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## World Tradition and National Specifics of Children's Literature from the Criticism of the IX Century to the Research of the XXI Century

Nurgali Kadisha<sup>1</sup>, Beisenova Zhainagul<sup>2</sup>, Nurmanova Zhanna<sup>3</sup>, Shashkina Gulzhan<sup>4</sup>, Bogdanova Yuliya<sup>5</sup>

### Abstract

*The article aims to characterize the specifics of the concept of "children's literature" from the point of view of sociological and structural criteria. The article contains the main arguments in favor of the existence of the concept, their validity is analyzed. The category of the addressee as the main criterion is considered insufficient. So, in children's literature, the type of hero prevails—a child or a visually smaller hero who does not change externally and internally, but is able to change the world around him. The narrator has a pronounced point of view. As a result of the work, an assumption is made about the two-address nature of most of the children's literature, as well as the need for a combination of several criteria for the formation of a "children's discourse". Works of various genres recognized as literature for children serve as examples. The most topical issues in children's literature at the turn of the XIX - XX centuries are analyzed, well-known English and domestic researchers who studied the personality of a child and childhood problems are cited. Special attention is paid to the trends of English neo-Romanticism in children's literature.*

**Keywords:** *children's literature, child, children's literature at the turn of the XIX - XX centuries, foreign literature, types of genres, children's work, children's writer, specifics of children's work*

A child is a social person, but the social basis on which his social consciousness develops differs from the social basis of the consciousness of a mature person: adults are direct members of the social environment, and an adult mediator plays an important role in the child's relationship with social reality. A significant number of the life functions of the younger generation are satisfied, formed and stimulated by adults, and this puts a specific stamp on both the indirect and direct experience of the younger generation.” The older the child, the more independent he is in social relations, the less social specifics of childhood are in his position [1].

The specificity of children's literature exists and its roots are in the peculiarities of children's perception of reality, which is qualitatively different from the perception of an adult. The peculiarities of children's perception, its typological age qualities follow from the uniqueness

<sup>1</sup> Head of the Department of Russian Philology, Doctor of Philology, Professor. The Eurasian National University, Satpayev str., 2, 010000 Astana, Kazakhstan, Scopus ID: 55915843100, Orcid: <https://orcid.org/0000-0002-8178-2782>

<sup>2</sup> Doctor of Philology, Professor of the Russian Philology Department of L.N. Gumilyov Eurasian National University. Satpayev str., 2, 010000 Astana, Kazakhstan, Orcid: <https://orcid.org/0000-0001-7022-4956>

<sup>3</sup> Candidate of pedagogical sciences, The Eurasian National University, Satpayev str., 2, 010000 Astana, Kazakhstan, Scopus ID: 57224132019, Orcid: <https://orcid.org/0000-0002-4924-2575>

<sup>4</sup> Candidat of Philology, Associated professor of the Russian Philology Department of L.N. Gumilyov Eurasian National University. Satpayev str., 2, 010000 Astana, Kazakhstan, Orcid: <https://orcid.org/0000-0001-5870-4308>

<sup>5</sup> Master of philology, senior lecturer of the Russian Philology Department of the L.N. Gumilyov Eurasian National University, Satpayev str., 2, 010000 Astana, Kazakhstan, Orcid: <https://orcid.org/0000-0002-1912-8376>

of the anthropological forms of children's consciousness, which depend not only on psychophysiological factors, but also on the social characteristics of childhood.

The age of a growing person is divided into stages—childhood, adolescence, youth. Each stage corresponds to a qualitatively peculiar type of consciousness, between which there are intermediate, transitional forms that combine two types of consciousness—on the verge of childhood and adolescence and when a teenager becomes a young man. Since the social foundations of the child's consciousness and the adult's consciousness are different, then the aesthetic attitude to reality in children is different than in adults: after all, the aesthetic attitude arises on the basis of social practice as a kind of social consciousness.

The smaller the age of the reader, the more pronounced the age specificity, the more specific the work is for children, and vice versa: as readers mature, the specific features of childhood disappear, and the specifics of children's literature fade away. But childhood does not remain unchanged: it changes along with changes in the social environment and reality. The boundaries of age stages are shifting, so age specifics cannot be considered as something once and for all given and forever frozen [2].

In today's world of rapid technological progress and ever-increasing information, childhood is accelerating before our eyes. Changes in age specifics, of course, lead to changes in the features of children's literature: it grows up. But childhood exists, there is an age specificity, so there is a specificity of children's literature.

The fundamental question of any art has always been and will always be its relation to reality. Questions of poetics, “the prudent choice of artistic means” are derived from the root question. In my opinion, the specificity of a children's work lies not only in the form, but above all in the content, in a special reflection of reality. For children, “the subjects are the same as for adults,” but the approach to the phenomena of reality, due to the peculiarities of children's worldview, is selective: what is closer to the child's inner world is seen by them in close—up, what is interesting to an adult, but less close to the child's soul, is seen as if in the distance [3].

