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## BRITISH CHILDREN'S LITERATURE AND ITS ROLE IN FORMATION OF CHILDREN'S PERSONALITY

**Abstract.** The article is dedicated to directions in development of British children's literary works and the determination of the role of children's literature in the upbringing and development of children as individuals. It is shown that children's care development in the world and the growing interest in children's books in the book market can be considered as one of the key indicators of the development of children's literature.

The author of the article emphasizes that the fables, regarded as one of the integral parts of British children's literature, are still popular in the literary genre from the time of Aesop to the present. One of the main criteria for maintaining the specific peculiarity of fable is its incorporating moral and educational elements. On the other hand, the fables have been remarkable, as a rule, by conveying human characters and life events to the attention of the reader through the language of animals and plants.

At various stages in the history of British children's literature, the publication of instructive books was the focus of the country's publishers. However, in the 18th century children's literature samples, as well as in many literary publications, the main goal was to enjoy the children and teach them the behavior and skills that their parents would like to see in their children. In general, the author of the study pays special attention to the identification of certain elements in British children's literature, which played a special role in shaping the personality of the child.

The article also states that in every century, the writers' words of the time have become a reflection of the social and political life, and have brighten up children's life and served their education.

The author of the article identifies the most important facts of literary and artistic descriptions, literary and critical works on children's literature related to the work of British writers. At all stages of its development, children's literature played an important role in the formation and upbringing of the personality of the child. Literature, created in the 19th century, in the Victorian period, is estimated by the researcher as one of the most important and most fruitful stages of British children's literature. One of the greatest writers of this period, Charles Dickens, made an invaluable contribution to the development of children's literature. The researcher identifies those areas of children's literature that have played a decisive role in the development of British children's literature. The author of the article shows this crucial role of children's literature, which influenced not only small readers in the Victorian era, but also readers around the world.

**Key words:** History of British children's literature, children's books, moral stories, educational elements, genre of "street Arab".

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### Британдық балалар әдебиеті және оның бала тұлғасын қалыптастырудағы рөлі

**Аңдатпа.** Мақалада британдық балалар әдебиетінің даму бағыты және оның баланың тұлға болып қалыптасуындағы рөлі баяндалады. Балалар әдебиетінің дамуы кітап нарығында балаларға арналған кітаптардың көбеюі негіз болып отыр.

Мақала авторының айтуынша, ертегілер британдық балалар әдебиетінің айнымас бөлшегі, Эзоп дәуірінен қазірге дейін өте танымал жанр екендігін алға тартады. Ертегі жанрының ең негізгі ерекшелігі оның тәрбиелік және моралдық элементтерінің сақталуы болып отыр. Бір жағынан ертегілер арқылы оқырманға адам бойындағы мінез-құлықты және өмірлік жағдайларды жан-жануар мен өсімдік әлемімен жеткізіп отыруы өте әсерлі.

Британдық балалар әдебиетінің әр түрлі тарихи кезеңдерінде тәрбиелік мағынадағы кітаптарды басып шығару әрқашан маңызды болған. Алайда XVIII ғасырдағы балалар әдебиетінің үлгілерінде, сонымен бірге көптеген баспалардың басты мақсаты балаларға рухани ләззат сыйлап

қана қоймай, ата-анасы өз балаларының бойынан көргісі келген әрекеттер мен амалдарды үйрету саналған.

Мақала авторы британдық балалар әдебиетіндегі бала тұлғасын қалыптасыруға ықпал ететін элементтерді анықтауға аса назар аударады.

Және де мақалада жазушы сөзінің әр ғасырда сол кездің әлеуметтік, саяси өмірін бейнелеп, баланың өмірлік жолына, оның дамуына септігі тиетіндігін айқындайды.

Мақала авторы британдық жазушылардың балалар әдебиетіне байланысты әдеби сын жұмыстары, көркем әдеби сипаты фактілерінің маңыздысын анықтайды. Бала тұлғасының қалыптасуы мен тәрбиесінде балалар әдебиетінің әр кезеңі маңызды рөл атқарады. Соның бірі XIX ғасырда пайда болған Викториандық кезең Британдық балалар әдебиетінің ең гүлденген кезеңі саналады. Осы аталған кезеңнің көрнекті өкілі Чарльз Диккенс балалар әдебиетінің дамуына қайталанбас үлес қосқан. Зерттеуші британдық балалар әдебиетінің дамуына әсер еткен бағыттарды да айқындап көрсетеді. Мақала авторы балалар әдебиетінің маңыздылығын және оның кішкентай оқырмандарға ғана емес дүниежүзіндегі оқырмандарға әсерін баяндайды.

