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ИСТОРИЯ И РАЗВИТИЕ АНГЛИЙСКОЙ ДЕТСКОЙ ЛИТЕРАТУРЫ

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АНГЛИЯ БОЛАР АДАБИЙОТИ ТАРИХИ ВА ТАРАQQIYОТИ

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ABSTRACT

This article discusses the emergence of children's literature, as well as the emergence of children's literature in England, along with the historical development and the new stage after World War II, as well as the contribution to the development of world children's literature with specific examples.

ABSTRACT

В данной статье рассматривается зарождение детской литературы, а также возникновение детской литературы в Англии, а также историческое развитие и новый этап после второй мировой войны, а также вклад в развитие мировой детской литературы на конкретных примерах.

Ushbu maqolada bolalar adabiyotining vujudga kelishi,

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Bolalar adabiyoti, o'smirlar adabiyoti, publisistik asarlar, tez aytish, topishmoq, o'yin qo'shiqlari, rivoyat, afsona, ertak, maqol, masal, doston.

shuningdek Angliyada bolalar adabiyotining paydo bo'lishi, tarixiy taraqqiyot boshqichlari va ikkinchi jahon urishidan so'ng yangi bosqichga chiqishi bilan birlgilikda, jahon bolalar adabiyotining rivojlanishiga qo'shgan hissasi haqida ham aniq misollar bilan birga so'z yuritilgan.

The future of any nation and country depends on its young successors and, of course, how developed their thinking is. Literature, which is the main tool that teaches people to think and think, has not lost its place even in the 21st century, which is considered the age of fast information and high technologies.

Generally, literature can be divided into two types – adult and children's literature, depending on the age group of readers. As a separate part of general literature, children's literature is also an art.

Children's literature is a collection of artistic, scientific, scientific-popular, and journalistic works created for children and teenagers. The main part of these are artistic works. The fiction literature of the peoples of the world begins with examples of oral creativity, most of which are intended for children, such as quick sayings, riddles, game songs, narratives, legends, fairy tales, proverbs, parables, and epics. Examples of children's and youth literature can be divided into the following groups:

- 1) samples of children's folk art;
- 2) works created directly for children;
- 3) works that were not intended for children, but later became children's literature.

"The peculiarity of children's literature is a changing phenomenon, which is directly related to the age of the reader, historical period, and social environment. Considering the age of the reader is one of the main features of children's literature. For example, in children of preschool age, this exhibitionism is based on the seemingly simple conflicts of the forces of good and evil, while in the literature created for teenagers, the psyche of complex people in complex lives begins to open [11, 742]

Another feature of children's literature is its richness of action. From this comes the demand for the plot in children's literature. It requires fast, interesting, imaginative, humorous resolution of events. Children prefer short and fast-paced stories to long images and explanations. "What happens then?" This question is one of the most interesting questions for any reading child.

For a work created for children, writers choose a topic based on the children's point of view and their psychology. Also, the language of the work should be grammatically simple and understandable, based on the everyday speech of children. If the hero uses adult speech, it will tire children, and despite the interesting plot, children will quickly get bored.

"Another characteristic of children's literature is the age of the heroes of the work. Reading children are more interested in the adventures of children of their age than the adult hero and his instructions" [5, 102].



In children's literature, along with art, the ideas of enlightenment also take a leading place. This is because examples of children's literature provide practical help in educating young people in the spirit of human virtues. "The development principles of children's literature of all periods are reflected, first of all, in enlightenment and education. The formation of children's literature in almost all nations is closely related to the Enlightenment and reforms of the school education system. The main goal is the child" [8, 216].

The concept of children's literature is a phenomenon that arose in the recent past, and its history and development are related to the concept of childhood and the place of children in society. The attitude of adults to children has always influenced children's literature. If we look at children's literature as literature that "means not the subject or the author, but the audience of readers", then it is no exaggeration to say that children's literature was created in the 18th century.

"Until the 18th century, writers did not write works specifically for young people and children, but fairy tales, songs, poems, and quick sayings created in the folklore were also intended for children's audience" [3, 46]. "The French historian Philipp Ares wrote in his work "Centuries of Childhood" published in 1962 that a new interpretation of the concept of "childhood" has arisen these days, and until the recent past, the treatment of children was almost no different from that of adults. As proof of his opinion, he points out that until the 18th century, almost no works were written specifically for children, except for the educational writings of clergymen such as Venerable Bid and Aelfric Eynsham. However, it is worth noting that other works on religious education and etiquette were common among the children of wealthy families in the Middle Ages.

Harvey Darton, a scientist who has done a lot of outstanding work in the field of children's literature and history, says the following about the history of English children's literature:

Roughly speaking, there were no children's books in England until the 17th century, but there were only a few such books in the 17th century. Although there are many textbooks, as well as books of advice on the rules of behavior, none of them instill in children a sense of pleasure in reading, but rather a sense of responsibility and fear of making mistakes. Only by the middle of the 18th century, children's books emerged as separate, independent literature from the invisible layer of English literature" [8, 322]. In his comment on children's literature, Darton does not include religious and educational works as children's literature.

