fit un signe de croix": "however, representatives of the clergy in fairy tales are often ridiculed and condemned. Whether they are curates or deacons, they all have their vices and shortcomings, and in fairy tales they are usually negative characters. They don't even perform their duties if they aren't paid for it. For example, in the fairy tale "Princess Marcassa and the drayden bird", the cure refuses to bury the deceased until the poor old woman pays him a few crowns.

In fairy tales, you can often see the mockery not only of Church servants, but also of saints. God, Saint Peter, Saint John, angels, devils, and the devil become the main characters in many French folk tales. In the fairy tale "Three violinists in Paradise", we see a fight between two saints, although they should serve as an example for a person. It is impossible not to pay attention to the fact that the devil is more merciful than the saints themselves, and he even swears that he will complain to God. And in the fairy tale "Paradise stool" God mentions the devil in his words: "the Lord God laughed at the top of his voice – "Damn it, how quick you are to kill!"»Interestingly enough, fairy tales describe the image of death: "un squelette qui avait les os plus blancs que la neige" ("Le

fil-leul de la mort"). Death is usually a negative character, but it can sometimes help person find happiness. So, in the fairy tale "Le fil-leul de la mort", death becomes the godmother of the child, gives him a long life, helps him in choosing a profession. In fairy tales, we can notice an ironic description of heaven and hell. Paradise is a beautiful palace, at the gate of which stands St. Peter and carefully monitors that sinners do not get there. In this palace there is a throne room where God creates judgment, the throne of God is raised above the planet to see everything that happens on Earth. Purgatory is a large brick house, the door of which is opened by an angel. Hell - "on this road turn left - hell", opens the devil himself. The French people believe in the existence of God, the devil, have superstitions, but despise priests who try to get rich on religion. Environmental fantasy, dystopia, an adventure novel with meaning, a ready-made script for a first-class animated series — such epithets were awarded at various times to Timothy de Fombel's dialog about the boy Toby living in a Tree. His height is about two millimeters. The authorities need him, dead or alive. Instead of a quiet life in the depths of the crown, Toby is forced to wander from the Top to the roots and back, hiding in hollows and crevices, looking for good people and constantly fearing betrayal.

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