THE GRADUAL DEVELOPMENT OF CHILDREN'S CHARACTERS IN DRAMAS

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Annotation: *This article analyses the concept of "children's character" and its types in the field of drama. It is observed in several sides of negative and positive emotions of the person and its expression in dramas.*

Key words: *Children's character, emotion, crossover fiction, dramaturgy, storytelling, negative, positive, and neutral expression.*

Introduction. With the spread of children's theatre troupes and the emergence of dramas in England, the authors created special children's roles for young actors, the works took place in the Renaissance theatre, children's troupes competed with each other and even with adult actors, boy actors not only formed children's troupes, but also one of the adult actors. was part of.

Most of the performances for children did not survive until the 21st century, as it is known that J. Webster (Webster, John 1578–1634), T. Dekker (Dekker, Thomas 1572–1632), J. Marston (Marston, John 1576–1634), J. Chapman (Chapman, George 1559–1634), especially W. Shakespeare (Shakespeare, William 1564–1616) participated. In Renaissance drama, the image of a suffering child whose life ended tragically is more voluminous, and the image of a child is depicted as the firstborn in medieval drama. The expansion of the types of child heroes and the increase in their tasks allow us to evaluate the dramaturgy of V. Shakespeare. Scholar M. Party in his book "Childhood in Shakespeare's Nests" (2006) states that "out of the thousand or so characters created by Shakespeare, there are only about thirty children, and only thirteen of them play a very important role. Although the number of Shakespearean characters is large, in itself it is not unusual for post-Renaissance playwrights who wrote for large audiences. In addition, the tragedy "Romeo and Juliet" (1595) is called not only the first drama about the life of teenagers in love but also the first literary experience of creating a work about young people in general. Literary scholar V.A. Lukov in his article about young heroes in literature rightly notes the revolutionary nature of this play, which describes the passionate experiences of teenagers, as follows: "Tragedy is the youth of the heroes, their characteristic youthful attitude to events, intensity, incompetence and inability to act rationally. Shakespeare's youth perfectly reveals their psychology, impulsiveness of decisions, and fixed views, showing that their behaviour and way of thinking are fundamentally different from the people of the "older generation".

Main part. In Shakespeare's plays, children appear or are mentioned through older characters, not only in the tragedy "Romeo and Juliet", but also in the chronicles ("Richard III", 1591; "Henry IV", 1598; "Henry VI", 1591), and other tragedies. (The tragedy of Coriolanus, 1605-1608; in "Hamlet" (1600-1601) the characters of the children's troupe are mentioned, and in the tragicomedy "The Winter's Tale" (1611)). M.Parti notes in the book "Childhood in Shakespeare's Nests" that "Shakespeare usually represents children in the circle of adults who are busy with their own problems. In evaluating Shakespeare's characters, children are judged not for themselves or for the inner abilities of youth, but for their importance to adults. The tasks of the dramatic child hero differ from each other in performances of

different genres. V. in chronicles and tragedies. Shakespeare historically recreates the real pictures of the childhood of the characters. The minor characters are usually drawn into the plots of the major characters, which are "filled with uncertainty and danger." Tragic characters such as the martyrdom and suffering of children, in which small actors in tragicomedies written in pastoral contexts, the death of children shows the cruelty and betrayal of adults. Thus, V. In Shakespeare's The Winter's Tale, the child's death is a punishment for the hero's inhumane actions towards his family.

In P. M. Conesco's thesis "Imagining Childhood: the social, historical and theatrical significance of the Child on the Stage" (2013), the researcher identifies two types of child characters in V. Shakespeare's drama - "suffering child" and "Playing child", the first type is found in tragedies and chronicles, the second - in tragicomedies.

In Shakespeare: Basic Principles of Drama (1971) L.E. Pinsky also points out another characteristic of children as actors: children in Shakespeare's plays are often wiser than their parents, “In Shakespeare's tragedies it is not uncommon for parents to instruct their children by example. In Shakespeare's works, there is a historical past experience behind the children. A similar opinion was expressed by V.A. Lukov in the article "A young hero in Literature" (2005). The tragedy of "Romeo and Juliet" is an example of the rejection of conflict: "The finale of the tragedy - metaphorically, parents entering the bodies of children - emphasizes that the young can be wiser than the old, and the younger generation can have a real impact on history."

V. Shakespeare was one of the first playwrights who thought that the world of childhood is very different from the world of adults, and the appearance of a number of children's characters in his plays is a reflection of the initial processes of forming new views of society towards children.

Uzbek children's literature developed under the influence of world children's literature, rare examples of world literature are "Gulliver's Travels" (J. Swift), "Robinson Crusoe" (D. Defoe), "Uncle Tom's Cabin" (Beecher Stowe), "Sona" (E. Works such as Voynich) were translated into Uzbek and presented to children. In the 20s and 30s of the 20th century, artists such as Hamid Olimjon, Gafur Gulam, Ghairati, Shakir Sulaiman, Ilyas Muslim, Ghulam Zafari, Ainiy, Elbek, Zafar Diyar, Sultan Jura, Kudrat Hikmat, Kuddus Muhammadi, Shukur Sadulla, Hakim Nazir, and Polat Momin Their works were important in the development of children's literature and the realistic formation of children's characters.

In the 40s and 60s of the 20th century, such writers as Nasir Fazilov, Khudoyberdi Tokhtaboev, Talib Yuldosh, Farhod Musajonov, Latif Mahmudov contributed to the development of Uzbek children's literature. Representatives of adult literature, such as Mirkarim Asim, also began to include child characters in their works. In the 1950s and 1960s, Gafur Gulam's "Shum Bola", "Childhood" by Oybek, "Tales from the Past" by Abdulla Kahhor, and "I Saw and Forgiven" by Nazir Safarov made a significant contribution to the development of prose children's literature. Khudoyberdi Tokhtaboev's works "Magic Cap", "Riding the Yellow Giant", and "Death of the Yellow Giant" were among the bright examples of children's literature, and these works were translated into many foreign languages. Hakim Nazir's short stories "Unquenchable Lightning", "Yonar Daryo", "Kichkintoy", and "Falcon's Wings" were distinguished by their coverage of the current problems of the time and the originality of the artistic image.

At the beginning of the 20th century, Uzbek children's literature was influenced by the ideas of enlightenment, while in the 1930s, the principles of realistic literature prevailed in children's literature, and in the 1950s and 1960s, the elements of adventure and fantasy literature became stronger. In the children's literature of the 80s, there was an increase in psychologism, and in the interpretation of the young hero, there was a spirit of striving to depict him not in the manner of a young child, but as a person who has his own views and who is entering life more and more rapidly.

Conclusion. In the development of Uzbek children's literature, the 90s are considered a period of renewal. The revival of national, cultural, literary, and religious values with the honour of independence had a significant impact on the creativity of children's literature representatives, in whose works the image of the real Uzbek image began to occupy a leading place. From the examples of children's literature of the 70s and 80s, the image of a young hero, who increasingly looks at life from his own point of view, with a

sharper critical eye than lofty, rhetorical definitions, began to be embodied. During this period, for the first time, the unique, just awakening, pure love of children entered Uzbek children's literature. In the literature of the 90s, a new step was taken in this regard, the idea of patriotism in the spirit of being proud of the fact that an Uzbek child is the child of an Uzbek, being worthy of great ancestors, was fortunate enough to read priority works.

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