

**THE MINISTRY OF HIGHER AND SECONDARY SPECIAL  
EDUCATION OF THE REPUBLIC OF UZBEKISTAN**

**THE UZBEK STATE UNIVERSITY OF WORLD LANGUAGES  
THE FIRST ENGLISH LANGUAGE FACULTY  
THE DEPARTMENT OF ENGLISH PHONETICS AND PHONOLOGY**

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**The interpretation of adolescent psychology in R.Kipling and  
X.Tuxtaboyev's works**

**5220100-Philology and teaching languages (The English language) for granting  
the bachelor's degree**

**QUALIFICATION PAPER**

**“THE QUALIFICATION PAPER  
IS ADMITTED TO DEFENCE”**

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“ \_\_\_\_\_ ” \_\_\_\_\_2016

Tashkent-2016

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“ \_\_\_\_\_ ” \_\_\_\_\_2016

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## Introduction

A great attitude to foreign language and literature teaching and learning is rising day by day. The proof to it is the different trends or models which evince how a variety of choice and options have been followed to achieve better results in foreign language and literature teaching and learning. Thus, the more those who wish to learn foreign language the more technologies are drawn up nowadays.

However some may think that all traditional methods are similar and thus obsolete. Or, what is worse, some may think that new technologies are a genuine panacea to solve methodological problems of any type. Anyway there is no definite method which can be used in any classroom, with any purposes, contributing any of four communicative skills (Listening, speaking, reading, and writing).

The Presidential Decree №1875-“On measures of improvement of learning foreign languages” contributes a noteworthy progress of teaching English as a foreign language in the educational institutions of Uzbekistan.<sup>1</sup>

It has become evident that the specialists of the 21 th century in Uzbekistan should never forget the words said by the president of the Republic of Uzbekistan Islam Karimov: “When our people have acquired independence after a very long period of time, when Uzbek people began determining their own way of development there existed lots of inner and outer threats aimed at overturning the newly born state, to disturb the peaceful life established in Uzbekistan. The Uzbek people stood steady in its fight for the better life, prosperity and bright future. The people understood that they must strengthen the independence gained and what hard obstructs were waiting us in further step of the development”.<sup>2</sup>

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<sup>1</sup>O'zbekiston Respublikasi Prezidenti I.A.Karimovning 2012 yil 10 dekabrda PK-1875-sonli qarorida

<sup>2</sup>Islom Karimov Adabiyotga e'tibor- ma'naviyatga e'tibor.-Toshkent, O'zbekiston, 2009.:p.-14

**The theme** of the given qualification paper is “The implementation of adolescent psychology in R.Kipling and X.Tuxtaboyev’s works”

We have the full basis to approve that many writers and scientists have brought the invaluable contribution to studying the role of poetry in literature that has created necessary theoretical preconditions for describing the life problems.

**The actuality** of the investigation is expressed on the one hand by the profound interest in learning adolescent literature in Uzbek & English literature, on the other hand by R.Kipling and X. To’xtaboyev’s work interpretation of adolescent psychology.

Besides that the study of foreign literature has always been one of the most interesting matters for readers.

**The aim** of the work is to show expressing of adolescent psychology. The work under discussion is closely connected with English and Uzbek literature. While investigating the theme we analyzed the role of world literature and prose, its influence on Uzbek literature.

The main aim of the present qualification paper puts forward a lot of **tasks** to fulfil such as:

- to look through some theoretical position of English young adult Literature;
- to study the role of Rudyard Kipling’s works and the image of adolescent in his work in detail;
- to investigate the role of Khudoyberdi Tokhtaboev’s works in psychological point;
- to study the Uzbek adolescent literature;
- to analyze R.Kipling’s interpretation of the adolescent psychological comparing with Khudoyberdi Tokhtaboev’s interpretation.

**The subject** of the given research includes R. Kipling and X. To'xtaboev's interpretation of children world and highlight their personality. Literature is the inherent subject which should be taught almost in all schools, colleges, universities and other educational institutions.

**The object** of the work is the analysis of the psychological point of teenage personality.

**The novelty** of this qualification paper is that in this work we have analyzed some works of R. Kipling and about social life and modern society and the influence of his poetry on English literature. This theme gives opportunity to know more about modern English literature.

To investigate the research work more deeply and clearly a lot of linguistic methods have been used in this qualification paper. They are Direct Observation method, Comparative **methods** and Analytical methods.

**The main material** of the qualification paper is taken from different books on English Literature:

- 1 Bakoyeva M., E. Muratova. English Literature. – Tashkent, 2006 p 220
- 2 Gardner, Helen. The Art of T. S. Eliot. New York: Dutton, 1959.
- 3 Jeon, Joseph Jonghyun, Eliot Shadows: Autography and Style in “The HollowMen”, in Yeats Eliot Review, Vol. 24, No. 4, Winter 2007, p 12.
- 4 Kirsch, Adam, “Matthew Arnold and T. S. Eliot”, in American Scholar, Vol. 67, No. 3, Summer 1998, p. 65.

**The theoretical value** of the qualification paper is that the theoretical position of the research can be used in different investigations connected with English Literature, specifically the literature of the XX century. Besides that, it can be used in delivering lectures on Foreign Literature, English Literature.

**The practical value** of the given qualification paper is that the practical results and conclusions of the research can be used in learning English Literature. They also can be used as examples and tasks in seminars in Foreign Literature.

**The structure** of the given qualification paper consists of an introduction, three chapters, a conclusion and the list of used literature.

**Introduction** tells us about the brief plot of the paper and structure of the work (topicality, aim, novelty, and so on).

The main part of the work includes three chapters in itself.

## CHAPTER I . THE MAIN FEATURES OF ADOLESCENT LITERATURE

### 1.1. The development of adolescent literature in English fiction

The history of Young Adult literature is tied to the history of how childhood and young adulthood are imagined. Beginning in the 1920s, it was said that "this was the first time when it became clear that the young were a separate generation" (Cart 43); yet, multiple novels within the YA category had been published long before. One early writer to recognize young adults as a distinct group was *Sarah Trimmer*, who, in 1802, described "young adulthood" as lasting from ages 14 to 21<sup>3</sup>.

In her children's literature periodical, *The Guardian of Education*, Trimmer introduced the terms "Books for Children" (for those under fourteen) and "Books for Young Persons" (for those between fourteen and twenty-one), establishing terms of reference for young adult literature that remain in use today. Nineteenth century literature presents several early examples that appealed to young readers (Garland 1998, p. 6) including: *The Swiss Family Robinson* (1812), *Waverley* (1814), *Oliver Twist* (1838), *The Count of Monte Cristo* (1844), *Tom Brown's Schooldays* (1857), *Great Expectations* (1860), *Alice in Wonderland* (1865), *The Adventures of Tom Sawyer* (1876), *Adventures of Huckleberry Finn* (1884), *Kidnapped* (1886), *The Jungle Book* (1894), and *Moonfleet* (1898).

Goodson's central thesis question is "to what extent do the protagonists of recent popular young adult literature reflect diverse characteristics?" As defined in the thesis, the meaning of diverse characteristics includes ethnic background, gender, and socio-economic status. Also, Goodson indicates the dominant multiple intelligence trait (based on Howard Gardner's Multiple Intelligences) of the protagonist represented in the young adult novels selected to study. Three books, or 10 percent, from each year's IRA Young Adult Choices list (1987-2003) were selected for review, yielding a total of 51 novels. An independent scholar

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<sup>3</sup>Owen, Mary, "Developing a Love of Reading"

specializing in young adult literature and multiple intelligences verified Goodson's analysis. Results, not surprisingly, show that typical protagonists in contemporary young adult fiction are predominantly upper/middle class white girls who are linguistically intelligent. Thus, the implication of this study is whether these books appeal to non-reading adolescents? As Goodson concludes, classroom teachers trained to use young adult novels to engage reluctant or disinterested readers need to be cautioned that most young adult novels are geared to students whose interests are most dissimilar from the characters they might encounter in their readings.

Holly Wagg's master's thesis "Producing (In(Visible)) Girls: The Politics of Production in Young Adult Fiction with Adolescent Lesbian Characters (Concordia University, Canada, 2004)" examines the increase in the publication of homosexuality-themed young adult literature and concludes that novels that feature adolescent lesbian characters account for fewer than one-quarter of all published titles. Based upon interviews with seven authors regarding their novels published between 1978-2003, the author uses a socioeconomic research model to understand how the politics of book publishing, particularly novels geared for young adults, yields works whereby the adolescent lesbian is an invisible/visible girl in adolescent literature. This literary duality is best exemplified by the presence of adolescent lesbian on the pages of young adult novels, but her near absence on book covers and marketing strategies. At times, her role is minimized and at others, her presence is erased.

Carrie Nishihira's dissertation "Fantasies and Subversions: Reworking of Fantasy in Young Adult Literature" explores contemporary young adult re-workings in novels, short stories and films of fairy tales and fantasy sources from a feminist and psychoanalytic perspective. The researcher examines the image of women as portrayed in archetypal stories throughout the ages and how these images are manifested in contemporary young adult novels. By examining the role of sex,

power and violence as portrayed through patriarchal romance narratives and then how they are reinterpreted in YA literature, the researcher demonstrates how reinterpretations in young adult fiction are linked to changing cultural conceptions of adolescence, gender, romance and sex. A range of literary works from nearly every genre and era is introduced to substantiate the findings of this intricate and involving study of gender theory as applied to young adult literature.

Eric Tribunella's dissertation "Disposable Objects: Contrived Trauma and Melancholic Sacrifice in American Literature for Children and Young Adults (City University of New York, 2005)" illustrates the ways in which American children's and young adult literature turn repeatedly to a narrative in which a child is compelled to sacrifice or renounce a loved object. The author concludes that such a literary device is used repeatedly and compellingly to show a demonstrable catalyst for character maturation. The symbolic representation of living without the object surrendered is regarded as a sign of accomplished adolescent maturity. Thus, the loss of a parent, a friend, an animal, an object, or even virginity, is regarded as a first step towards becoming an adult. Novels studied include *Johnny Tremain*, *Old Yeller*, *A Separate Peace*, *Bridge to Terabithia*, *My Brother Sam is Dead*, *Number the Stars*, *The Upstairs Room*, *The Outsiders*, and *That Was Then, This Is Now*.

Janet Merle WossumHilburn's dissertation "Walking in the Light: The Role of Protestant Christianity in Young Adult Modern Realistic Fiction (Rutgers, the State University of New Jersey, New Brunswick, 2005)" is a study that looks at the intersection between increased religious fervor in society (the emergence of the Religious Right in American public life) and its reflection in young adult literature. Results of the study show that there has been an increase in the number of books published with some sort of content pertaining to Protestant Christianity since 1990. In these novels, religion frequently becomes an area of conflict—both internal and external—for the protagonist with the resolution at best, ambiguous. Characters

question their beliefs, but ultimately embrace a faith, if not in the specific religious tenets, at least, in a beneficent God.