**Түйін сөздер:** британдық балалар әдебиетінің тарихы, балалар кітабы, моралдық әңгімелер, тәрбие элементтері, «көше арабы» жанры.

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### **Британская детская литература и ее роль в формировании личности ребенка**

**Аннотация.** Статья посвящена направлениям развития британских детских литературных произведений и определению её роли в воспитании и развитии детей как личности. Показано, что рост заботы о детях в мире и растущий интерес к детским книгам на книжном рынке можно рассматривать как один из ключевых показателей развития детской литературы.

Автор статьи подчеркивает, что басни, считающиеся одной из неотъемлемых частей британской детской литературы, по-прежнему популярны в литературном жанре со времен Эзопа до наших дней. Одним из основных критериев сохранения специфической особенности басни является включение в нее моральных и воспитательных элементов. С другой стороны, басни были замечательны, как правило, тем, что передавали читателю человеческие характеры и жизненные события на языке животных и растений.

На разных этапах истории британской детской литературы публикация поучительных книг была в центре внимания издателей страны. Однако в образцах детской литературы XVIII века, а также во многих литературных изданиях главная цель заключалась в том, чтобы дети получали удовольствие и одновременно обучались поведению и навыкам, которые их родители хотели бы видеть в своих детях. В целом, автор исследования уделяет особое внимание выявлению определенных элементов в британской детской литературе, которые сыграли особую роль в формировании личности ребенка.

В статье также отмечается, что в каждом веке слова писателей того времени становились отражением социальной и политической жизни, освещали жизненный путь детей и служили их образованию.

Автором статьи выявляются важнейшие факты литературно-художественного описания, литературно-критические работы по вопросам детской литературы, относящиеся к творчеству Британских писателей. На всех этапах своего развития детская литература играла важную роль в формировании и воспитании личности ребенка. Литература, созданная в XIX веке, в Викторианский период, оценивается исследователем как один из важнейших и плодотворнейших этапов Британской детской литературы. Один из величайших писателей указанного периода – Чарльз Диккенс – внес неоценимый вклад в развитие детской литературы. Исследователь определяет те направления детской литературы, которые сыграли определяющую роль в развитии британской детской литературы. Автор статьи показывает эту важнейшую роль детской литературы, которая повлияла не только на маленьких читателей в Викторианскую эпоху, но и на читателей всего мира.

**Ключевые слова:** история британской детской литературы, детские книги, нравственные рассказы, элементы воспитания, жанр «уличный араб».

## Introduction

British children's literature is distinguished by its word, mysterious, magical monuments of art in the general view of world children's literature. Every mention of British children's literature and its history, developmental stages, is undoubtedly a matter of interest to a wide range of readers. Children's literature, pure world of children can educate everyone as a human being regardless of age, nationality, or race.

Old and new books are being published in modern British children's books market, and grandparents, parents, aunts and cousins who buy these books get a citizenship card for tomorrow in the light of this great blessing comforting hearts as water and air. Now, not only Joan Rowling of British children's literature, but also David Walliams (1971), Julia Donaldson (1948), Francesca Simon (1955), Antony Horowitz (1955) regularly enlighten a wide range of readers.

In his research work "Moral and instructive children's literature", Professor on British Literature M.O.Grenby tried to identify the main goals and purposes in front of children's literature by touring the hard way of children's life in British public life. He pointed out that these writers and poets have such criteria in their works: "The creators of children's books have always seen the inspiration their readers with fact, religion, social codes, way of thinking, or certain beliefs or ideas as a part of their work" (Grenby, 2008: 63).

## Experiment

The publication of instructive literature at various stages in the history of British children's literature has always been in the spotlight of publishers. The pioneers of children's writers of the 1740s and 1750s showed a keen interest in the printing and distribution of short prose works that served to educate children by the end of the century, as well as to teach them ethical lessons. Among these publications. the book "The Christmas-Box" published by M.Cooper and M.Boreman, the works by Mary Collyer (she is known by a pseudonym of Mary Homebred in literature – S.A.) were distinguished by a special place.

"The Governess" is widespread in English schools, which is included in a series of stories of moral lessons by Sarah Fielding (1710-1768) published in 1749. The book resembles the structure of the famous "The Canterbury Tales" by Geoffrey Chaucer, the creator of English literature (c.1343-

1400). In the book of Sarah Fielding, each of the schoolgirls tells stories about their lives and then these girls tell stories of moral consequences for educating and training of all classmates.

We would like to say that the fables, which are an integral part of British children's literature, distinguish by popularity as a literary genre from the time of Aesop to the present. One of the main criteria for maintaining the specific character of the fables is that it incorporates moral and educational elements. On the other hand, the fables have been remarkable, as a rule, by bringing human characters and life events to the reader through the language of animals and plants. The first edition of the English translation of Aesop's fables by William Caxton (c.1422-1491) dates back to March 26, 1484. Over the centuries, the English editions of fables written in prose and poetry in Britain have been included in the list of works that all readers are fond of reading.

