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METHODOLOGICAL JOURNAL**<http://mentaljournal-jspu.uz/index.php/mesmj/index>**THE ARISE AND DEVELOPMENT OF CHILDREN'S LITERATURE
IN GREAT BRITAIN***Fotimaxon Muxammadanasovna Adilova**Lecturer**Uzbekistan State World Languages University**Tashkent, Uzbekistan**E-mail: adilovafotima2@gmail.com***ABOUT ARTICLE**

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Abstract: English children's literature is one of the most significant among European children's literature. Its formation and development are the subject to general laws, but specific national features are also distinguished. The formation of a circle of children's reading (works specifically intended for children) and "adult" literature selected for children's time determines the inextricable connection of children's literature with the entire national literature of the English people. The article describes issues based on analyzing the development of children's literature in Great Britain.

INTRODUCTION

The culture of childhood traditionally attaches great importance to literature for children. The mental characteristics of age correspond to the system of genres (it is dominated by lyrical and lyric-epic works) and the general style of children's literature, which consists of the simplicity and accessibility of the text for the perception of children, in the clarity and clarity of thought, in the richness of words and images. A work for children often seems very simple, almost primitive, but this simplicity is the result of a complex interaction of artistic techniques and means.

THE MAIN RESULTS AND FINDINGS

Works of English folklore were originally addressed to an adult listener. In the early stages of history, people did not only care about maintaining their existence, but also sought to preserve their tribe, their clan. Everything that contributed to the upbringing of a smart and dexterous person became the content of lullabies, nursery rhymes, riddles, and fairy tales. Life experience, accumulated

knowledge about the world around us, and wise conclusions of adults in the form of original teachings were presented to children in simple and understandable forms. The most ancient literary monuments: myths, legends, tales - reflect high ideas about Man and his calling on Earth, sound like a true hymn to heroism, reason, nobility, and goodness. Thus, myths served as a unique source for the development of scientific ideas, the emergence of philosophy, literature, painting, and theatrical art. The most ancient fairy tales reveal a plot connection with primitive myths, rituals, and customs. Over time, with the development of human society, children “appropriated” most of these fairy tales, myths, legends, just as they later “appropriated” many outstanding works of world literature.

According to researchers ([Russel, 1994; Lukens, 2002; Galda and Cullian, 2004], etc.), children's literature in Great Britain has never been strictly children's literature and has always used an arsenal of means and images of literature for adults. It is noteworthy that the books of Foggy Albion are characterized by some strangeness: “adult” works are read with pleasure by children (a classic example is “The Adventures of Robinson Crusoe” by D. Defoe), and adult readers are always favorable to children’s books. Such “adult” books for children in England include the Old English poem “Beowulf” and the legends of the Knights of the Round Table.

MATERIALS AND ANALYSIS

The XIV century was the heyday of English and Scottish folk poetry. The most common genres are song and ballad. Over the centuries, ballads have been heavily influenced by epic poems and chivalric romances. To a certain extent, the ballads were influenced by legends from the cycle about King Arthur and the Knights of the Round Table. Ballads were of great importance for the development of children's literature, since a great many books for young people are dedicated to the noble robber, the hero of legends, Robin Hood.

In the XV century, "polite books" such as The Babee's Book appeared, but they contained only instructions on the rules of behavior, and children could be content only with adult literature, such as Aesop's fables (Aesop; VI century BC). Tradition ascribes to this legendary figure a body of Greek fables that became famous in the West during the Renaissance due to the fact that the fables in their prose presentation were collected in the 14th century by the Byzantine scholar Maximus Planud. They were published in Latin by Erasmus of Rotterdam (c. 1467–1536), the great Dutch humanist philosopher. He repeatedly came to England, where he met with famous scientists of that era More, Colet, and Growson.

Only in the XVII century books appeared and were written specifically for children, but works like A Token for Children (“Note to Children,” 1671) by James Janeway were of a purely moralizing nature. Religion influenced all aspects of human activity. The Bible and religious stories were at the center of children's reading. The Protestant Church preached the depravity of the child's nature. This view determined both the theory of raising children and their reading range. Strict puritanism

penetrated children's literature. Sermons prevailed, where they taught how to behave in order to save their souls. Books for children were permeated with dry didacticism

In 1697, Charles Perrault published his adaptations of the tales under the title *Tales of Mother Goose*, which were translated into English in 1729. K.I. Chukovsky, in his book "From Two to Five," writes about the centuries-long selection that Russian children's literature has gone through, and notes: "Exactly the same way, that great book arose, which the British call "Old Goose." These poems were sifted through thousands of sieves before they formed the only national songbook, without the childhood years of English, Scottish, Australian, and Canadian children are unthinkable"