Marnie Kristen Jorenby's dissertation "About Face: The Transformation of the Hero in Post-War Japanese Literature for Youth (The University of Wisconsin, Madison, 2003)," examines the themes prevalent in children and adolescent literature written for young Japanese prior and after the second World War. Rebecca Platzner's dissertation "The Functional Value of Story In Young Adult Literature about Incest (Walter Fisher) (Rutgers The State University of New Jersey, New Brunswick, 2002)" employs Walter Fisher's (1978, 1984, 1985, 1987, 1995) narrative paradigm as a method of examining 18 realistic fictional narratives about incest, published for an audience of young adults, in which a young adult female is the victim of incest by her father, stepfather, or uncle. Results of the study demonstrate that stories about female victims of incest can serve as methods of coping, telling, sense making, and relationship building—especially stories that are essentially autobiographical narratives.

Julie Ann Robinson's doctoral thesis "Charting the Hero's Journey in Coretta Scott King Award Contemporary Young Adult Novels (Arizona State University, 2002)" examines twenty young adult novels selected for the "Coretta Scott King Award." The young adult novels are examined using the three components of Joseph Campbell's literary analysis entitled "hero's journey"—separation, initiation and return. Using an adapted theoretical model for content analysis developed by Clifford Geertz, combined with MolefiKete Asante's revised approach to Campbell's hero journey, the results of the study indicate that these award-winning books depict with relative degree of authenticity and accuracy the life of young African-American adults are of immense aid in helping young African-American readers cope with issues of developing self and group identity.

Amy Jo Lantinga's dissertation "A Study of the Novels of Harry Mazer and Norma Fox Mazer and their Place in Young Adult Literature (University of Tennessee, Knoxville, 2001)" analyzes the Mazers' individual and collective works according to psychologist's Robert Havighurst's adolescent tasks found in "Developmental Task and Education" (1972). The Mazers novels are found to readily comply with Havighurst's adolescent list of physical, social and emotional developmental tasks. The resulting benefit is that the Mazers' work makes perfect vehicles for classroom use and discussion.

A few other novels published around the start of the XX century include *Treasure Island* by Robert Louis Stevenson, *Heidi* by Johanna Spyri, and *Black Beauty* by Anna Sewell. J. R. R. Tolkien's *The Hobbit*, published in 1937, and Betty Smith's *A Tree Grows in Brooklyn*, published in 1943, although not specifically written for a younger people, are read by many adolescents today at that level.

In the 1950s, shortly before the advent of modern young-adult publishing surrounding the teen romance market, two influential novels drew the attention of adolescent readers: *The Catcher in the Rye* (1951) and *Lord of the Flies* (1954). Unlike later fiction classified as YA, these novels were written with an adult audience in mind and were not initially marketed to adolescents.

The modern classification of young-adult fiction originated during the 1950s and 1960s, especially after the publication of S. E. Hinton's *The Outsiders* (1967). The novel featured a truer, darker side of adolescent life that was not often represented in works of fiction of the time. Written during high school and published when Hinton was only 17, *The Outsiders* also lacked the nostalgic tone common in books about adolescents written by adults. *The Outsiders* remains one of the best-selling young-

adult novels of all time, and Hinton is often considered to be one of the founders of the genre.<sup>4</sup>

Fiction remains the dominant mode throughout the twenty year span covered by the studies. Nonfiction has declined since McReynolds study, possibly as a result of the increase in recommended fiction, but it remains somewhat stable since the mid -70s as the second most recommended mode. It is obvious that poetry is still the least recommended mode of young adult literature. Types of fiction recommended for adolescents include the graphic novel ( a recent addition), science fiction, problem novels and fantasy. Ellis suggest that the popularity of the problem of novel which deals with weighty issues is declining and she foresees the increasing popularity of the romance as a reaction tto the heavy realism of the problem novel. Romance novels and drama do not appear in the recommended literature sample.

A categorization of the recommended nonfiction reveals that recently recommended nonfiction selections, like the majority of the McReynold's samples, are historical. No science and art nonfiction recommendations appear and the overall tendency to recommend these modes has declined over the twenty- year period. Biographical and autobiographical recommendations boost during the year 1976-1980, still stabilize in last decades of the research.

As the decades moved on, the 1960s became the era "when the 'under 30' generation became a subject of popular concern, and that research on adolescence began to emerge. It would also be the decade when literature for adolescents could be said to have come into its own" (Cart 43). This catapulted discussions about adolescent experiences and the new idea of adolescent authors; 1967 sparked the production in growth of this now thriving genre. In the 1970s, what has become to be known as the "fab five" were published. "For the record, the fab five are: *I Know Why the Caged Bird Sings* by Maya Angelou; *The Friends* by Rosa Guy; *The Bell*

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<sup>4</sup>Dale Peck, 'The Outsiders': 40 Years Later, *New York Times*, September 23, 2007

*Jar* by Sylvia Plath; *Bless the Beasts and Children* by Glendon Swarthout; and *Deathwatch* by Robb White" (Cart 77).

As publishers began to focus on the emerging adolescent market, booksellers and libraries began creating YA sections distinct from either children's literature or novels written for adults. The 1970s to the mid-1980s have been described as the *golden age* of young-adult fiction, when challenging novels began speaking directly to the interests of the identified adolescent market.

In the 1980s: "the 1980s contained a large amount of Young Adult publications which pushed the threshold of topics that adolescents faced such as rape, suicide, parental death, and murder." Also in the 1980s, "teenagers seemed to want to read about something closer to their daily lives-romance novels were revived". In the 1990s, young adult literature pushed adolescent issues even further by including topics such as "drinking, sexuality, drug use, identity, beauty, and even teen pregnancy" . Also in the 1990s, it seemed as though the era of young adult literature was going to lose steam but "due in part to an increase in the number of teenagers in the 1990s the field matured, blossomed, and came into its own with the better written, more serious, and more varied young adult books published during the last two decades" (Tomlinson and Lynch-Brown 5).

In 1997, J.K. Rowling's first Harry Potter novel, *Harry Potter and the Philosopher's Stone* was published. This novel kicked off the seven-book *Harry Potter* series, which was praised for its complexity and maturity, and attracted a wide adult audience. It was essentially about three adolescents trying to lead a normal life and cope with the banal struggles of coming of age and deal with their loss of innocence in an increasingly war-ridden 1990's Wizarding Britain. The success of the Harry Potter series lead many to pinpoint Harry Potter and its author, J.K. Rowling, as the force responsible for the modern resurgence of YA literature seen in such successes

as *The Hunger Games* trilogy by Suzanne Collins, and *The Twilight Saga* by Stephenie Meyer.

Some issues discussed in young adult literature include: friendship, love, race, money, divorce, relationships within families<sup>5</sup>. "The culture that surrounds and absorbs young adults plays a huge role in their lives. Young Adult Literature explores themes important and crucial to adolescence such as relationships to authority figures, peer pressure and ensuing experimentations, issues of diversity as it relates to gender, sociocultural, and/or socioeconomic status. Primarily, the focus is centered on a young lead character and the reader experiences emotions, situations, and the like through this character and is able to see how these problems/situations are resolved<sup>6</sup>. It also needs to play a significant role in how we approach this group and the books we offer them to read" . Reading about issues that adolescents can relate to allows them to identify with a particular character, and creates a sense of security when experiencing something that is going on within their lives. "Whether you call them archetypes or stereotypes, there are certain experiences and certain kinds of people that are common to adolescents. Reading about it may help a young person validate his or her own experience and make some kind of meaning out of it" (Blasingame, 12). In a paper written by April Dawn Wells, she discovers seventeen common traits of young adult novels. These include: "friendship, getting into trouble, interest in the opposite sex, money, divorce, single parents, remarriage, problems with parents, grandparents, younger siblings, concern over grades/school, popularity, puberty, race, death, neighborhood, and job/working"<sup>7</sup>.

Young adult literature contains specific characteristics that are present throughout the genre. These characteristics encompass: "multi-themed story, tension versus

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<sup>5</sup>Wells, April Dawn "Themes Found in Young Adult Literature: A Comparison Study Between 1980 and 2000." University of North Carolina, April 2003. Web. 28 September 2010.

<sup>6</sup>"Qualities of Young Adult Literature".*education.com*. Education.com, Inc., 2006. Web. 28 September 2010

<sup>7</sup>"*Introduction*" (PDF). Retrieved 2013-04-22.

shock effect, memorable characters, accurate facts and details, memorable voice, authentic dialogue, effective/clear writing style, sense of humor, widespread appeal, intriguing openings and memorable closings". Other characteristics of Young Adult Literature include: "(1) Characters and issues young readers can identify with; those issues and characters are treated in a way that does not invalidate, minimize, or devalue them; (2) Is framed in language that young readers can understand; (3) Emphasizes plot above everything else; and (4) Is written for an audience of young adults" . Overall, young adult literature needs to contain specific elements that will not only interest readers of this genre, but elements that relate directly to real situations adolescents in all generations may encounter, and contain believable, empathetic characters. Furthermore, the literature suggests to teenagers to address a wide diverse of social issues. This representation recommend considerable theories in the field that literature which describes real matters manage to assist adolescent cope with and adopt to the real life conditions. Religion, warfare, viciousness, parental conflict, discrimination as well social deprivations are the concerns most commonly addressed by the recommended literature. Death , suicide and incest are additional public matters in the recent life.

The utilization of young adult characters, particularly as protagonists, increases topic relevance and captures the young readers' interest. The importance of the adolescent character to the genre is evident in the increasing number of young adult characters portrayed in the recommended literature. Adolescent character even appear in the adult literature recommended to young adult readers. Readers of all ages glean wisdom from the struggles of these characters. While the earlier studies do not attend to gender representation, the 1990 Johnson study points to a balanced use of male and female characters in the literature surveyed.

The twenty year span of the study reveals that young adult literature has expanded to include a variety of fictional modes. Multiculturalism is only a glimmer in the eye

of writers during the periods scrutinized here, but the increased attention to minority characters and issues will undoubtedly produce more literature that will be highly recommended along these lines. As literature continues to evolve and reflect in the times, one is certain to find a return to a family values reflected in the recommended literature, even though the family unit may more and more reflect the single parent's dilemma

## **1.2. Popularity of prose in adolescent literature in Uzbek fiction.**

Young adult literature is a collection of scientific, journalistic, fictional works which is created for children and teenagers. The main branch of this literature is counted fictional books. Like other world nations, Uzbek national Young Adult literature opens with folks like riddles, tongue twisters, proverbs, songs, legends, tales and poems which majority part devoted to teenagers.

The Adolescent literature can be divided into two groups that directly deals with youngsters and literature that is not actually for teens but afterwards passed into Young Adult literature<sup>8</sup>.

The peculiar feature of young adult literature is regarded as changeable phenomenon; it is connected directly with the age of readers, historical period as well social life. Indeed, it is important to consider age of readers. It is based on visualization, good deed and evil depicted in simple image of conflicts for school and preschool aged teens, as for adolescent's literature description of spirituality of busy people in a complex life came along.

Another attribute of Y.A literature is that being rich in actions. Also it gives birth to rise of plot. Then it demands to solve events in a quick, humorous and interesting way<sup>9</sup>.

Initial samples of adolescent literature in a written East literature were appeared as "pandnoma", "ma'vizatnoma", "Manner books" and etc<sup>10</sup>. By providing this line readers can add other works like Kaykovus's "Qobusnoma", Sheik Sadie's "Guliston" and "Buston" and Jami's "Bahoriston". These works came out to Uzbek children literature by means of translation. Yet Navai's "HayratulAbror", "Mantiquttayr", "Mahbubulqulub"; Xoja's "Miftahuladl" and "Gulzor", Gulxaniy's "Zarbulmasal" are considered classic samples of Uzbek Y.A literature and have been conveying didactic conscience in upbringing young generation for a long time.

