

TRADITIONS AND PRINCIPLES OF CREATING CHARACTERS IN CHILDREN'S LITERATURE

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ABSTRACT

The article discusses about creating some types and the principles of characters in Uzbek and English literature. The traditions and perfect creation of different types of characters in world and Uzbek children's prose proceeded to evolve in a unique way. The events are organized around the main character, and the remaining characters are included in the plot of the literary works in Uzbek children's prose. The events of a creative work continue to unfold depending on the protagonist's action in English literature. A protagonist and an antagonist are the most common types and they have a profound impact on the psychology of children, or they are the basis for direct comparison in children's prose.

KEYWORDS: *Character, Protagonist, Antagonist, Deuterogamist, Flat And Round Characters, Children's Prose, Aesthetic Value, and Anthropomorphism.*

I. INTRODUCTION

It is undoubtedly true that creating a protagonist and a character in literature requires great skills and efforts from every writer. The writer selects his own style when depicting the protagonists' life stories in his literary works. Admittedly, describing both the dynamics of events and the plot are the crucial aspects of children's and teenagers' literature.

In this sense, a protagonist is the main hero that defines an ideological and artistic concept of a creative work. According to the role of characters in the plot-compositional structure of literary works and their importance in expressing the concept of the author, literary characters are divided into primary and secondary characters in Uzbek literature. It is also emphasized that protagonists are not only an aesthetic category, but also an ethical category, so that the concepts of positive and negative characters are different in literature, as long as there is an author's attitude to the subject of the image in literary works which remains a legitimate phenomenon.

Indeed, the traditions and perfect creation of characters in world and Uzbek children's prose proceeded to evolve in a unique way. The events are organized around the main character, and the remaining characters are included in the plots of the literary works in Uzbek children's prose. Different types of a creative work are determined according to the participation of a protagonist in literary works. For instance, the story denotes the only event of the protagonist's life, the novel delineates a major period in the protagonist's life in a complex system of social relations, and a short story indicates a certain phase of the protagonist's life. Moreover, a novel's important artistic and aesthetic value can obviously be noticed in that a protagonist stays at the center of the novel and the author expresses his main idea by dint of moving his main character in his novel.

II. LITERATURE REVIEW

Sandra L. Beckett, a researcher of world children's literature, proved her theory about crossover literature: "Having analyzed literary characters, it is crucial to indicate that there are not negative

and positive characters, but complex and vague characters can be noticed in contemporary crossover literature. " Sandra L. Beckett points out that, more animal imagery and anthropomorphism (Anthropomorphism) are used to transfer the human image and his attributes to animals, plants, natural phenomena, supernatural beings, and inanimate objects in crossover literature."

Writers are mainly able to express social issues in a figurative-allegorical way by dint of the image of animals. Furthermore, children take pleasure out of reading about animals. Every reader will have the opportunity to understand how and in what way the events of a novel take place by the description of various characters. Chinese researcher Ping Zhang have explored the dialogues of the characters of A. Christie's detective works and he have been able to conduct research work based on the principles such as Cooperative, Politeness, Speech Act Theory, Presupposition in his article "A Discourse Stylistic Approach to the Critics of A. Christie's Works". By carrying on investigation on the literary works of Agatha Christie, Ping Zhang stated: "The psychological state of main characters can be explored by the interaction of the protagonists with other characters in detective novels. As an illustration, the protagonist Hercule Poirot utilised special collocations to interrogate criminals as the knots of crime case were concealed by Agatha Christie in her detective novels."¹

III. ANALYSIS

According to the role of characters, they are divided into the following types in English literature: a) protagonist; b) antagonist; v) deuteragonist. g) foil

The protagonist (the main hero of a creative art) is main moving indicator of the development of the plot of literary works. Readers adore a protagonist owing to his being a proponent of truth, justice and his courage fighting against evils, cruelties in novels. "The protagonist is the 'ideal' main hero of a reader who lives by the rules of society," admits Wilda, a researcher at Hasanuddin University in Indonesia, in his study "Social Status towards the Characters in Dickens' 'Great Expectation'"²

A protagonist can face lots of obstacles and he might ostensibly be the victim of various misfortunes. The events of a creative work continue to unfold depending on the protagonist's action in a novel. He stands out from the other characters by fighting bravely against the antagonist (opponent) for goodness; by rescuing other characters from various disasters, he performs one of the main tasks in literary works.