The fact that the collected fables "The Complete Fables by Aesop" of 1998 Penguin edition by Olivia and Robert Temple among the English edition of the recent Aesop fables belong to Aesop as a whole has caused some debate. One of the most recent publications is the 2002 edition of "Aesop's Fables", which was translated into English by Laura Gibbs with the Series of Oxford World Classics.

The popularity of Aesop's fables in children's literature is no doubt related with the interpretation of moral and ethical reprimands by the language of animals, plants, and inanimate objects in Aesop's fables. Approximately 300 Aesopian fables, dating from the IV-III centuries BC, have a great impact on the creation of new fable plots even nowadays British children's literature.

The recognition of Charles Kingsley (1819-1875), a prominent figure of the XIX century British children's literature as a public figure of his time, his activity as a professor of history at the University of Cambridge, and especially his contribution to children's literature, is still respectfully remembered. Although his book "The Water-Babies", published in 1863, was originally written for his son, Grenville, many copies of this work were read with interest by readers and regarded as a sample of the best children's literature. English writer Margaret Drabble (1939-) writes: "This story was a favorite by Queen Victoria and read it to her children. This work is still popular with children's readers, although it provides rich opportunities for psychoanalytic interpretation" (Drabble, 1994: 1047).

This work, which is an extraordinary product of Charles Kingsley's imagination and thought, draws

the reader into the magic of the underwater world. On a background of the adventures of flue cleaner little Tom, who is hired by the bully Mr. Grimes, the author describes the invisible aspects of the magical world of the fairy-tale world.

Peter Ackroyd, who places a prominent emphasis on children's life and literature in Queen Victoria during the XIX century, writes: "The main appointment or purpose of children's poems and puzzles is to develop the mental and emotional abilities of young children to get out of difficult situation. From this point of view, young London children have a tradition of vigilance and indecency" (Ackroyd, 2012: 539).

It is also worth noting that in every century the word garland of the writers of the time has become a reflection of the social and political life of the past, has shed light on the children's life way, served their education.

In the XIX century during the reign of Queen Victoria (1832-1900), the genre of "street Arab" began to be widely used in British prose. In general, "street Arab" is also used as a term to refer to the numerous children who live in the different cities of Britain, especially in London, and who stay in the streets at nights.

However, it is also worth noting that scholars writing about "street arab fiction" sometimes called it "waif stories". Kimberley Reynolds, Professor of Children Literature at the Faculty of English Literature, Language and Linguistics at the University of Newcastle in the UK presented the scientific judgments in the research work entitled "Froggy's Little Brother: Policy of Poverty" (Reynolds, 2011: 255-274) on the problem mentioned above.

In the work, the author told of the special role of the "street Arab" genre in the creativity of Mrs. Georgina Castle Smith (1845-1933) known by pseudonym Brenda. The author of numerous popular children's books, Brenda is known for her 23 works during her 59-year career.

She has become a favorite of readers as an extraordinary popular writer of children's works written in the "street Arab" genre, often in the 60s of her time. (She published her last book at the age of 87). The second novel "Froggy's Little Brother" (1875), which has a special place in the author's literary creativity, has been appreciated by both readers and critics of children's literature as highly-regarded children's literature.

The children's writer Brenda has created a new type of realist artistic images in Victorian-era literature to improve these poor children's living

and work circumstances, regardless of their race, gender, or nationality.

Kimberley Reynolds writes emphasizing that the children's wandering lives, artistic portrayal of hungry, needy bread days in the streets are described to the smallest detail in the author's book "Froggy's Little Brother" written in paphos and truth: "To read "Froggy's Little Brother" from a postcolonial perspective is important to pay attention to some of the subtleties of a novel about street children during the reign of Queen Victoria to understand that it is part of a wider discourse on Britain's poor children"(Reynolds, 2011: 258).

A number of historical books, as well as speeches by public figures of the "barbarian freedom" of the London children, who "counted the days of the pale, hungry, living in the dirt as London sparrows" have been the antithesis of the Victorian middle-class society.

Her husband Gas made numerous illustrations to the first edition of Brenda's new book for that time. These illustrations gained new color, shade to the realistic artistic portrait of Arabian or other children of the Queen Victoria era.

He tried to convey the drawings of the little ones to the reader, not in dirty clothes, but in the rags, and faces seen clearly on a light background from the window of the attic. In painting 12.3. the artist created Froggy's mother, dressed in rags, and impressions of her imagination of the future.