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<sup>8</sup>O'zME.Birinchi jild. Toshkent, 2000-yil

<sup>9</sup>Suyumov A., Kichkintoylar adabiyoti, T., 1962

<sup>10</sup>Jahongirov F., O'zbek bolalar folklori, T., 1975

The formation of Uzbek adolescent literature is closely connected with the reformation of enlightenment and academic standards as other nations. Also the stability of Uzbek adolescent literature rests on spiritual enlightenment in the last second half of XIX century and the beginning of XX century<sup>11</sup>. The representatives of enlightenment SaidrasulAziziy, Munavvarqori, Abdulla Avloniy, Hamza and others' almost 50 alphabet and reading books were taught in a "new type" of uzbek school and arouse Uzbek adolescent literature to a new stage.

According to didactic features of the upbringing young generation the works created in the genre of the drama always have been significant in the literary mode. The plays of Hakim Nazir, AdhamRahmat, PolatMomin, MamarasulBoboyev, FarxodMusajonov, RavshanYoriev are still arising readers' attraction.

In recent time mode more than 10 ballads, tales and epic poetry came along in adolescent literature. Following this line here I will present exact names of them: "Zafar and Zahro", "My Granddad" of Oybek, "Solijon", "What is the strongest in the world?" of K.Muhammadiy; "Stupid Dog", "The two Wiseman" of ShukurSa'dulla; "The deputies", "Oh, how delicious", "An express bike of Xoli", "Golden flute", "Jalil's fairy tale" of PolatMumin; "An Attack of Tortoises", "The comedy of the peasant", "Knight", "A child of Chirchik" of KudratHikmat; "A boy of Shepherd" of RamzBobojon; "We are children of peasant", "A legend about Golden City", "Golden couples" of Safar Barnoev; "Intelligent Children", "A Granny of Sparrow" of MirazizA'zam; "The Rocks", "An Adventure of the letters" of T.Adashboev; "A Ram of Asrorkul" of T.Hamid; "The Only Leave" of E.Rahim; "My Magic Friend", "Vain" of RaufTolib; "Amazing Dragon" of UsmonAzim; "In a country of Stonecutters" of KavsarTurdieva managed to proper place in teenagers' privilege.

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<sup>11</sup>Bolalaradabiyotivazamonaviylik, 78pT., 1981;Safarov O.

A poet Polat Momin drives friendship, love toward a teacher and school as well companionship issues between children in the work "The heart wants goodness". There are described ups and downs which appear in children life in bright colours and interesting scene. Shortly, attractive life of school pupils highlighted with enjoyment.

Looking to the adolescent literature special written works for teens, assigning its certain figures is correlated with the beginning of the XX century. In the development of the teenage literature the translation makes a main step. Since the overlooking, opinion, imagination of children broaden also they enjoy from foreign traditions and ambitions. Uzbek adolescent literature developed in the affection of leading traditional ideas of world young adult literature. Masterpieces of world young adult literature translated into Uzbek and like, "Maugli" (R. Kipling), "Little Prince" (A. Ekzypuri), "Big and little Karlson" (A. Lindgren), Tashkent – the city of bread" (A. Neverov), "Vinni Pux" (A. Miln), "Three fatty" (Yu. Olesha), "Gulliver's Travels" (Jonathan Swift), "Robinson Crusoe" (D. Defo), "Uncle Tom's Cabin" (H. Beecher Stowe) works had become the best choice of children library.

All above mentioned works teach; motivate teenagers to study more and more. Furthermore, more of them seize readers' attraction to love hometown, stimuli to take an arm for nation independence and bless ("Three Fatty"), to obey parents catchphrases, not to be ungrateful ("A tale about silly mouse"), human and kind toward human beings ("Maugli"), to save nature and to be pleasure with fauna ("Doctor Aybalit"), to serve to people without annoyance ("Temur and his command"), to be self-centred, keep personal secrets ("Red Riding Hood"), to be good in study, to get good occupation ("Who I want to be?"), to be funny, clever, agile ("Funny Jalbaks").

Translating best works of East literature, especially, Arabian and Persian into Uzbek set one branch in the transliteration of Y.A literature, translating from world

literature, particularly from Russian literature into Uzbek arranged the second branch. Krillov's fables, "Tale about fish and fisherman" of Pushkin and many tales, fables and stories of Tolstoy and Ushinski translated in the second period, then implemented into reading books and the program of new style Uzbek schools<sup>12</sup>.

Writers possessed certain and specific features of realistic adolescent literature very perfectly by means of translation. The group of teenage writers was formed. Hamid Olimjon, G'afur G'ulom, G'ayratiy, Shokir Sulaymon, Ilyos Muslim, G'ulom Zafariy, Ayniy, Elbek, Zafar Diyor, Sulton Jo'ra, Quadrat Hikmat, Quddus Muhammadiy, Shukur Sa'dulla, Hakim Nazir, o'lat Mo'min and other such writers' works became notable forms of Uzbek adolescent literature.

Uzbek nation has been an industrious nation so far. It's national heritage. The poems such Muhammadiy's "The Boot", "The story of granny"; Yokubov's "The sun of Sirdaryo", Shukur Sa'dulla's "Children of the yard", "Dynamic Girl", "Gardener"; Ilyos Muslim's "Oyxon and Rayxon", "Hardworking bees", "Your Gift"; Mo'min's "When I look to the fields", "The sun rises"; Hikmat's "The old and boy", "Don't quack, my chicken"; Yuldosh's "The value of the time"; Yusuf Shomansur's "Efficiency", "The Tailor"; Tursunboy Adashboyev's "Saturday queue"; Rauf Tolib's "The old is pleased, Nodira is upset"; Kambar Ota's "I will take a pleasure from the work" are directly addressed to the work<sup>13</sup>.

The peace and the friendship. They are connected to each other. Current topics are placed an important position in the young adult literature. Following names G. Gulom ("Dove flights as well duck", "The Eve of the peace"), K. Muhammadiy ("Don't let to warfare", Sh. Sa'dulla ("I read poem about the peace bird"), I. Muslim ("Friendship"), K. Hikmat ("Music about peace"), Shuhrat ("Lullaby of the peace", "Friendship flower"), Muhammadqulov's ("Fly high my

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<sup>12</sup>O'zbek bolalar adabiyoti va adabiy jarayon, 48pT., 1989.

<sup>13</sup>Mamasoli Jumaboev, "Children Literature" 7-9p, T, 2004

bird”), Y. Shomansur (“The same dreams”), Safar Barnoev (“We are children”), T. Adashboev (“The Friendship”) gifted to the adolescent literature.

Literary genre of tale particularly came along in Uzbek adolescent literature. Hamid Olimjon’s “Oygul and Bakhtiyor”, “Parizod and Bunyod”; “Mirtemir’s “Dragon”; Shukur Sa’dulla’s “Three bears”, “Crafty Bird”; Zafar Diyor’s “New Tale”, “Toshxon and Moshxon”, “Cunning of fox”; Sultan Jura’s “Blue rug” and “Swallow” works are based on traditional folklore fairy tales and can be counted such works that managing to correlate form and content in a perfect way<sup>14</sup>. Uzbek adolescent poetry had raised considerably as well enlarged in round of topics in 1930s.

Uzbek YA literature improved significantly in 1940-60s, Nosir Fozilov, Xudoyberdi Tuxtaboyev, Tolib Yuldosh, Farhod Musajonov, Latif Mahmudov and other writers joined the line of masters and tried to do their best to restock this sphere. An adult literature representatives such as Uygun, Mirtemir, A. Muxtor, Said Ahmad, Shuhrat, Mirzakalon Ismoilov, Mirkarim Osim wrote novels, stories, books and articles for children too.

“An alphabet of nature” of Kuddus Muhammadi, which consists of 5 books, is marked as a manual to young readers in upbringing them with the spirit of care of nature reserves and resources and its gentle humour, colourful topics and professional reflection of events made it effective in reading.

G. Gulom’s “Shum Bola”, “Childhood” of Oybek, A. Kahhor’s “Tales from the past” and N. Safarov’s “Korgan Kechirganlarim” works found appropriate place in a rank of literary performance. Khudoyberdi Tokhtaboev’s “Magic Cap”, “Riding a Yellow Devil”, “The Death of Yellow Devil” captured readers’ attention and interest. Also, these best sellers translated into many other foreign languages.

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<sup>14</sup> “Uzbek Adolescent poetic folklore, 66p T., 1985.

“So’nmasChaqmoqlar”, “YonarDaryo”, “Kichkintoy” novellas and “The wings of an Eagle” mostly deal with the burning problems of life and have particular technique on creating excited tense of atmosphere.

In 1980s such names like AnvarObidjon, Safar Barnoev, RaufTolipov, KambarUtayev, HamzaImonberdiyev became important figures and they conveyed an idea of upbringing young generation in a spirit of good personal qualities in their works<sup>15</sup>.

The spiritual enlightenment also should remain at the same position with literal interpretation. Because this lead youth to heighten their tension to have good personal qualities. The upbringing and enlightenment have always been employed in the developing stages of Y.A literature all times. But also, making an effort to have pure literal features and to cooperate with common literacy subjects could be seen in improvement phases of Adolescent literature. For instance, the ideas of enlightenment were dominated in early twenties, as for thirties, Y.A literature dealt mostly with realistic factors as well the rise of fantastic adventure genre in current literature was in 50-60s.

The psychological approach in teenage literature was more vital in eighties. Moreover, in this period the image of young hero, teenagers’ own personal opinions, stepping into real life independently had been depicted.

The nineties had been modern age in the development of Adolescent literature. The restoring of national, cultural, literal tradition after achieving our independence had affected considerably to works of representatives of Y.A literature and real Uzbek image began to portray.

The peculiarities of Y.A literature can be brighten up with the image of heroes. For example, in the beginning of XX century the activeness of master was much greater than hero, as well the spirit of dissemination of reality was dominated,

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<sup>15</sup>Barakayev R., Jonajonim, she’riyat, 53pT., 1997.

whilst in thirties addressing to folklore aroused, nevertheless, lack of activeness of heroes was still observing. The samples of 50-60s adolescent literature managed to show young protagonist in a main role in a plot successfully.

The seventy-eighties Y.A literature introduced main character as following: having an own view in the society, intellectual arrogance, preferring critical view than other rhetoric slogans. Also writers firstly attempted to highlight youth's blossoming pure love in this period. As for nineties, Adolescent literature seized Uzbek teens' attention to be proud of being Uzbek offspring, to be worthy to great ancestors, in general, Uzbek child managed to read such works which evoke them a sense of patriotism.