Antagonist- (rival) is a literary character that contradicts the protagonist. He threatens the protagonist and other characters of the novel. The antagonist always tries to bring misfortune to the protagonist, by putting various obstacles in his way and preventing him from achieving his goals.³

Josefine Burman, a researcher at Lund University in Sweden described a protagonist and an antagonist as "flat"(changeable) and "round" (unchangeable) characters in her article of "Protagonist-Antagonist Dichotomy in Palestinian Children's Literature."⁴ The antagonist considers a victory to be the main motto of his life. In the broadest sense, a protagonist can arouse sympathy, that is, a feeling of liking, while an antagonist can evoke feelings of "hatred" and "disgust" for readers.

IV. DISCUSSION

The antagonist Orlick in Charles Dickens's "Great Expectations" is the most vicious and ruthless of all the other negative characters, and despite his hard work and determination, he never got a lucrative job because of his bad behavior. Even he killed Pip's sister Mrs. Joe. Orlick also attacked the protagonist himself, threatening him, tied Pip's hands and feet and abused him fiercely: "I tell

you it was your doing—I tell you it was done through you,” he retorted, catching up the gun, and making a blow with the stock at the vacant air between us. “I come upon her from behind, as I come upon you to-night. I giv’ it her! I left her for dead, and if there had been a limekiln as nigh her as there is now nigh you, she shouldn’t have come to life again. But it warn’t Old Orlick as did it; it was you. You were favored, and he was bullied and beat. Old Orlick bullied and beat, eh? Now you pay for it. You done it; now you pay for it.”⁵

The antagonist struggles against the protagonist, he threatens protagonist’s life. The antagonist may even try to inflict disaster on the protagonist like his enemy.

A protagonist and an antagonist are the most common types and they have a profound impact on the psychology of children, or they are the basis for direct comparison in children's prose. Furthermore, children often pay more attention to the character traits of the positive protagonist, who appears to be the brightest in literary works. The negative antagonist, who is the opposite of protagonist, prioritizes his dignity from other things. From this point of view, a protagonist-antagonist of Uzbek children's prose differs from English literary characters.

To illustrate, the protagonist Hashimjon and the antagonist Odil Battal impaired Colonel Salimjon’s life, who became Hashimjon's father in Kh.Tukhtaboyev’s novel “Death of the Yellow Giant”. The antagonist Odil Battal became notorious as a bribe-taker, criminal, swindler and deceiver who caused a lot of troubles in society. He also slandered Hashimjan and tried to imprison him; the antagonist Odil Battal confessed all his criminals in his monologue:

“You are a kind-hearted and naïve person. You don't know me. I have been chasing you for thirty-five years, by harassing you, I have spoiled your happiness. I am that kind of person who led your son Karim to the world of criminals, I stole the pistol from his house and shot the guard with that pistol. You are loyal to the government, I am loyal to the criminals. You seek to put an end to criminals, I seek to take care of them, pat them on their heads, and I simply multiply them. It’s true that, there are a few criminals left! I am the one who has given the baby in your arms at the wedding, I made you feel embarrassed among people, and I’ve stolen the documents from your steel box! No, I’m not going to kill you, I’m going to hurt you! For the sake of my father, who was buried without a corpse, I will take a revenge on you! I have got lots of mansions, cars, and a box with full of gold. Oh, you cannot catch me! Because I am the most merciless person in the world.”⁶

By the end of the novel, although the antagonist Odil Battal struggled against the protagonist, he was defeated by the main hero. Hashimjon and Colonel Salimjon buried Odil Battal with all of his crimes: bribery, extortion, fraud, greed, arrogance.

It is precisely understandable that the characters are portrayed as antagonists and protagonists in English literature resembling with the positive and negative characters in Uzbek literature. However, we think it is expedient to study the samples of world literature and use universal scientific terms in comparing them with Uzbek literature. Indeed, the psychology of protagonist is more deeply reflected in his relationships with other characters in the novel. For example, the antagonist of Kh. Tukhtaboyev's novel, Odil Battal, accused the protagonist Hashimjon of "taking bribes". Hashimjan was punished according to one hundred and forty-four articles of the Uzbek Criminal Code : "What's happened? Am I dreaming?" What slanders have I faced with? Odil Abbasov is not unhappy but he is a cruel person! He has caught me so well, so skillfully, that I don't even know what to say." No one believes me anymore! I wish I went to his restaurant and I would beat him in front of many people until foam would come out of his mouth. Then I would turn into a real criminal, no, I won't do.”⁷

In this case, the protagonist, unable to withstand the provocation of the enemy, he missed his favorite hat and he admitted that he was left alone. However, Hashimjan fought for justice and he

was justified by fighting against the antagonist Odil Battal.