It is also worth noting that Charles Dickens, one of the most famous children's writers of the Queen Victoria, also skillfully described the plight and hard life of London's poor, lonely children. The writer himself had been a model and supporter for many writers created street Arab prose. The efforts of Kimberley Reynolds who compares some parallels with Charles Dickens's work on children's life to prove his influence on "Froggy" with literary and artistic facts seems convincing.

## Result and Discussion

Although the differences of time between Charles Dickens's novel "Bleak House" written between 1851-1852 and Brenda's novel "Froggy" (It is true that Brenda's novel is referred to the winter of 1873 when "poor London has never had such a hard time yet" – S.A.) published in 1875, it is possible to say that both novels contained difficult life scenes of London's children.

However, there are those who say that children's life is relatively easy in Mrs. Brenda's works in comparison with the novels of the plight and hard life

of poor children written by Charles Dickens (1812-1870), who lived in Britain before the Queen's era.

Kimberley Reynolds rightly points out that if Charles Dickens began writing "Bleak House" in 1851, then Brenda published the novel "Froggy" after about a quarter of a century passed – in 1875. During this time, a lot of positive changes and reforms have been made in the regime of the waif homes, which have undoubtedly made a significant difference in the lives of children. But again, sending back of Froggy, Benny, and all of their neighbors, portrayed in Brenda's work to that waif homes, makes to fancy the lives of street children.

On the other hand, while talking of the writers of children's works, one should not forget this important point. If Charles Dickens was the author of a class of poor people born and raised in a small official church, suffering from thousands of pains for bread, from a very early age, as a son of the family imprisoned in the debtors' prison, Brenda was the child and writer of the British middle class. Unlike Charles Dickens, Brenda's writings on the "street Arab" genre are more strongly expressed in religious consolation. This is not without reason: "... many street Arabic stories were published by religious publishing houses" (Reynolds, 2011: 269). This was, above all, regarded as part of their missionary work in their homeland.

The directions in development of British children's literature during the reign of Queen Victoria may be determined mainly by the socio-political climate of the period and the creativity of the well-known literary figures of the period. First of all, it must be noted that some of the famous children's writers of the previous period, Dorothy Kilner (1755-1836) known by pseudonym of, MP and Mary Pelham, Irish Maria Edgeworth (1768-1849), Anna Lactitia Barbauld (1743-1825), continued tradition of writing moral stories throughout this period. The combination of fantasy and realism in British children's prose has found artistic expression in many writers, including "Holiday House" (1839) by Scottish children's writer Catherine Sinclair (1800-1864). Also, English poet and writer Mary Howitt (1799-1888), a follower of the moral school for children, translated (1845-1847) the fairy tales of Hans Christian Andersen (1805-1875) into English, a well-known Danish tale master of the XIX century Denmark, and it helped the creation of a new tie between the genre of fantasy and moral tales.

In this era of British children's literature, a wave of magic tales and fantasy has had a positive impact

on the creativity of a number of writers. Even tales and stories by English clergyman, historian and writer Charles Kingsley (1819-1875), English writer and photographer Lewis Carroll (1832-1898), Scottish journalist, writer and poet George Mac Donald (1824-1905) were written during this period under such a literary influence.

During this period, the genre of fiction became dominant in children's literature. Children images and life events have gained artistic embodiment in the works of realistic writers such as English writer Maria Molesworth (1839-1921), English writer and poet Dinah Maria Mulock Craik (1826-1887), English writer Mary DeMorgan (1850-1907), English children's writer Margaret Gatty (1809-1873), English-American children's playwright and writer Frances Hodgson Burnett (1849-1924), British writer Lucy Lane Clifford (1846-1929).

The children's magazine "Chums", published in London from 1892 to 1934, focused on the development of children's personality, with a special emphasis on the publication of literary and artistic writings on animal and sport along with children's works.

## Conclusion

Although samples of children's literature directly intended for children come to the scene of literature in the XVIII century, samples of children's literature published in the form of books have the aim to entertain and teach children the behavior and habits that adults want to see. In the first half of the XVIII century, samples of British children's literature were more religious and educational. However, at the same time, some of the literary and artistic works were written in order to instill in them a sense of love for nature, a living world, and to cause the developing of a sense of sincerity and mutual respect for humanity.

M.Grenby, a professor at Newcastle University of, who noted that children's literature has become an independent part of the publishing industry in Britain at the end of the XVIII century writes that about 50 children's books were published each year in London, as well as regional centers, including Edinburgh, York and Newcastle. In fact, the rise of British children's literature from the second half of the eighteenth century to one of the mainstays of the book trade may be explained by the growing number of middle class, the impact of new educational theories, as well as changing societal attitudes, technical development in book publishing.

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