## **CHAPTER II. THE ROLE OF RUDYARD KIPLING AND KHUDOYBERDI TOKHTABOEV IN THE CONTEMPORARY LITERATURE.**

### **2.1. The contribution of R.Kipling in the enlargement of adolescent literature.**

Considered one of the great English writers, Joseph Rudyard Kipling was born on December 30, 1865, in Bombay (now called Mumbai), India. At the time of his birth, his parents, John and Alice, were recent arrivals in India as part of the British Empire. The family lived well, and Kipling was especially close to his mother. His father, an artist, was the head of the Department of Architectural Sculpture at the Jeejeebhoy School of Art in Bombay. For Kipling, India was a wondrous place. Along with his younger sister, Alice, he reveled in exploring the local markets with his nanny. He learned the language and, in this bustling city of Anglos, Muslims, Hindus, Buddhists and Jews, connected with the country and its culture. Kipling's solace came in books and stories. With few friends, he devoted himself to reading. He particularly adored the work of Daniel Defoe, Ralph Waldo Emerson and Wilkie Collins. When Mrs. Holloway took away his books, Kipling snuck in literature time, pretending to play in his room by moving furniture along the floor while he read.

The happy combination of qualities and experiences conclusively shaped his development. He himself, unsurprisingly, had the insight to acknowledge the enduring power upon him of that extraordinary time. At the start of *Something of Myself*, the autobiographical work he drafted in his last months, he applies to his own case the Jesuit motto, 'Give me the first six years of a child's life and you can have the rest.' At least three of his stories include a more or less direct portrayal of his Indian childhood, but its reverberations can be felt on every page he wrote about India.

Rudyard Kipling is the most controversial author in English literature. Even today his place on Parnassus remains undecided, though a place there he is generally

agreed to have, even if some critics would seek it near the summit while others relegate him to the foothills of the Himalayas.

Kipling's leap into a position in English political thought and feeling which, it is safe to say, no other English imaginative writer (even Milton not excepted) has ever occupied. "*Hence, too, comes the difficulty of looking at him dispassionately as an imaginative writer. We do not often mix together our enjoyment of literature and our partisan interest in politics, but when we do it we do it thoroughly*".<sup>16</sup>

So it comes about that we find even critics who maintain that Mr. Kipling does not write well. Time and severe impartial standards winnow his work. They will winnow much of it away; but they will certainly leave something that is unique. When Kipling arrived in London in the autumn of 1889 'Art for Art's Sake' school was still being preached by Oscar Wilde and practiced to a greater extent by writers such as Robert Louis Stevenson and Henry James. A few years earlier Rider Haggard had set the critical bee-hive humming like Mowgli's hornets' nest with several big stones such as *She and Allan Quartermain*. Kipling did not raise a like storm, though Henry James was anxious to bracket them together. One needs to know that Kipling and Haggard were intimate friends. Even Barrie, Kipling's arch rival was his friend.

The popularity of Kipling's work in the 1890s owed a great deal to its novelty. As C. S. Lewis wrote many years later:

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<sup>16</sup>Edward Shanks, "Kipling's Stories," *London Mercury*, vol. vii, January 1923, p. 274.

*“To put the thing in its shortest possible way, Kipling is first and foremost the poet of work. It is really remarkable how poetry and fiction before his time had avoided this subject. They had dealt almost exclusively with men in their private hours—with love-affairs, crimes, sport, illness and changes of fortune ... With a few exceptions imaginative literature in the eighteenth and nineteenth centuries had quietly omitted, or at least thrust into the background, the sort of thing which in fact occupies most of the waking hours of most men. And this did not merely mean that certain technical aspects of life were unrepresented. A whole range of strong sentiments and emotions went with them. For, as Pepys once noted with surprise, there is a great pleasure in talking of business. It was Kipling who first reclaimed for literature this enormous territory”*.<sup>17</sup> With this new literary dimension went also the new use of language -- a frankness and a largeness in the use of the language of common men that shocked many, delighted many and brought for all a refreshing blast of genuine fresh air into the hot-house atmosphere of the *fin-de-siècle*. ‘Here’s Literature! Here’s Literature at last!’ David Masson, elderly Professor of Literature and Rhetoric at Edinburgh is said to have declared to his astonished students, waving over his head a copy of the *Scots Observer* containing Kipling’s poem “Danny Deever” in February 1890.

And the other great novelty of Kipling’s literary achievement was virtually to introduce the short story into English literature-- and write perhaps the greatest examples of this genre that we can boast even now. Within a year of this, Kipling had entirely altered the literary scene in England with regard to short stories. He arrived with one big volume and six small ones of short stories already written and collected -*Plain Tales from the Hills, Soldiers Three, The Story of the Gadsbys, In Black and White, Under the Deodars, The Phantom Rickshaw* and *Wee Willie Winkie*-and soon had a host of readers waiting for him to collect the stories which were appearing in magazines in 1890 into *Life’s Handicap* (1891).

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<sup>17</sup>C. S. Lewis, “Kipling’s World,” *Literature and Life*, 1948, p. 59.

But it will be noticed how at first most of his critics were suspending judgment until he had written the novel which they assumed he would attempt as the real test of his potentialities as a great writer. *The Light that Failed* at the end of 1890 was written partly as a bid for these laurels-and proved that Kipling had been right in choosing the short story as the literary type most fitted to his genius. *The Naulahka*(1892) proved that he was not to excel in the romance of adventure either; only in 1901 *Kim* showed the one form of longer narrative in which he could write a masterpiece-and *Kim* stands alone, though for convenience sake it is classed as a novel.

This is not the place to enter into the circumstances which made Kipling a writer of short stories but not a novelist in the ordinary sense. Much lay, doubtless, in the whole cast of his mind; something perhaps in the brute fact that for two years he was allowed just the space for a 2,400 word 'Plain Tale' each week in the *Civil and Military Gazette*. But the fact remains that he conquered his reading public in England mainly with collections of short stories in volume form and from 1890 the short story boomed in England, whether written by Kipling or Stevenson or Maugham, by Conan Doyle or G. K. Chesterton or Saki. As several critics have pointed out right from the beginning of his career, Kipling learnt to write as a journalist and turned his experiences of daily reporting on Indian papers to good use when he graduated into literature. As Frank Swinnerton put it in his Foreword to Hilton Brown's *Rudyard Kipling* (1945) Kipling was the first journalist, since Defoe, to bring a sense of news to the service of fiction, and he excelled in the yarn.

The result of this journalistic background and its unexpected development was well described by Desmond MacCarthy:

*“His style, while loved by the unliterary, often annoyed the fictional mode because the object of his virtuosity was always a violent exactness. His adjectives and phrases start from the page. He made you first and foremost to see, to hear, to touch, to smell—above all to see and smell—as vividly as words can make you do those things. When the greatest vividness was inconsistent with an aesthetic impression—well, in his work aesthetic sensitiveness went by the board.”*<sup>18</sup>

‘Kipling is strongly loved and hated,’ said C. S. Lewis. ‘Hardly any reader likes him a little.’ This should be less true now than when he said it decades ago since the winnowing process may have made it easier for the uncommitted reader to begin with the best of Kipling, and the passage of time should have brought nearer the happy day when his political opinions will matter no more than those of Milton or Swift or William Morris.

There were, of course, obvious exceptions to Kipling’s sweeping condemnation of the literary knowledge and basic scholarship of his critics and reviewers. Even in the earlier period he was reviewed and his work investigated completely by men as broadly read in European and Classical literature as Lang and Whibley and Henley and Gosse, as well as those who then or later believed Chairs in English Literature such as J. H. Millar, Saintsbury, Quiller-Couch and Norton, while Sir William Hunter brought unrivalled knowledge of the Oriental setting of the earlier stories; and his critics also included novelists from Henry James and J. M. Barrie to Ford Madox Ford and Ian Hay, and later on Somerset Maugham and J. B. Priestley, besides poets from Alfred Noyes and Richard Le Gallienne to T. S. Eliot and Edmund Blunden.

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<sup>18</sup>Desmond MacCarthy, Obituary, *Sunday Times*, 19 January 1936.

For, contrary to much that has been said, Kipling was a truly modest man, and very humble in the conviction that a man's best work came from without-- at the promptings of his daemon, as he himself would have put it.

Kipling wrote three novels – *The Light that Failed* (1891), *Naulahka*(1892) and *Kim* (1901). The first one *The Light That Failed* (1891) was written in collaboration with the American writer Charles Wolcott Balestier, whose sister Caroline Starr married him in 1892.

The novel closely reflects the young Kipling's life at that time. His hero Dick Helder, an orphan, has been brought up with Maisie, another orphan, by a guardian. *The Naulahka* has for its plot the quest of a famous necklace by an American adventurer, who has promised to present it to the wife of the President of the Railway Board. The book is known for its anti-feminist criticism. Kipling was a masculine writer, no doubt. *The Naulahka* proved that he was not to excel in the romance of adventure either; only in 1901 *Kim* showed the one form of longer narrative in which he could write a masterpiece-and *Kim* stands alone, though for convenience sake it is classed as a novel.

*Kim* (1901) is one of the best prose works of Kipling. It is a narrative with characters and events; it is not only the finest story about India, but one of the greatest novels in the language. Its subject is the land and the people. Kipling's gift for accumulating detail was never shown better or at such length or with such power: sights, sounds, and smells. The people are shown not just in the mass, but in four carefully varied individual portraits: a Pathan, an elderly upper caste lady from the North West Provinces, a Bengali, and a Tibetan lama. These, especially the last are triumphs of educated imagination. Nirad Chaudhuri, himself 'the sword of the empire' admired this work. Kipling's biographer Angus Wilson thinks, "*Kim secures him a sure place in Olympus.*"<sup>19</sup>

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<sup>19</sup> Angus Wilson, *The Strange Ride of Rudyard Kipling : His Life and Works*, The Viking Press, New York, 1977.p. 343.

T. S. Eliot who calls Kipling '*the first citizen of India*' reflects the same. His writings explain the empire. *Kim* speaks about orient's lack of sense of time and discipline. Kim, the indianized westerner recreates his own consciousness of Indian life. The following is a critical analysis of Kipling's empire writing as is evident in his short fiction. It was inevitable that sooner or later someone should make a systematic effort, in the interests (say) of literature and art, to exploit India and the Anglo-Indian life. England awakened at last to the astonishing fact of her world-wide Empire, and had then an ever-growing curiosity concerning his great possessions *outré mer*. The writer who could explain, in a vivid and reasonable manner, the social conditions of India, Australia, Canada, and South Africa—who could show, even about, how people there lived, moved, and had their being, was assured of at least a remarkable vogue. In India, Kipling thought, one really could see humanity—raw, brown and naked—with nothing between it and the blazing sky, and only the used-up, over-handled earth under foot.

Henry James observes Kipling's Indian impressions divide themselves into three groups, one of which, I think, very much outshines the others. First to be mentioned are the *tales of native life, curious glimpses of custom and superstition*, dusky matters not beholden of the many, for which the author has a remarkable flair. Then comes *the social, the Anglo-Indian episode*, the study of administration and military types and of the wonderful rattling, riding ladies who, at Simla and more desperate stations, look out for husbands and lovers; often, it would seem, the husbands and lovers of others. (And) The most brilliant group is devoted wholly to the common soldier<sup>20</sup> . . . .

