

*Abdullayeva Dilfuza Bakhtiyorovna**Teacher, Turan International University, Namangan, Uzbekistan***HISTORY OF THE STUDY OF ENGLISH CHILDREN'S LITERATURE**

Abstract. This article provides information on the history of English children's literature. Also, the article reflects the unique historical development of children's English literature.

Key words: fiction, poetological, characterization, telecommunication, mythological

The work of English "children's" writers of the past and present has clearly not been sufficiently studied in our literary studies. The situation here largely reflects the state of affairs in domestic literary studies: there was a proven nomenclature of authors who were published and, accordingly, studied, and there were others - for one reason or another, ousted from the circle of recognized or worthy of study. N. M. Demurova, a well-known specialist in English children's literature, in her article on "The True History of a Little Ragamuffin" by J. Greenwood (1866) states: this book is almost unknown in England, since "from the very first page of his story Greenwood goes decisively against the generally accepted Victorian tradition". But the same thing happened in our practice: we knew Greenwood, but we protected ourselves from the books of Burnett and Nesbit, since "little Lord Fauntleroy", of course, fit into our "class consciousness" much worse than "little ragamuffin". Probably, the starting point of the modern stage of mastering English children's literature in our country should be considered the beginning of the 70s, when in the manual of L. I. Skuratovskaya and I. S. Matveyeva "From the history of English children's literature" (Dnepropetrovsk, 1972) a selection series was built that included an overview of English children's literature of the early 19th century, the work of the "classic nonsense" E. Lear, fairy tales by Thackeray and Dickens, as well as the famous "Alice" by L. Carroll. In another manual (Demurova N. -M. From the history of English children's literature of the 17th-19th centuries. - M., 1975) the lower limit was moved to the end of the 18th century (M. Edgeworth); E. Lear retained his position, and J. M. Barrie began to appear among the new names. In the articles of the same author, this series was expanded thanks to excursions into the past. (anonymous "Goody Two Shoes", 1765) and in the Victorian era (Ruskin, Kingsley, Mac Donald, the same Gringwood). - Since this is, perhaps, all that can be named in our literary studies in connection with the circle of English children's authors (of course, reprints of "Atisa", some collections were accompanied by essays relevant in literary studies), then it will not be a distortion of the truth if we admit: the history of the study of English children's literature in our country is in its initial state, there are only "fragments" of this history, in many ways the familiarization-stating approach prevails, poetological and typologizing aspects require further elaboration.

The above encourages us to turn with hope to foreign, primarily English, sources. Let us try to analyze them from the point of view of several positions. First of all, let us name and put aside those sources that have a reference or purely methodological purpose, such as the voluminous anthology of O. Depyo, accompanied by bibliographic information and dividing children's reading into groups by age and type - from proverbs and children's poems to the works of T. Mallory, Longfellow and W. Irving, such as recommended indexes for parents, teachers and librarians.

The remaining (as will be seen, by no means numerous) sources will be divided into three groups. The first of them consists of works of a socio-psychological nature. Let us dwell on two, violating the chronological order in the interests of the logic of presentation. D. Grylls called his book "Guardians and Angels" and devoted it to the theme of the relationship between parents and children in English literature of the 19th century - not only in children's books, but also in works intended for adult readers.

"Children's books are written by adults ... They reflect not so much the evolution of childhood as the idea of adults about it", the author notes and confirms his idea with observations of the description of childhood by English writers, starting with the far-fetched and stilted images of Puritan didactic books that stifled children's spontaneity in favor of moral taboos and dry moralizing - through the romantic tradition - to Victorianism and further - to modern times. In contrast to the Puritan tradition, which viewed the child as a small adult, the "romantic" approach defended the child's right to be a child. But this was the danger of a new "paternalism," that is, indulgence, underestimation of the child's capabilities, and an attack on his independence. The reaction to this was a return to the old false idea of children as little adults who should be treated accordingly. This tendency did not completely disappear in the 20th century, despite the fact that already in the 19th century children's books underwent fundamental changes, which consisted of a movement "from moralizing to entertainment."

An interesting reconstruction of the characters of children's literature, beginning with 1770 and ending with 1950, is undertaken by J. Avery in his book "Patterns of Childhood". Here are some of these "patterns": a reasonable child, a Sunday school student (1780 - 1830), a child from a cottage (1800 - 1880), an evangelical child (1818 - 1880), a happy family (1830 - 1880), a courageous boy (1800 - 1914), "modern" girls and schoolgirls (1880 - 1940). This book allows us to see the inseparable connection between the social ideals of society, the moral principles of the church, family, school and the content of fiction intended for children's reading. To what extent society "dictated" the corresponding standard, to what extent the author reflected the real existing state of affairs - these are two sides of the question of the functioning of literary production. In any case, it is not a matter of simple propaganda - not when in "evangelical" children's literature sentimental stories about a dying righteous woman are replaced by an interest in the social "rehabilitation" of children from urban slums, not when in the period between the world wars the "natural instinct" of adults became an active desire to protect, to defend childhood from the horrors of modernity, to open for it an escapist world of fantasy, in which "a young hero is able to expose diamond thieves, track down spies and find hidden treasures", not even when boys dreamed of being like the "servants of the empire" in the days of Kipling and Cecil Rhodes. This also applied to social "fashion", that is, to those models of appearance and behavior that the then "little men" and "little women" chose to imitate.