Frederick Marryat (1792–1848) - ship captain and fellow of the Royal Society, author of several novels dedicated to sea life such as *The Naval Officer: or Scenes and Adventures in the Life of Frank Mildmay* ("Naval Officer: or scenes and adventures from the life of Frank Mildmay") *Frank Mildmay*, 1829), *Peter Simple* ("Peter the Simpleton", 1834), *Jacob Faithful* ("Faithful Jacob", 1834), *Mr Midshipman Easy* ("Midshipman Easy," 1836). The main character of the latest novel is Jack Easy, the son of a wealthy gentleman, brought up in the belief that all people are equal. However, in his role as a midshipman, it is difficult for him to behave in accordance with his beliefs. But he is the heir to a good fortune, honest, cheerful, knows how to make friends, so in adventures and in many skirmishes with the warlike ship's priest Hawkins, boatswain Biggs, Lieutenant Potiphar and other members of the crew, he manages to emerge victorious.

F. Marryat is the author of several more novels, including *The Fantom Ship* (1839), *Poor Jack* (1840), *Japhet in Search of a Father* (1836)); the last one is about the fate of the foundling. *Masterman Ready* ("The Master is Ready", 1841) is a work for children for which he is remembered.

Robert Michael Ballantyne (1825–1984) worked for the Constable printing firm, which was owned by his uncles James and John Ballantyne. There Robert published his first adventure story, *The Young Fur Trades* (1856). After the success of *The Coral Island* (1875), he became known as a professional writer of stories for boys. Among the most famous works are *The Gorilla Hunters* (*Gorilla Hunters*, 1862) and *Black Ivory* (*Black Ivory*, 1873).

George Alfred Genty (1832–1902) – war correspondent in the Crimea, Italy, Abyssinia, Spain, India and Paris during the Commune. He wrote more than a dozen novels for adults, including *Colonel Thorndyke's Secret* (1898), but he achieved his greatest success as an author of works for boys. Among the most memorable are *Out in the Pampas* (1868), *The Young Buglers* (1880), *Under Drake's Flag* (1883), *With Clive in India. India*", 1884), *The Lion of St Mark's* ("Lion of St. Mark", 1889). James Greenwood (1833–1929) wrote on a wide variety of topics. A special group consists of his stories and novels for young people about the adventures of English sailors in tropical countries. Greenwood's heroes suffer shipwrecks, wander through deserts and jungles, languish in captivity among savages, hunt with them, and after numerous adventures return safely to their homeland.

Another group of Greenwood's works, according to researchers of his work, consists of novels and stories about animals. Various animals - a bear, a lion, a tiger, a wolf, a hippopotamus, a monkey and an elephant - share with the zoo attendant stories about their lives in the wild, about how they were caught and transported to the menagerie. The third and largest group of Greenwood's works are essays and short stories, novels and stories about the life of the London "bottom". The writer talks about the bleak existence of the London slums, about the life of street children, describes shelters for the poor, rooming houses [Libedinskaya, 1991, p. 33]. This group of sharply accusatory works includes *The True History of a Little Ragamuffin* ("Little Ragamuffin", 1866). Greenwood convincingly shows how poverty and vagrancy drive people to commit criminal offenses. The main character Jim's natural honesty and decency constantly struggle with the evil effects of the terrible conditions in which he has to live. N.M. Demurova is sure that this work "just like many others that have become the exclusive property of children these days, was intended for family reading" [Demurova, 1979, p. 52]. Artistically, Greenwood's book is weaker than Dickens's novels, but its social significance is higher. Dickens believes that children have a bad life because there are many evil people around, and Greenwood understands that the problem is the unfair structure of society.

James Matthew Barry (1860–1937) - English playwright, novelist, essayist, and journalist - began his career writing stories based on life in his home town of Kirriemuir in Scotland. He is the author of 14 major plays and 20 one-act plays. Unfortunately, most of his plays have been forgotten, and a children's book about Peter Pan - a boy who will never grow up - will live as long as children believe in the fairy tale, until adults stop being sad about their lost childhood [Vasyuchenko, 1994, p. 3]. Barry reminds us with his tales *Peter Pan* and *Peter Pan in Kensington Gardens* (1906) that childhood does not last forever and all children will become adults. The writer explains that the world of adults is not easy, they have a lot of worries. The name of the literary hero he invented became a household name and was included in English dictionaries. There are few heroes of children's books to whom monuments have been erected. Among them are not only Tom Sawyer and Huck Finn in America, but also Peter Pan in England.