His books for children, including *The Jungle Book* (1894–95), *Just So Stories* (1902), *Puck of Pook's Hill* (1906), and the picaresque novel *Kim* (1901), reveal his imaginative identification with the exotic. Poems such as 'If—', 'Danny Deever', and 'Gunga Din', express an empathy with common experience, which contributed to his

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<sup>20</sup> Angus Wilson, *The Strange Ride of Rudyard Kipling: His Life and Works*, The Viking Press, New York, 1977. p. 343.

great popularity, together with a vivid sense of 'Englishness' (sometimes belittled as a kind of chauvinistic imperialism). Kipling's work is increasingly valued for its complex characterization and subtle moral viewpoints. Rudyard Kipling is one of the finest short story writers in the English speaking world. His major collections of short stories are *Plain Tales from the Hills* (1888), *Wee Willie Winkie* (1888), *Life's Handicap* (1891), *Soldiers Three* (1888), *Many Inventions* (1893), *The Jungle Book* (1895), *The Second Jungle Book* (1895), *Phantom Rickshaw* (1898), *The Day's Work* (1898), *Stalky & Co.* (1899), *Just So Stories* (1902), *Traffics and Discoveries* (1904) and *Puck of Pook's Hill* (1906). As James observes, Kipling's Indian tales depict the Anglo-Indian life in full perspectives. *Plain Tales from the Hills* is the first and the longest of the volumes, and, as its title implies, it deals mostly with Anglo-Indian life in Simla. The picture that Mr. Kipling gives is not altogether a pleasant one; but then he does not profess to be an optimist or to represent society as all varnish and veneer. And probably he himself would be the last to maintain that his Mrs. Reiver and Mrs. Mallowe, and even the great Mrs. Hauksbee, the most wonderful woman in India, represent Anglo-Indian society as a whole, or that even at Simla men and women have nothing to do but to make love where they ought not. The second book *Wee Willie Winkie* has just three long stories "Baa, Baa, Black Sheep," "His Majesty the King," and "The Drums of the Fore and Aft." *Life's Handicap* published in 1891 had 27 stories. They deal with the faluous triumvirate of privates, with the British army, and with the comedy and tragedy of native life and character. Two stories, "At the End of the Passage" and "The Mark of the Beast" are concerned with the grim and terrible possibilities and impossibilities of sickness, weariness, fear, superstition, climate, work, and, to put it plainly, the devil, as shown by the experiences of Englishmen in India.

Regarding the next book *Soldiers Three* (1892), Thomas Hardy critic and also Kipling's admirer Edmund Gosse observes, "We have hitherto had in English literature no portraits of private soldiers like these, and yet the soldier is an object of interest and of very real, if vague and inefficient, admiration to his fellow-citizens. Mr. Thomas Hardy has painted a few excellent soldiers, but in a more romantic light and a far more pastoral setting"<sup>21</sup>. The collection *Many Inventions*, contains much of Kipling's most characteristic and most enduring work. He is no longer satisfied with the merely exciting, the merely bizarre or the merely comic. Kipling is interested in people as people and not as chessmen moved to make a surprise ending or a clever twist in the plot. The book *The Phantom Rickshaw* (1898) was not reissued afterwards. In fact it is clubbed with *Wee Willie Winkie*. The original book had just three long stories. *Stalky & Co* (1899) is a collection of nine stories, first published in 1899. Five other Stalky tales appeared in separate collections; the 14 tales were brought together in *The Complete Stalky & Co.* (1929). Kipling drew on his boyhood experiences at the United Services College at Westward Ho! in Devon. An anonymous reviewer in the *Athenaeum* observed in 1902 that *The Just So Stories* (1902), in which Mr. Kipling appears both as author and illustrator, should regain the favour which he has lost in some quarters by indifferent verse. Mr. Kipling is, at his best, the most inspired teller of tales that we have; he understands young folk as few writers do.<sup>22</sup>

In 1907 Kipling became the first British writer to receive the Nobel Prize in literature. The Swedish Academy noted that the prize was given "in consideration of the power of observation, originality of imagination, virility of ideas and remarkable talent for narration which characterize the creations of this world-famous author." In the same year, Kipling received honorary degrees from such distinguished universities as Oxford, Cambridge, and McGill. Kipling counted among his friends Henry JAMES, H. Rider HAGGARD, W. E. HENLEY,

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<sup>21</sup> Edmund Gosse, "Rudyard Kipling," *Century Magazine*, vol. 1, xlii, October 1891, p. 901.

<sup>22</sup> An anonymous reviewer, *Athenaeum*, qt by R. L. Green, *Rudyard Kipling: A Critical Heritage*, p. 272.

and Theodore Roosevelt.

Mr Kipling's general significance and influence is viewed as dire, in the extreme, 'Nothing if not reactionary', he glorifies war, and approval of violence creeps into supposedly impartial, documentary accounts.

The reason for Kipling's popularity was that in him 'the Englishman as brute' and philistine had never had an admired writer on his side before.

The tone of an obituary lecture delivered in the year of his death is hardly bold enough to be called defensive: he was a philistine, a tradesman, a tale-smith, perhaps forgivable in the light of his Southsea experience and slightly redeemed by the dependence of his poetry on work rhythms.

In their different ways, Eliot and Orwell led the reaction in Kipling's favour. A poet who had once been the voice of England and tended to dislike her enemies might have something to be said for him in 1941, and Eliot's account of Kipling's virtues was both cogent and enthusiastic.

Rudyard Kipling (1865-1936) was a world famous English writer of poetry, novels, and short stories. His dramatic ballads retain the vitality of honest speech—humorous, vulgar, and unpoetic. His lyrics remain impressive for their moral intensity and insights into historical processes. He was one of the great masters of the short story. Many of his tales exploit for the first time the discoveries of a mechanistic Western society, and the best of them return to the enduring riddle of India and the East and the ironies of cultural contrast that Kipling knew and appreciated.

## **2.2. The importance of Khudoyberdi Tokhtaboev's works in the Uzbek literature**

One of talented teenage writers, who is contributing to present Uzbek Y.A literature considerably with his notable works in a genre of fantastic adventure is considered X.Toxtaboev. X.Toxtaboev was born on December 17, 1932 in a peasant family, Katta Tagob village which belonged to Uzbekistan region in Fergana district. As other children, Xudoyberdi also cultivated lands, picked up cotton, fed cattle, so did everything which ought to be done in rural areas as well began to understand what is life difficulties from his early childhood.

Future master postponed his studying because of war and employed in clerk accounts, agricultural spheres industriously. After graduating from Kukan Pedagogics University successfully, he became a teacher and an enthusiastic desire for learning more about literature captured him eventually<sup>23</sup>. Due to this fact, he had leaved his working place before enrolling in Tashkent National University. There he studied more about A.Navai, Bobur, G.Gulom, Oybek, H. Olimjon's works admiringly.

It was precise that, Uzbek Children literature was not rich in comedian novellas. After "Kalvak Maxsum", "Toshpulat man", "Tirilgan Murda", "Shum Bola" works there almost had not created noticeable works in this genre. Upcoming next years, Kh.Tokhtaboev attempted to keep up and develop G.Gulom, Abdulla Kodiri's tradition and topped in creativity of children fantastic adventure genre. Literary career of Khudoyberdi Tokhtaboev started as the beginning of his journalistic career in 1958 in the 14 years of the artist "Evening", "Soviet Uzbekistan" has published more than 300 newspapers satirical. His works were introduced into public by several magazines as "Young Guard", "Rainbow" "Gulistan", and "Star of the East", "Caravan", "Guncha" and " Young force".

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<sup>23</sup>Karimov I. O'zbekistonningo'zistiqlolvataraqqiyotyoli.T., 1992.

In 1958, he printed his works in short period of time as "Young Guard", "Secret" and "Magic cap". During the last years, he wrote "Omonboy and Davronboy", "Riding A Yellow Devil," "Yellow Devil's Death", "Young Man With Five Children", "The Golden Head of Avengers", "Years and Roads", " In the country of Sweet melons or Battle of Magicians", "Mournful Eyes", "Blessed People"<sup>24</sup>. In addition, more than 10 writings of writer like "My first tree", "Refugees", "Jealous", "Dad, please don't write", "I've arrived ,dad", "Vali and Salim", "Hasty", "Good-Good" elicited interest in the young readers.

Looking Xudoyberdi Toxtaboyev's career and popularity, the beloved children's author was awarded with in 1982 of "Honoured worker of Culture of Uzbekistan", in 1991 "People's Writer of Uzbekistan". His works have been translated into Russian, English and German languages and published in foreign countries. Puzzles for children who travel the world in a unique and creative way the writer chooses. Creative concept of individuality connected with this creative style of the author is referred to as worthy with the phrase. Therefore, K.Nazir, H.Pulatov, F.Musajonov, E.Raimov, S.Barnoevs make a special priority of the realistic and fantastic style. The works of such writers as Kh.Tokhtaboev, S.Anorboev, H.Shayxov and A.Obidjon such as glitter is.

Uzbek children distinguish the works of Xudoyberdi as Master of prose. Khudoyberdi Tokhtaboev's the best endless novels and stories reached the far distant of the world. "Riding A Yellow Devil" which has been translated into many languages of the world, the novel has significantly Uzbek children's literature, expanded its horizons.

*"In 1970, in Moscow, the " Magic cap "was published, says Khudoyberdi. - In 1971 in Rome, Italy Gianni Rodari opened a forum of the children writers of the*

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<sup>24</sup>Jumaboev M. Bolalaradabiyoti. T.: 1994.

*world. This forum contacts" Children Literature "to select the head of the publishing department Exhibition took up my book, among other books.*

*Opening day of the forum, Gianni Rodari dedicated to the children page in "Unity" newspaper, and wrote the following words on the page. "I recommend that you meet and translation of the authors provided KhudoyberdiTokhtabayev to the "Magic cap" will work and its rich in humour and imagination was unusually wide due to be suitable. This enjoys the humour and imagination in the Italian children. Let that I translated a part of this novel "<sup>25</sup>.*

In 1972, the "Magic cap" published by German. It's translated by linguist DolerasiShul. X.To`xtaboev's creative when wordabout the development of his success as an author, writer, and increased search will be on the environment.

*"During my childhood and youth - writes writer, right from the period of the war. I heard the harmonies of orphans of my village. I saw young women with full of tears in their eyes who received a black letters from front; some of them were waiting for their brother or sisters and I felt pain in my heart. After my step father-*

*AbdukodirRabochiy went to the battalion, we were eight children in family. I escaped with them from orphanage to orphanage; even I went to Kokand from Tashkent on foot. "<sup>26</sup> These lines show that as writer's life had difficulties,*

Khudoyberdi also came across with them. It is vital thing to mention that in writer's life his grandmother took an important place. Because his grandmother's stories and fairy tales as including magicians, evils and so on were basic him to write novels and stories for children.Indeed, Tokhtaboev thought meaningful and creative lessons in the school of life. The works of the first 50 years at the beginning of the world are watching at university, 60 years attracted the attention of literary criticism itself, began 70 years learning all the continuing education unit has caused a lot of debate.

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<sup>25</sup>KhudoyberdiTokhtaboev. I. "Riding A Yellow Devil",233pT.: 1986.

<sup>26</sup>KhudoyberdiTokhtaboev. "Young Man With Five Children"4p T.: 1988.