The deuteragonist (secondary main character) is a close friend and supporter of the protagonist, who takes the second place after the protagonist of literary works. But the deuteragonist does not serve as an important driving force in the development of the events of a creative work as a protagonist. He is used to be a character that supports the "protagonist" and helps him to succeed. Robert Louis Stevenson, the author of the novel "Kidnapped", utilized the patriotic, strong and courageous teenager-protagonist David Balfour. Although he was morally fair and mentally determined, he could not tolerate the mistakes made by others, especially his close friend Alan Breck's mistakes. Deuteragonist Alan Breck took David Balfour's silver coins which caused a rift between them, but later protagonist David suffered from the loss of his friend: "I minded me of all Alan's kindness and courage in the past, how he had helped and cheered and borne with me in our evil days; and then recalled my own insults, and saw that I had lost forever that doughty friend. At the same time, the sickness that hung upon me seemed to redouble, and the pang in my side was like a sword for sharpness. I thought I must have swooned where I stood."⁸

Nathalie Jaëck, a professor at the University of Bordeaux in France, published the article on the topic: "R.L. In Stevenson's "Kidnapped": Indigenusness Begins at Home," He stated in his article: "When David Balfour firstly met Alan Breck, he noticed extraordinary ability of Alan."⁹

Sincere feelings of friendship between the protagonist and the deuteragonist can be observed in the novel "Kidnapped"; helping the protagonist to overcome the hurdles of life, constantly rescuing him from danger, being his companion and caring for him have become the main tasks of the deuteragonist; Consequently, the deuteragonist Alan Breck turned out to be a hero who was always ready to help his friend David.

Deuteragonist Akbar can be a similar example in "Sad Eyes" by Kh.Tokhtabayev. He was Zafar's (the protagonist) brother who was a symbol of justice and truth; although the deuteragonist was physically handicapped, his intelligence was brightly well-developed in the novel. He wrote a letter to the government informing about his parents gold merchandising and bribery. By regretting what he had done, he left a letter to his brother Zafar, acknowledging his big mistake:

"Dear brother, exposing all my bitter feelings, I am writing this letter so that nothing can oppress my conscience before I leave this world which will ostensibly be dark for you. As far as you know, things had turned out to be the complete opposite than I expected. No, I didn't want to imprison my parents, no! Who would kill his mother? Who would bury his brother in the grave and who would watch all of this misfortune by doing nothing; who would imprison his uncle and leave his six children orphan. No! I can't stand it anymore. I am guilty of all these. If I hadn't written, no one would have known about my parents' affairs; we would have been happier then. Everyone is bribing in our society! I don't know why I have to tie my parents' hands and feet. Even though they were my dearest parents, I have imprisoned and killed them with my own hands! My conscience is torturing me, my brother; my heart is aching. How will I look at people's faces now, how dare I look into your eyes... Well, no one knows how cruel I am, but my conscience is with me day and night, how can I escape from it?"¹⁰

The deuteragonist Akbar was the secondary character that could move utterly the events of the novel. By confessing his big mistake, he regretted that he imprisoned his parents. He expressed his bitter sufferings in his paintings and he left all of them to his brother Zafar. Akbar has always been a symbol of justice, honesty and kindness for the protagonist Zafar. Zafar dreamt of being a good person like his brother in his future by fighting against corruption in society.

CONCLUSION

To sum up, children's prose is a component part of English and Uzbek literature. Writing literary

works with certain progressive principles have developed rapidly in English and Uzbek literature. One of the significant tasks of English and Uzbek literature is the profound study of the socio-psychological factors, needs, principles of historical and artistic-aesthetic expressions and the principles of the depiction of the psychology of teenagers in children's literature. The age of the protagonists in literary works is vital to readers. A reader prefers to read about the protagonist similar to his age. The author describes the external or internal world of his literary main heroes according to his concept.

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