Another group of works is devoted to the history of children's books in England. It would be appropriate to begin with F. J. H. Darton's *The Children's Book in England: Five Centuries of Public Life*, the first edition of which was published back in 1932. The latter circumstance explains the specific "social" aspect of literary history chosen by the author. Thus, he is interested in the transition to the category of children's reading of medieval anecdotes (fables), novels, stories; moralistic books of the Puritans, popular literature of traveling merchants, fairy tales and poems for "children", moral and didactic tales. In his review, he demonstrates the gradual liberation of children's literature from gloomy or tearful moralizing and designates what arose after "Alice" (which was "a spiritual volcano among children's books"¹⁰), after the 80s of the XIX century, with the general term "freedom". Its essence lies in the fact that children do not want to remain "prisoners of the nursery", the life of adults turns out to be less and less intimate for them, and the children's own interests increasingly reflect their social integration.

"Written for Children" - this is how J.R. Townsend called his review of English-language literature for children. Everything that was "before 1840" (early examples, the influence of sensualism, Rousseau and the female writer, the oscillations between "fact" and "fantasy") is relegated to prehistory. The main stages chronologically cover the years 1840-1915 and 1915-1945. Two tendencies are outlined in them - a play of fantasy and a rapprochement with reality. At the same time, it turns out that these two tendencies do not contradict each other, since, for example, the realistically depicted life of the

Banks family in P. Travers's fairy tales about Mary Poplin is now no less fantastic ("as if it were happening in Samarkand") than the heroine's magical abilities.

The most impressive volume of the "Critical History of Children's Literature" was published under the editorship of Cornelia Meigs in 1953 and was supplemented at the reprint. Following tradition, the publisher classifies everything created before 1840 as the "roots", and groups further development into several sections: Expanding Horizons 1840-1890, Legitimate Heritage 1890-1920, Golden Years and Time of Troubles 1920-1967. This division is arbitrary, and the main advantage of the publication is precisely its completeness. The authors strive to record different, sometimes difficult to reconcile, trends in the development of children's literature in the English-speaking world, and an objective picture of an ever-expanding world of children's ideas is formed. As geographical horizons expand, as pedagogical prohibitions die out, as a result of the intensive growth of telecommunication capabilities, etc., children's literature becomes more capacious and meaningful, and the only criterion for evaluating a work addressed to the younger generation are its own needs - cognitive, aesthetic, moral. Finally, the last of the groups we have identified are those works that deal with poetics proper, although the goals may be different. In his *Critical Approaches to Children's Literature* (1967), J. S. Smith asks the question: "How good can a book for children be?" and answers it by examining individual aspects of children's literature, such as "reason" and "feeling," the role of humor, illustration, the relationship between the real and the fantastic, language and character as sources of children's experience of the comic. Of course, one can change the set of aspects, but the poetological principle itself, if subordinated to typological generalizations and placed in a historical series, must be recognized as productive. The latter, however, is precisely what is missing in the book of the English author, who clearly avoids generalizations. A specifically "Scottish" "accent" is felt in the book by M. Lochhead "The Renaissance of the Wonderful in Children's Literature" (1977) - the starting point here is the work of J. Mac Donald. Having subordinated her research to the analysis of one (but decisive) factor of literature for children, namely the wonderful, the author constructs a historical series in its evolution, including in it not only fairy tales and "Victorian domestic wonders", but also the work of Tolkien and modern fairy tales. The background for the mythological and magical tales of the 19th century was social stability, "comfort and order". Victorian culture preferred not to notice the existence of "two nations" (Disraeli's words). The situation changed with the First World War, but then again reliability and order returned to both the magical and domestic worlds. "Looking back at the 'twenties' and 'thirties', the older generation perceives them almost as an illusory world".

Perhaps the most thorough development of poetics (and specifically in relation to the fantastic) is found in the book by the German researcher E. Dahl, "The Formation of a Fantastic Children's and Youthful Story in England" (1986). The author begins with a reference to F. Pearce's story "Tom's Midnight Garden", recognized as the best children's book in 1958, in which a boy finds himself in a mysterious garden at night and at the same time - in the Victorian era, meets there a girl who grows older from night to night and finally turns into old Mrs. Bartholomew. It turns out that the old lady "inserted" the boy into her dreams about childhood. The letter received by Tom from that distant time becomes proof of the reality of the miraculous. This plot allows the author to reveal the "mechanics" of combining fantastic and real material in the genre of the "fairy tale story", the formation of which, dating back to 1852-1920, is traced in the book.

Conclusion. From this review it is clear that both in the empirical plan (the circle of specific studies) and in the theoretical plan, the study of English children's literature is still very far from complete. Rather, this review allows us to put forward new tasks - for a comprehensive study of the literary fairy tale in the aspect of its historical poetics.

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