Literary works of Kh. Tokhtaboev is studied through dividing into 3 groups by critics<sup>27</sup>. The first group of missionaries includes from the satirical publication more deadly;

- I. *"Oh, my conditional Say", "Special Tasks", "Premature azon", "Description"* type is the first satirical works.
- II. Written in different years, the second group consists, *"Brothers Omonboyand Davronboy's little gas story about coming to the village", "Secret", "Mournful eyes", "Blessed people", "Years and the Road," "Little President"* as pure realistic works.
- III. *"Riding A Yellow Devil" and "The Golden Head of Avengers", "In the sweet melons country or battle magicians", "Young Man With Five Children"* adventure with humour works consists as a third group.

From literature historical information, all works of any great writer of the same criteria cannot be found. This gap relates directly Kh. Tokhtaboev's creativity.

Initially, the "Truth of Tashkent", the "Voice of Uzbekistan", "Soviet Uzbekistan" satirical pen sobering for his first works as a reporter for newspapers satirical column would be natural for the soul. Therefore, "Intends", "Special Tasks", "Description", "Recognizance", "Said the untimely call" stories and meant for adults, such as "Oh, my conditional tell" stories of fraud, liaisons, such as bribery disbelief vices are exposed to mistreatment. Significantly, these characters are - ordinary people, childhood acquaintances of their character, the author of the intelligentsia occupied a convincing artistic and help to describe the characteristics of a particular experience for readers.

Written for his influence events directly, when he witnessed himself as a boy he wrote novels as "Riding A Yellow Devil," "Young Man With Five Children", a historical work as "The Golden Head of Avenger" can be fact for our ideas.

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<sup>27</sup>Rahmatilla Barakayev, Kavsar Turdiyeva, "Uzbek Children literature and literary prelude" 78p, T, 1997.

Master's tendency to humour, great artistic talent to highlight simple moments with amusing quips is noticed mostly in "Riding A Yellow Devil". This novel was constructed into a complex interesting narrative plot as well the narrator of the novel, who plays important roles in a plot is Hoshimjon. Furthermore, Kh.Tokhtaboev's works, as we know, "Riding A Yellow Devil" novel is not a separate page in his literary career, it is important also in Uzbek children's literature. A little magic symbolic image of the writer in the work can be serious artistic findings. The magic cap captures readers' attention<sup>28</sup>.

The writer underlines Hoshimjon's distinct personality, psychology and adventures by the stories of protagonist. Also, readers can see in a nature of Hoshimjon the accumulation of keen witted children character which one come across in folklore tales and XojaNasriddin's bright quips. In a current novel although they are living in all facilities like reaching the point of most successful ways of knowledge as well fulfilling their ambitions provided period, being lazy, trying to find easy ways of living and gone astray children like Hoshimjon are teased. Kh.Tokhtaboev made an effort to focus on the image of Hoshimjon in detail. The main hero of the novel Hoshimjon went to several streets with a help of this cap and it is important thing in the events of the work. Through the novel, readers can see without knowledge we cannot gain anything even with magic cap. This means learning new knowledge and teaches it readers.

"Riding A Yellow Devil" seems to be translated into the languages of the world - held in Rome in 1971, the Council entrenched in the world of children's writers J.Rodari's warm words said about the work Mood, "says one writer interviews.

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<sup>28</sup>MatyokubKushjonov,"Respective creativity of Master",37p ,T, "Young Guard",1982.

### **3.1. The capability of the writer in creating of image psychology in the “Teenager” by Kipling (in an example of Mowgli )**

Rudyard Kipling is remembered today mostly as a children's author. While reading the book, “The Jungle Book”, I noticed several commonalities as well as how the image of the child is represented in this book. The book give a sense of what a child is like based on similarities and differences of the characterizations, situations, interactions, themes and questions that a child may think about while reading.

The Jungle Books have traditionally been divided between the Mowgli stories and the rest. Kipling himself decided, for the Outward Bound edition of 1897, to redistribute the stories of The Jungle Book and The Second Jungle Book so that the first contained all the Mowgli stories, in `chronological' order (that is, in the order of his career), and the second contained the others. This re-arrangement is tidier than satisfying, especially in the case of The Second Jungle Book, a carefully structured collection in which the successive stories, whether they concern Mowgli or not, echo and comment on each other. It may be argued that the Mowgli stories are the core of the Jungle Books, and that Kipling was doing no more than acknowledging their primacy. Certainly they possess a collective imaginative power which is greater than that of any of the other stories, though two of these - "The Miracle of PurunBhagat", its pathos and the grandeur of its descriptions anticipating the triumphs of the Himalayan scenes in Kim, and "The Undertakers", that masterpiece of macabre comedy in which a crocodile remembers the days of his youth - have claims to be better individual tales. (Both are heroically 'unsuitable' for children; Kipling does not talk down.) But one of the central questions raised by the Mowgli stories is what kind of stories they are, and in both the original volumes the presence of widely differing kinds of animal story is an important part of the answer.

The most important part of any book is the beginning and the end. In the beginning, it is important to gain interest of the reader so the reader continues to read throughout the book. At the end, it is important to understand the theme of the story or what the author is trying to convey. The monkeys of Rudyard Kipling's *The Jungle Book* are a very unique group of characters. They are viewed by the other animals of the jungle, or the Jungle People as they call themselves, as outcasts and outlaws. The most prominent chapter they occur in, "Kaa's Hunting", shows their lawless, shiftless, and uncivilized way of life. This image in itself does not give off any racist undertone.

The tales in the book (and also those in *The Second Jungle Book* which followed in 1895, and which includes five further stories about Mowgli) are fables, using animals in an anthropomorphic manner to give moral lessons. The verses of *The Law of the Jungle*, for example, lay down rules for the safety of individuals, families, and communities. Kipling put in them nearly everything he knew or "heard or dreamed about the Indian jungle." Other readers have interpreted the work as allegories of the politics and society of the time. The best-known of them are the three stories revolving around the adventures of Mowgli, an abandoned "man cub" who is raised by wolves in the Indian jungle. The most famous of the other four stories are probably "Rikki-Tikki-Tavi", the story of a heroic mongoose, and "Toomai of the Elephants", the tale of a young elephant-handler. As with much of Kipling's work, each of the stories is followed by a piece of verse.

*The Jungle Book*, because of its moral tone, came to be used as a motivational book by the Cub Scouts, a junior element of the Scouting movement. This use of the book's universe was approved by Kipling after a direct petition of Robert Baden-Powell, founder of the Scouting movement, who had originally asked for the author's permission for the use of the Memory Game from *Kim* in his scheme to develop the morale and fitness of working-class youths in cities. Akela, the head

wolf in *The Jungle Book*, has become a senior figure in the movement, the name being traditionally adopted by the leader of each Cub Scout pack.

Lost by his parents as a baby in the Indian jungle during a tiger attack, he is adopted by the Wolf Mother (Raksha) and Father Wolf, who call him Mowgli (the frog) because of his lack of fur and his refusal to sit still. Shere Khan the tiger demands that they give him the baby but the wolves refuse. Mowgli grows up with the pack, hunting with his brother wolves. In the pack, Mowgli learned he was able to stare down any wolf, but his unique ability to remove the painful thorns from the paws of his brothers was deeply appreciated as well.

Bagheera, the black panther, befriends Mowgli because both he and Mowgli have parallel childhood experiences; as Bagheera often mentions, he was "raised in the King's cages at Oodeypore" from a cub, and thus knows the ways of man. Baloo the bear, teacher of wolves, has the thankless task of educating Mowgli in "The Law of the Jungle".

Shere Khan continues to regard Mowgli as fair game, but eventually Mowgli finds a weapon he can use against the tiger — fire. After driving off Shere Khan, Mowgli goes to a human village where he is adopted by Messua and her husband whose own son Nathoo was also taken by a tiger. We never find out for certain if Mowgli is the returned Nathoo, although a hint that he might be is provided in the *Jungle Book* story "Tiger! Tiger!" where we learn that the tiger who carried off Messua's son was lame, just as Shere Khan is lame. On the other hand, while Messua would like to believe that her son has returned, she herself realises that this is unlikely.

While herding buffalo for the village, Mowgli learns that the tiger is still planning to kill him, so with the aid of two wolves he traps Shere Khan in a ravine where the buffalo trample him. The tiger dies and Mowgli sets to skin him. Seeing this, Buldeo, a jealous hunter, goads the villagers into persecuting Mowgli and his

adopted parents as sorcerers. Mowgli runs back to the jungle with Shere Khan's hide but soon learns that Buldeo and the villagers are planning to kill Messua and her husband, so he rescues them and sends elephants, water buffaloes, and other animals to trample the village and its fields to the ground.

In later stories in *The Second Jungle Book* Mowgli finds and then discards an ancient treasure (The King's Ankus), not realising that men will kill to own it. With the aid of Kaa the python, he leads the wolves in a war against the Dhole (Red Dog). Finally, Mowgli stumbles across the village where his adopted human mother (Messua), is now living, which forces him to come to terms with his humanity and decide whether to rejoin his fellow humans.

There is probably not a single child in the world without a preconceived idea of Rudyard Kipling's *The Jungle Book*.

Kipling tells the story of little Mowgli, a village boy who falls into the hands of a pack of wolves who raise him as their own in the Indian jungle. As he matures he starts to understand the 'Law of the Jungle' and the book follows his many adventures alongside the myriad creatures around him. Those include Baloo the bear and Bagheera the black panther, who become his tutors and protectors. As a child reader, one of the most disturbing parts of this relationship is the physical violence Baloo and Bagheera continuously seem to use against Mowgli as part of their teaching.

'Bagheera gave him half a dozen love taps (...) but for a seven-year-old boy [this] amounted to as severe a beating as you could wish to avoid.' I found it very difficult to like these two characters because of this abuse towards Mowgli and without sympathetic characters to relate to the book was hard to enjoy. I wanted Mowgli to escape from these two almost as much as I wanted him to escape the terrible monkeys. I don't think Kipling intended the reader to feel this way, but perhaps in his days, hitting a child was more common.

Kipling does manage to create an intense world that sucks you in with his descriptions of the jungle and the creatures that live there. I felt myself hearing the strange noises, feeling the ground slither with snakes and sweating in the heat of the penetrating environment of the jungle's overpowering force. When Mowgli swings from the vines in the grip of the monkeys I thought it was a moment of release and wanted him to swing to freedom. But once again, the terror of the place gets the better of him and he is back down below suffering another beating for getting himself into trouble.

After reading this classic, I actually felt rather bewildered: it didn't contain a single character that I either understood or felt empathy towards. I should have felt some harmony with Mowgli as a young boy, but I didn't understand why he was not miserable in his situation. Why would he like and respect Baloo and Bagheera when they physically hurt him for no reason at all?

If we analyze the goodness between these novels, in "The Jungle", there is given sentence which illustrates the goodness like even animals have unwritten laws and however, they do not do harm to the people until they do:

*"The Law of the Jungle, which never orders anything without a reason, forbids every beast to eat Man except when he is killing to show his children how to kill..."*<sup>29</sup>

Kim has indeed been considered Kipling's Masterpiece by many critics. It happened to be the first Indian President JawaharLal Nehru's favourite book. It was specifically in Kim that *"Kipling has established the contrast between the East, with its mysticism and its sensuality, its extremes of saintliness and roguery, and the English, with their superior organization, their confidence in modern method, their*

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<sup>29</sup>Rudyard Kipling "The Jungle" page 6

*instinct to brush away like cobwebs the native myths and beliefs... we have watched the oscillations of Kim, as he passes to and fro between them*<sup>30</sup>.”