Centuries before the publication of children's books appeared in Britain, illustrated pamphlets (chapbooks) with fairy tales and legends were considered children's favorite books. Illustrated pamphlets were the most purchased and read books by children until the 18th century. These brochures have several unique advantages, firstly, such brochures are affordable, that is, due to their low price, many families could afford to buy such books; secondly, the depiction of events through pictures did not leave any child indifferent, on the contrary, it increased their interest, and finally, thirdly, because fairy tales and legends, which are mainly examples of folk oral creativity, were printed in pamphlets, for centuries word of mouth, from generation to generation served to spread among the people such examples of creativity that have been passed down from generation to generation" [13, 92].



Children's books began to appear in England in the 16th century with the advent of the printing press during the reign of Queen Elizabeth. Their main task was to teach the child to behave well and decently in society, and most of these books were translated from Latin. At that time, the representatives of the Protestant Church believed that "The child's education is spoiled by nature...". It was this emphasis that defined the currents of English children's literature in the 16th-18th centuries. Dry didacticism and preaching covered the children's literature of that time. In 1702, Thomas White, minister of religious affairs for children, published a work called "A Little Book for Little Children", in which the author recommends "not to read nonsense books and ballads to children, but to teach them the Bible." Many books are collections of advice – often good fathers admonishing their obedient children. But at the end of the 18th century, romanticism, which took the lead in English literature, revealed that the period of self-awareness in the spiritual development of a person was discovered in childhood. "In the works of romantics, childhood is interpreted as a priceless inner world of a person, as well as a period that captivates adults with its deep essence and wonders. Adulthood is highlighted as the period when the most sincere and childlike innocence is abandoned. It should be recognized that romanticism not only discovered childhood but also bequeathed it to man as an example of the purest perfection and a symbol of compassion.

As a result, the attitude towards children's literature in England began to change slowly" [6, 5].

By the 18th century, as the number of children in Britain increased, publishing books for them took on a new commercial dimension. Along with educational books, there is a need for new types of books that interest children. Due to the lack of interesting books for young readers, children were forced to read works written for adults. "Daniel Defoe's "The Adventures of Robinson Crusoe" published in 1719 and Jonathan Swift's "Gulliver's Travels" published in 1726 were a great success among children who were more adventurous than adults" [10, 242]. Children's book publishing in England first took off in 1744 with the publication of John Newbery's "A little pretty pocket-book". The slogan "Delectando Momenus: Instruction with Delight" used on the front page of the book indicates that the book was written under the influence of English philosopher John Locke's essay "Some Considerations on Education". John Locke wrote in it, "Useful and interesting – only when these two qualities are successfully combined, it will give the student both education and pleasure. To inspire him to read, it is necessary to give a child an easy and interesting book suitable for his abilities. Also, if children read a parable rather than a fairy tale, it is appropriate, because any parable has a contribution from the story, he says, so it helps to realize the educational goal. In particular, he advises reading Aesop's fables and writes that children will be more interested if the fables are decorated with pictures. Newbery puts Locke's theory into practice and publishes the work in the form of a collection of illustrated alphabets, selected proverbs, and several illustrated Aesop's fables" [11, 179]. Townsend calls all the books and publications published before Newbery "the prehistory of children's literature." Such books include folk tales and legends about Robin Hood, which, although not intended for children, are loved by young readers. But Newbery's book spurred the



emergence of publishers of children's books in England and a revival of interest in children's books.

As children's literature develops, its striving to master the elements of pure art and cooperation with the principles of development of general literature are also noticeable. We can see this in the example of Victorian literature, which is considered the golden age of English children's literature. By the middle of the 19th century, books with a moral and educational spirit were replaced by humorous works based on children's imagination. Children's literature has changed in terms of genres and topics. With this in mind, Lewis Roberts divides Victorian children's literature into the following categories:

- 1) works in the genre of fairy tales and literary tales;
- 2) educational-moral and religious works;
- 3) narrative and adventure works from school life;
- 4) works that tell stories about home and family life" [14, 357].

During the Victorian era, the nation was considered to have a rich heritage of fairy tales, which had been passed down from generation to generation since the Middle Ages. Nevertheless, the translation and publication of Grimm's fairy tales in England in 1823 made fairy tales popular, especially among children. The fairy tale, which is a product of folk oral creativity that has been formed since ancient times, is now being written by writers in the form of a literary fairy tale specifically for children. The reason why fairy tales are more popular is that, along with adventures that interest children, they instill good ideas that enter their minds without noticing. There is a saying in our people: "Fairytales lead to goodness." The famous English writer Charles Dickens, who wrote several works for children, also wrote the following about the fact that fairy tales form good qualities in children:

"It is difficult to calculate the feelings of mercy and compassion that have reached us through the invisible ways of it (the fairy tale). Patience, politeness, love for the poor and the elderly, kindness to animals, love of nature, hatred of ignorance and cruelty, and many similar youthful qualities are first instilled in the heart of the child under the influence of this powerful helper" [15, 358].