Depictions of sea and land adventures, branches into historical novels, descriptions of games of robbers and pirates are distinguished by a surprisingly deep and accurate penetration into the psychology of growing children who are passionate about the game. A new impetus for the adventure genre in both Great Britain and Europe was given by the appearance of the novel *Treasure Island* (1883) by Robert Louis Stevenson (1850–1894). This novel is a completely new and original phenomenon in adventure literature for teenagers. "Unlike the Puritan didactic literature that was dominant at that time, in Stevenson's novel there is no categorical distinction between characters subordinating their lives and all their actions to good and evil" [Nesbit, 1969, p. 146]: both the positive and negative heroes of "The Island" were united by one desire - to get the treasure hidden by Captain

Flint. The author himself admitted later that the “poetry of circumstances” could deal with what is “not moral, but simply beyond morality.” As a result, the main character of the novel, Jim Hawkins, will give a moral assessment of everything that happened to him: “now you can’t lure him to this damned island” for the remains of the treasure. It remains unclear how he disposed of it, and this was not what worried his soul. The twists and turns of the plot are the embodiment of a child’s dream of exploits and travel. The plots of R. Stevenson's works are valuable pedagogically, precisely because they take the minds of young readers out of the gaming atmosphere, encouraging them to understand the difference between the exciting game of pirates and the terrible essence of real bandits, in whom there is actually nothing attractive.

The eternal debate about whether children should read fairy tales flared up with renewed vigor after the publication of fairy tales by the Danish writer Hans Christian Andersen (1805–1875), the brothers Grimm, Jacob Ludwig Karl (1785–1863) and Wilhelm Karl (1786–1859) - German philologists, pioneers in the study of Germanic mythology and folklore. In England, they are best known for their collection of fairy tales, *Kinder und Hausmarchen* (Children's and Family Tales, 1812–1815), translated into English by Edgar Taylor and illustrated by George Cruikshank (1792–1878). They are known to the English reader under the name *German Popular Stories* (“German folk tales”, 1823). The preface defines the real place of the fairy tale in the cultural heritage: it is the oldest poetry of the people, an expression of its deep spiritual life. The publication of fairy tales by the Brothers Grimm stimulated the collection and publication of fairy tales all over the world. In 1855, the fairy tale *The Rose and the Ring* by William Makepeace Thackeray (1811–1863) was published with illustrations by the author, a subtle parody of fairy tale cliches. The fact is that the magical Rose and Ring had the ability to make those who owned them irresistibly attractive, which is why funny misunderstandings constantly occur in the story of Prince Giglio and Princess Rosalba. MIND. Thackeray continued to create works of an entertaining nature, including the *Christmas Books* series, also with his own illustrations.

Heroes of fairy tales and legends (especially Robin Hood) inspired writers to create their own works. Folk tales began to be collected and recorded in England only at the end of the 19th century. Some of the most famous collectors and publishers of fairy tales were Andrew Lang, who published about ten fairy tale collections whose titles corresponded to the color of their covers, and Joseph Jacobs, editor of *Folklore* magazine. Fairy tales and legends occupy a significant place in the works of the famous poets R. Southey and W. Tennyson, the novelist W. Scott, and the mathematician and writer Lewis Carroll.

CONCLUSION

The development of children's English literature continues, with new names appearing in it every year. Michael Bond's cycle of fairy tales about the funny Peruvian bear cub Paddington, who

came to stay in England, has firmly entered the circle of children's reading; bright, deep stories by Nina Bowden; interesting tales by Robert Leeson; short and very witty tales by Donald Bisset, which solve many of the most important moral problems that a growing person faces. In Bisset's tales, all heroes live on equal terms. Although among them there are very unequal figures - Cloud and Steam Locomotive, the whole Station, the traditional fairy-tale King - they all easily get along in the world of fairy tales and get along with each other. These tales are close to English folklore; they are also full of absurdities and cheerful eccentricities. "The authors of fairy tales instill in readers the kindest human feelings: the desire to help each other, to be honest, not to offend the weak, not to be arrogant" [Brandis, 1980, p. 73–74]. We agree with D.L. Russell John and R. Townsend, that the tale has become deeper and more serious. Developing mainly in the Carroll tradition, in the spirit of "fantastic realism," the fairy tale poses before the little reader the most difficult questions of existence, which were previously considered inaccessible to a child. Here Tolkien's fairy-tale epic played an outstanding role, the influence of which on modern storytellers continues to grow. This is due to some general trends in the development of modern Western European literature, where "fantastic realism" and epic take on a new meaning.

Literature, including children's literature, turns to its great past, to its origins, the search for which leads writers to folklore, to the powerful literature of the 18th–19th centuries. The combination of old and new, realistic and eccentric gives English children's literature its unique identity.

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