In the fall of 1899, having finished with Salky & Co., Kipling turned again to Kim. As regards to the origin of the novel and the biographical aspects involved in it, Kipling wrote: *It grew like the Djinn released from the brass bottle, and the more we explored its possibilities the more opulence of detail did we discover. I do not know what proportion of an iceberg is below water-line, but Kim as it finally appeared was about one-tenth of what the first lavish specimen called for . . . The Himalayas I painted all I, as the children say. So also the picture of the Lahore Museum of which I had once been Deputy Curator for six weeks- unpaid but immensely important.*<sup>31</sup>

The backdrop of the novel is formed by the political conflict between Russia and Britain, also known as The Great Game. With the political situation in the background the novel traces the journey of an approximately thirteen years old boy Kim, who is a chela or disciple to a Tibetan Teshoo Lama. It is a rascally novel where both the preceptor and the disciple set out on a journey across India: The lama in search for his river of Arrow and Kim on his quest for a Red Bull in the Green fields. There is a detailed portrait of people and places in India. *“The eye is caught by a whole kaleidoscope of race, caste, custom, and creed, all seen with a warm affection that is almost unique in Kipling.”* Kim has many occult elements like the one manifested in the character Huneefa who is a sorceress who performs a devil invocation ritual to protect Kim. The reason for inclusion of such mystic elements in the novel can be found in Charles Carrington’s statement that *“The desire to penetrate the occult exercised a strong fascination over Rudyard throughout life, an attraction which he resisted, not altogether successfully*<sup>32</sup>.” It is the India of the beginning of twentieth century that finds its adequate picture in the

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<sup>30</sup>JavaharlalNeru, “Wilson 30”, 189 Salky & Co 9.

<sup>31</sup> Kipling 139 Macmillan & Co. Ltd in October 1901.

<sup>32</sup> Charles Carrington, 362

novel. The views of the writer about India can be grasped from a line from the book, “Kim dived into the happy Asiatic disorder which, if only you allow time, will bring you everything that a simple man needs.” Partick Brantlinger points towards the autobiographical element in the novel in the comment that, “In his most successful novel, he wrote about a boy whose enjoyment of ‘happy Asiatic disorder’ matched his own.” Further he points out that “Among all of Kipling’s writings, Kim best expresses the ethnographically curious, tolerant and even admiring side of Kipling – that is, Kipling at his best. Though he (Kipling) called his masterpiece ‘nakedly picaresque and plot less’ . . . .

The autobiographical elements in the novel Kim are clearly seen in the character of the curator of the Lahore Museum which is based on Kim’s father John Lockwood Kipling who was a curator himself in Lahore. The very opening lines of the novel which run as: He sat, in defiance of municipal orders, astride the gun Zam-Zammah on her brick platform opposite the old Ajaib-Gher – the Wonder House, as the natives call the Lahore Museum. Who hold Zam-Zammah, that 'fire-breathing dragon', hold the Punjab, for the great green-bronze piece is always first of the conqueror's loot. The gun which is described in these lines is an existing piece called Zamzama which is situated in front of the Lahore Museum and is also sometimes referred to as Kim’s Gun. Throughout the novel Lama is in search from his River of Arrow and Kim goes out in quest of a “Red bull in a green field” which is later seen as a military formation sign of a bull on a green background. That formation sign is still used by a military formation in Ambala Cantonment in India just like the way it belongs to an establishment in Ambala in the book. J.M.S Tompkins points out that in the art of Kim was one of the books the Daemon was concerned in, that is, it was a work of inspiration as distinguished from one of keen interest and craftsmanship. It was ‘a thing imposed from without’, but no claim is made for it as a ‘built book’, and it is described as ‘nakedly picaresque and plot less’ (2). A very similar view is held by Brander Matthews who wrote that wherever “his

intuition was whole, as in *Kim*, in which the artist conquers the moralist and buries him deep underground, he is nothing short of superb: his symbols clothe his intuition so that we take it for flesh and blood.”

Since multiple religions are shown in the novel, many have tried to analyse which religion Kipling himself believed in. As regards the religion of Kipling Bonamy Dobree points out “But the most cursory reading of *Kim* shows how much he respected the faith of the Lama; and in that book he speaks scornfully of the Protestant parson, Bennett, who looked at the Lama” and calls him ‘Heathen’.”

He ends with a gently satirical touch at the unimaginativeness of the European visitor, and his materialistic preoccupations. Many comparisons have been made between *Kim* and E.M. Forster’s *Passage to India* due to the fact that both the novels are based in India and both the writers exhibited deep understanding of the Indian culture. However, in the opinion of Francis E Krishna , “there is no doubt in my mind that *Kim* is a greater work about India than *Passage to India* and my contention is borne out by Nirad Chaudhuri and K.R.S. Iyenger as well as a number of other Indian critics.” While some consider Forster’s understanding to be superior and others vice versa, Thomas Humphrey Ward states that “He (Kipling) has given evidence of knowledge of Indian life which and its phenomenal in one so young.” *Kim* shows Kipling’s sensitivity towards India. Critics have also tried to find out the reason for wider popularity of *A Passage to India* amongst Indian readers or why is *Kim* or Kipling’s works in general remain unread. In the similar context George Orwell has expressed the dilemma stating while talking about *Barrack Room Ballads* that “How complete or truthful a picture has Kipling left us of the long service, mercenary army of the late nineteenth century? One must say of this, as of what Kipling wrote about the nineteenth Century Anglo-Indian, that it is not only the best but almost the only literary picture we have.” Thereby highlighting the importance of a writer as Kipling who is considered as a faithful chronicler of that age. Another critic has pointed out that part of what gives *Kim*’s delight in India is

its author's confidence in the rightness and permanence of British Rule i.e. his faith that shows in the text. Edward Said writes in *Culture and Imperialism* that *Kim* inhabits 'parallel universes' in order to draw the analogy between Kipling's world and *Kim*'s. The novel has been taken up for discussion and study by various writers and critics and many of them have pointed out towards the imperial strain in the present as well as the other works of Rudyard Kipling; especially after the advent of the new literature.

Kipling remains a favourite of many readers of English literature and many of his contemporaries too. James Joyce once stated that three writers of the nineteenth century who had the greatest natural talent were Leo Tolstoy, D'Annunzio and Rudyard Kipling. He further stated that all three of the, has semi-fanatic ideas about religion and patriotism.

**3.2 The psychological analysis of the images in KH.Tokhtaboev's works.** Among his other works, "Red Riding Devil" and "The Death of Devil" are most popular and succeeded in capturing young readers' attention. For this kind of contribution the society awarded him. As for the second chapter, the writer managed to win in the competition of works dedicated to the military sphere. Besides, the public of readers and critics approved these works too. These novels of writer were innovation and created in a style of adventure genre. The translation of the current works in more than 24 languages of Khudoyberdi highlights his artistic talent and creativity as well.

In a glance to "Red Riding Devil" and "The Death of Devil" somehow evokes G.Gulom's "Shum Bola". Likewise, the hero of "Red Riding Devil" resembles to Qoravoy with indomitable, energetic, stout-hearted, adroit, and agile personality.

Still, writer's protagonist is modern one. Unlike Qoravoy, our hero heads toward contemporary life. When readers are observing his actions, they may laugh naturally, what's more, they surprise his estimate to expose social evils which are unsuitable to modern society. The second part of the novel "Red Riding Evil" tells us about the adventures of Hoshimjon and his magic cap. The readers from the novel notice being honest and knowledgeable can lead to real and happy life. In the novel, once Hoshimjon found a magic cap from old house and his adventures start. He wanted to delete his marks from register, but teachers knew about it and he escape from them. He will be agronomic, teacher, writer and owner of many jobs; however, he could not achieve his goal as being popular. Then, he understood, without knowledge even magic cannot be helpful.

The writer Kh.Tokhtaboev and his work “Red riding evil” can be a good example of that cover illiteracy. In this novel, he includes his own life. For example, he became orphan when he was young therefore, in his novel we can see orphans’ life. This novel’s hero and his experience is widely and colorful described. Throughout reading the novel, we notice the hero does not feel sorry for being his illiteracy, however, the reader know being illiteracy is not good thus, the hero come back to the school. It is the writing style of the author, through this way, he want to inspire children and help to recognize their talent and admit their errors and defects. The next part of the novel shows the life and adventures of Hoshimjon and soldier. We can see immorality of people who lives on money of other people. Hoshimjon participated to open the operation “professional thieves”. “Riding a Yellow Devil” is adventurous and fantastic novel. The events happen suddenly. Through the cap, he wanted to depict and indicate the modern evil characters and through the hero, he punishes them. Thus, in this way novel is somehow didactic.

A hero of “Yellow Devil” round of actions is substantial, career is colourful, even a history of formation of his personality exists. Hoshimjon denies admitting and regretting his guilty even though they cause so many troubles to him. Here goes teenager psychology. His all above actions and cunningings can reveal psychological procedure is in a process. Psychoanalysis can only speculate about the author's raw materials – the psychic upheavals of early childhood - and has no explanation for the alchemy that turns those tribulations into art.<sup>33</sup> Scholars suggest to name this period “Bridge”, because they are neither adult, nor children. These all lead to spiritual and emotional waves in the adolescent period<sup>34</sup>. So Hoshimjon’s psychological temperament is sanguine. Hoshimjon went to several streets with a help of this cap and it is important thing in the events of the work. Through the

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<sup>33</sup> FREUD, 'Psycho-Analytic Notes on an Autobiographical Account of a Case of Paranoia (Schreber)', 1911, Standard Edition, vol. XII p. 71.

<sup>34</sup> Umarov Badriddin “Psychology”, 122p, T, 2006.

novel, readers can see without knowledge we cannot gain anything even with magic cap. This means learning new knowledge and teaches it readers.

Master's driving a plot in this way was done on purpose. Particular youth overrate about their ability and intelligence, behave arrogantly, and couldn't take real life events in concentration. Khudoyberdi Tokhtaboev attempt to highlight and gave his point of view to such "proud as a peacock"s<sup>35</sup>.

An attitude with religiosity was temporary like "proud as a peacock"s in the first chapter for a hero. He returned to his original purpose- studying, after being in bizarre atmosphere somehow. Subsequently, as if the adventure of "penalty" ended with particular results, namely Hoshimjon's personality was rather tempered.

Afterwards, the third responsible stage opens in a character of our protagonist. The novel gives such impression to readers, that Hoshimjon self-motivated himself to something and he should head according to these motivations. Master employs his protagonist with such task which correlates to Hoshimjon's idea. This was such task that could defence public peace as well property from frauds, thieves and conmen- the military. Readers companion for Hoshimjon and are witness of swindler in the society, besides, watch their way of cheatings.

They are not typical frauds, on contrary, they are "master thieves" who are able to baffle any skilled people from their point. Our hero who is sharp, bright and keen-witted take part in an extensive operation also, manages to complete it successfully. In one word, succeeds in unmasking the great section of "master thieves". Accordingly, writer explains that adolescent self-confidence and approve of their capacity by Hoshimjon's such brave and sharp behaviour in this point.