John Ruskin's "The King of Golden River" (1850) is the first literary fairy tale created in English literature. Soon this genre became popular among writers, who continued Ruskin's tradition. George Cruikshank's "Fairy Library" (1853-1854), William Thackeray's "The Rose and the Ring" (1855), Francis Brown's "Granny's wonderful chair" (1857), Oscar Wilde's "The Happy Prince" (1888), Joseph Jacob's "English "fairytales" (1890) and other such works testify to the development of the genre of literary fairy tales in that period.

At the same time, it was during this period (1865) that the work "Alice in Wonderland", which is loved by children all over the world and has been screened several times, was created. Lewis Carroll's Alice ushered in the fantasy genre into children's literature and ushered in the golden age of children's literature in England. The work "Alice in Wonderland" is a turning point that differentiates the past and present of children's literature, in which pure fantasy and imagination removed superfluous didactic elements from children's works, and as a result, children's literature began to reach perfection and acquire literary importance, like adult literature.



Another famous fantasy work written in the 1960s, Charles Kingsley's "The water-babies, a fairytale for land baby" was very popular in England in its time and is now It is one of the classics of British children's literature.

Thomas Hughes' work "Tom Brown's school days" published in 1857 became the basis of a new trend in English children's literature about the life of students. "In his work, Hughes shows the importance of understanding one's moral and social responsibilities in finding one's place in life by depicting school sports and teacher-student relationships. Although several school life stories had been created before Hughes, none of them achieved the success that "Tom Brown" achieved" [9, 364].

One of the characteristics of Victorian children's literature is that many of the school and adventure books attempted to inculcate the British imperial system into children's minds. Also, at the same time, there was a division among readers in children's literature. While the stories about school life and adventure stories were mostly aimed at the audience of boys, the stories about home and family life began to be written mainly for girls, and the authors of such works were also women writers. Girls indeed read books of other genres with interest, but most of the books they read are written specifically for girl readers and are about the family and various events that happen in it.

With the development of realistic principles and the deepening of psychology, a comprehensive, multifaceted image of childhood was strengthened in children's literature. In this, the writers revealed the beginnings of human development, reaching the depths of a young person's character, gradually entering the complexities of a child's inner world, revealing his formation as a person in balance and contradictions, in the struggles of bright and dark and sad moments of life.

"The Adventures of Oliver Twist" by Charles Dickens, one of the most mature manifestations of critical realism in English and world literature, was published in 1837 and won the hearts of not only children but also adult readers. The play describes the life of Oliver and children like him who are orphans and children suffering from poverty. "Through the character of Oliver, the writer shows the dangerous, sad, and terrible life of abandoned children, how they unknowingly enter a dead end due to the need to live" [6, 76]. The novel is the first English work with a boy as the main character. Dickens's portrayal of children's lives in realistic colors, children's encounters with difficulties and trials of real life rather than some imaginary adventures, the image of a child who has not lost his identity and views on life in such bumpy roads of life in English children's literature indicates that realistic characters have begun to be created.

By the 1880s, the adventure genre in children's literature had become the most popular genre among children's readers, and works in this genre were more successful among children's readers. Most of such works were inspired by Daniel Defoe's novel "Robinson Crusoe". Louis Stevenson's "Treasure Island" (1883) and "The Heir" (1886), Rudyard Kipling's "The Forest Book" (1894-1895), and "Kim" (1901) became favorite adventure books of English children.

The 20th century changed British children's literature with its revolutions, wars, acute social problems, sharp conflicts, and political views. The horrors of the world penetrated the



pages of the book of the little reader. Their heroes are social creatures, who, in their way, oppose the atrocities committed against people, demand their right to friendship and love, and call on adults to understand them. The problems of the time entered not only realistic works but also fairy tales. Although they have retreated a little from their genre characteristics, they still hope that good will win over evil, and in this way, they are constantly fighting spiritual battles.

The golden age of children's literature in Britain came to an end on the eve of the First World War, and during the Second World War, the development of literature somewhat slowed down. Despite this, writers did not stop writing books for children. In 1926 A. Milne's "Winnie the Pooh" and in 1937 J.R. Tolkien's "The Hobbit" were published. "Puffin Books" publishing house in England published books at a low price and contributed to English children not being cut off from the world of books during the Second World War.

By the 50s of the 20th century, in Britain, which had somewhat recovered from the effects of the war, publishing of children's books was again widely launched, and several famous works appeared in the world. They include Clive Staples Lewis's "The Chronicles of Narnia", the 1950s, Dodie Smith's "The Hundred and One Dalmatians", and 1956, Roald Dahl's "James and the Giant Peach". Examples include such works as "James and the Giant Peach", (1961) and "Charlie and the Chocolate Factory" (1964). Based on these same works, films for children were later made.

At the end of the 20th century, that is, in 1997, Joan Rowling published her work "Harry Potter and the Philosopher's Stone" and soon it was translated into several languages and became one of the favorite books of children not only in England but all over the world. The success of the work shows that books are still the best friends of English children.

Thus, when studying the history of English children's literature from the 17th-18th centuries to the present day, it can be witnessed that it never stopped at one point, but made continuous progress.

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