"Riding a Yellow Devil" is fantastic adventure novel. Therefore, some events and episodes happen unexpectedly. A particular detail or episodes do not assign the destination of the novel, but to convince readers though unreal, fantastic incidents

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<sup>35</sup>NTC'S American IDIOM Dictionary. 35p, Copyright © 2000 by The McGraw-Hill Companies.

also, to conclude essential judgements by means of imaginative events. Tokhtaboev managed to reach expected deductions. Fantastic instruction and adventure order serve as a literary style. For instance, a hero couldn't go into events seriously without his "magic cap".

I will pass on that, KhudoyberdiTokhtaboev's creativity and fantasy are counted as modern one. An artistic ability of writers often stressed in a view of their own childhood or real life experiences. And so, these experiences serve as primary raw materials for creating works. There is such lines in a work which was printed after "Red Riding Devil": *My spine is a bit bended, and I concede it. It because of carrying out my brothers, besides, my height is a bit lower than my peers. And this is because of riding to my shoulders of my siblings and pushed me down when I was rising too high. That's why, I'm a bit short one. To tell the truth, I'm not angry with people who call me "a young guy with five children". Since really I have five little brothers and sisters. I provided all of them with proper nutrition, because mom is in a field all day and night.*<sup>36</sup>

As readers guess, it was passage from "A Young Men with Five Children". In spite of observing the author, readers mostly look through his books. Nonetheless, readers do not aware of this portrait of Orifjon actually belongs to an author himself.

*"The protagonist-Orifjon is not only a brother of five innocent infants, but also, little leader of his family too. He assumes overall responsibility for personal in order to save chance of survival. Even though children who lost their parents lived their own world, they felt ruins of warfare with all heart.*

*The family of Orif lived among pleasant people, yet they couldn't always aid to people who encountered difficulties. However, they tried to do their best to care for orphanages. This is not only the leverage of good people, but the power of purity which always defeat evil! When acclaiming current reality, an author brightly*

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<sup>36</sup>KhudoyberdiTokhtaboev, "A Young Man with Five Children" 6p, T,2009

*depicted the help of goodness and the interruptions of evil in coming a taxing way from Tashkent -to their best-loved hometown Kokan of children.*

*KhudoyberdiTokhtaboev's power as writer can be estimated from the highly prestigious reputation. Current work which was focused on portraying children life during war, states about a cruel fate. Who may say that there is only pleasant taste of goodness? Contrary to purity as well calm, observations and examinations raise people to human being. If only they were not be cruel. Nonetheless, it's a rule of nature and demand of the period. Orifjon with his five children strived to stay alive in storms of the fate. And he defeated.<sup>37</sup>*

Here writer tried to highlight that the psychology and personality of teenager actually developed and effected by the period. This period of war brought tears people eyes as well difficulties in life routine. In another word, children and teenagers were involved in adults' position. Due to this fact, they lost their funny, pleasant and cheerful childhood in somewhere, where unpleasant, tough also dirty slopes of life. An author could reflect this scene in beautiful bright colours.

Adventure novels, satires, stories, pamphlets, finally a novel which is full of humour "Young Man with Five Children" prepared master to a new creative stage. His next novel named as "The Golden Head of Avenger". The current novel differs from other works of master with its style and material. An author addressed to historical material and the image of real person.

Tokhtaboev changed and added new turnings in the map of Uzbek novel. The events of the novel occurred around Samarkand, partly Bukhara and Karshi regions. In this work the imagination and creativity of the writer were mostly pointed out. Young writer draw his attention to sudden turnings as well wonder the situations of characters in such turnings as Kodiri's works. Besides, Tokhtaboev observed historical fact and investigated it in "The Golden Head of

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<sup>37</sup>Albert Lixanov,"A Cruel reality", in the blurb of the current novel,3p,T,2009

Avenger”. The main figure is legendary “Namoz bold”, “Namoz fearless” named, famous Namoz the son of Primkul and his deeds drive the events.

The plot of the current work, the reflection of historical reality and literary imagination indicated that, an author investigated social and political positions of the time and historical facts about the protagonist either reached the possibility of making real conclusions about certain time then commenced to write the novel.

According to facts, the hero of the work- Namoz the son of Primkul lived rounds of Samarkand (1865-1907), gathered people around him during particular time then struggled against to an inequality in society with diverse ways- dedicated his life to the poor and cared for orphans. The character was rather clever and acquired worldwide affairs, moreover, learned more about Russian life and culture. According to some assumptions, he was depend on revolutionary changes.

An author attempted to be close to a reality. In reality either in a novel Namoz bold was a rescuer of ordinary employees. He grabbed the property of the rich and shared to the poor. Such actions inspired other forces. As a result, the rebellion alarmed head cabinet colonels. Namoz believed that there was segregation between hard working employees who create wealth and drones that seized the wealth from creators and then had a pleasure in an account of them. The protagonist’s goal and task to turn them back, to the creators. That was author’s interpretation to “Namoz fearless”.

Master depicted the image of Namoz with pleasure. The writer did not economised his pencil in order to describe his deeds and personality. Even in portraying his image Khudoyberdi addressed to common phraseological units in folklores and fairy-tales like: *as high as cloud, long armed, kokraklarikeng, bilaklariyogon – bittasichaqaloqning belidekkeladi, peshani dong, na’ratortgandaxonaning shipikotarilgandekboladi*<sup>38</sup> and etc.

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<sup>38</sup>Uzbek national folklores, 132p,T, 2006.

Namoz fearless in many troubles take his coverage in both hands and move forward as many braves do in folklores. In this case writer overrated to illustrate his image either abilities. In hysterical moments, he could hole the wall, moreover, could hurdle over the 10 feet high gorge riding horse..... (Only he has no magic cap). They are considered detailsonly. Approaching to the main matter- portraying the image of nation avenger unforgettable, evoking pathos of reader- coincide the principal purposes of the writer as creating a realistic image.

The avenger of KhudoyberdiTokhtaboev did not appear suddenly or became an avenger in an attempt. There were reasonable roots of him coming in this road. The matter of fact that, initially, he served to colonels and the prosperous sufficiently, but then he surmise that the payment which was paid to the poor was not enough to live in addition, they feuded and mocked on did what they wanted, even harmed physically and caused being invalid when employees asked their wages and rights<sup>39</sup>. The human depreciation reached its peak. The hero and his family as well were the same situation. The trouble of payment turned a big conflict between the employers and employee. The magistrate approached to the rich instead of to judge the condition. Furthermore, Namoz accused of stealing a horse. So all above make hero to act as an avenger.

An author described events of in a revenge period and dramatic conditions which encountered in this periodquite detailed. Tokhtaboev tried to reflect objectively the troubles which came to the protagonist's family, his sweetheart Nasiba and related tragedies to her in a novel. In another word, writer demonstrated the deeds of Namoz and people around him as a wave of nation against inequality.

Namoz fought against to the exploitation. However, that time the revolutionary situation was not ready yet. That's why, their success in battles was temporary. After successful results, opponents attacked and defeated. As a result, the action of Namoz finished with tragedy. This was indicated in the novel as historical and literary reality.

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<sup>39</sup>MatyokubKushjonov,"Young Guard",T, 34p, 1982.

The experience of Namoz was not possible to go by ineffectual. Generally, the necessity of his deeds for us is not minor. Writer PrimkulKodirov stated in the first print sample of the work as following: *“Namoz fearless had already come in The History of Uzbekistan. There he portrayed as rebellionist. Now this novel introduces his bright image to every Uzbek people. Brave and fearless hero who rebreathes with Master’s talent, generous and capability now always stay as favorite one for us. He lives in our soul forever.”*<sup>40</sup>

Every work of real talented writer is a result of efficiency researches. Khudoyberdi Tokhtaboev achieved some news, enlarged his creativity with some approaches either. His interpretation of the image of Namoz can demonstrate adolescent force and power could lead the progress of the society. As for psychological point, there was honoured kind and love of adolescent toward his hometown, nation. He did not get back the way which could take him to a loss, in order to save the society from villainous forces. I believe that an author always in research, for that reason, his each work contribute considerably to the development of Uzbek literature. One of pleasurable characters of writer is regarded this one.

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<sup>40</sup>PrimkulKodirov, “About national heroes of the community”, 65p, T, 1994.

### **3.3. The similarities and differences between the heroes in R. Kipling and Kh. Tokhtaboev's works**

The hero of R. Kipling Mowgli gives readers such impression that living with animals elicits to value on realizing mankind as a main creature in the society. As well his kind toward mankind after leaving society, altered toward animals.

If it comes comparing, similarities of the given to writers' hero as go following:

1) Mowgli and Hoshimjon proliferate that, both of them have sanguine features. They couldn't bear to stay in one place more than five minutes. For instance, Hoshimjon attempted to change the marks written in school register with the help of his magic cap, and he suddenly decided to assist his close friend's too. As a result his friend was accused of being guilty the same with Hoshimjon.

As for Mowgli wanted to play with Kaa, although he had known about his attitude toward mankind. He destroyed hives of bees in order to attract Kaa's attention. Mowgli, an unnamed naked baby, wanders into a wolf's den. As well mischievous guy plays with monkey babies to have a wonderful time.

2) There is similarity between Kim and Hoshimjon in owning magic elements. In the novel "Riding a Yellow Devil" first chapter named "Magic Cap" and Hoshimjon head his adventures with the help of his magic cap. It is considered a main detail in the novel. Writer wanted to expose a real view of society by means of it. Whereas Kim have many supernatural elements like Huneefa who is a sorceress who performs a devil invocation ritual to protect Kim. The reason for inclusion of such occult points in the novel that according to some criterions he always encountered difficulties, and wanted to reach achievements and strong desire to go along at lifetime and that's why, he employed magic element in the novel Kim.

3) Moreover, Kim and Orifjon portray the images of authors, namely they are autobiographical novels.

“A Young Man with Five Children” is a novel about Orifjon’s lifetime during the years of war. His parents involved in war in different spheres- one to cultivating land in homefront, another served in the frontline. So all responsibilities of the family and children stuck around him. He dealt with so many duties and stayed away from his friends and peers. He felt an adulthood very early.

R. Kipling wrote about a boy whose enjoyment of ‘happy Asiatic disorder’ corresponding his own.

Difference points between author’s psychological interpretations of works here goes:

1) R. Kipling did not write about historical valuable teenager as X. Toxtaboev did. “The Golden Head of Avenger” tells about young leaders tension and love toward his hometown.

## CONCLUSION

Kipling was a fantastic writer whose works leading one to be read and researched on. He owned very complex and enigmatic personality. According to my study of his works and his biography, I noticed the element of autobiography reflected in his works. Though Kipling's works contain fiction and many unreal elements but the personal element lies not in the narrative but behind the narrative i.e. the root of it or the inspiration that lay behind the writing of a piece of work. Kipling's works have encountered mixed reactions yet the primary fact remains that his popularity has not reduced. His works have been greatly understood in light of his own experiences. A writer cannot be isolated from the era he lived and produced in and such a phenomenon is impossible to be separated from the works and life of Kipling. For the reason that writer and his works should be connected to each other. Kim stands out from his works for the sheer beauty of the metaphysical aspect in the novel and the outstanding description of India and its people. His works is still have been engaging the round of readers for years. They are the chroniclers of history of nineteenth and early twentieth century and thus the historical context becomes a very protuberant part of any study carried out on Kipling's works.

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