A children's writer portrays the same reality as an “adult”, but brings to the fore what the child sees close up. Changing the angle of view on reality leads to a shift in emphasis in the content of the work, and there is a need for special stylistic techniques.

It is not enough for a children's writer to know the aesthetic ideas of children, their psychology, the peculiarities of children's worldview at various age stages, it is not enough to have a “childhood memory”. He is required to have high artistic skill and a natural ability in an adult state, having deeply known the world, to see it every time from the child's point of view, but at the same time not to remain in captivity of the child's worldview, but to always be ahead of him in order to lead the reader.

The specificity of the children's work, its form and content, is manifested primarily in the genre originality [3].

In fact, all genres that exist in “adult” literature exist in children's literature: novel, novella, short story, short story, essay, etc. But the difference between identical genres of “adult” and children's literature is also obvious. It is explained by the difference in genre-forming elements, a difference that is due to a specific orientation to the reader's perception. All genre-forming elements of the work for children are specific.

In the literature of the late XIX - early XX century, related to the theme of childhood, there is

a completion, a retelling of some internal themes that have developed over the century, and at the same time a modified motivation of creativity is manifested [4].

Literature for children in England goes its own way of development. It reveals the same periods and trends as in the general literary process. Before there were books written specifically for young readers, "society realized that the world of children is not the world of adults in miniature, but an independent period of development with its own characteristics, desires and interests" [5].

The most urgent issues were the upbringing of the younger generation, the artists of the word directed their attention to the world of childhood, which is the purest and clearest in the circle of great social contradictions. Only then did teenagers begin to be sent to educational institutions, thereby protecting them from the vicissitudes of adult life. But such separation from the family did not pass without a trace: the child received a lot of psychological and even bodily injuries, because in schools of that time children were brought up harshly and regularly beaten.

The English researcher A. Kempell, who studied the personality of the child, noted that in 1693 the philosopher John Locke published "Reflections on Education" (Thoughts Concerning Education, 1693) and "discovered" the child as an independent-minded person in need of softer ways of teaching and upbringing than those used at that time in England. Quoting Locke, Kempell believed that "a child who has already learned to read needs pleasant, unencumbered reading, corresponding to his capabilities, which will reward his diligence and at the same time will not fill his head with useless information, vices and frivolity" [6].

However, it was only in the XIX century that children's literature finally stood out from the general, "adult" literature, entering into complex relations of interaction and mutual influence with it. By this time, children's literature began to be called works created by poets, writers specifically for children, in which the age characteristics of the child were necessarily taken into account. According to L.I. Skuratovskaya, "romantic culture was one of the first that brought the child out of the periphery, placing him in the center - as an "image of the reader", as a literary hero. The child began to be realized as the non-vanished, eternal and best self of the artist himself, that is, the image of the child becomes not an object, but the subject of art" [7].

Childhood was understood as a precious world in itself, the depth and charm of which attracts adults. Adulthood was interpreted as a time that had lost its spontaneity and purity. Gradually, a voluminous, multifaceted image of childhood was established in the literature. In it, the writers discovered the origins of human development, penetrated into the inner world of the child, comprehending the complexity and depth of the character of the little hero, showing how a personality is formed in the confrontation of light and dark principles, how she perceives the joy and bitterness of the real world, its harmony and contradictions.

The specificity of the works of children's literature, in addition to its addressing to children, has also become the volume of books, which should correspond to age, and genre preference, and the presence in the works of a share of didacticism, entertainment and accessibility of content and form, that is, a certain set of ideological and artistic features of the work, which subsequently developed into features of poetics. Children's literature becomes fiction "by definition", that is, not only according to the aesthetic quality it has achieved, but also according to social functions, according to the tasks and intentions of the authors [8].

This turn has become one of the most important in literature. The classics of English children's

literature of the XIX - early XX century (L. Carroll, E. Lear, R. Stevenson, R. Kipling, J. Barry) and the classics "small" (K. Sinclair, C. Kingsley), according to the fair remark of L.I. Skuratovskaya, prepared the ground for the classics of the great, reflecting and developing new ideological and artistic principles.

The turn of the XIX - XX centuries is a time when the connection of children's literature with the world and literature for adults was complicated by some social problems.

The society before the outbreak of the First World War left a big imprint on its formation. The new moral and psychological motivation for creativity in the field of children's literature is not only criticism of the negative sides of reality, but also of the child in it, who sought to escape from the pressure of this society. This period was the most significant in the history of English children's literature. The works created at this time turned out to be the area of the greatest freedom of artistic thinking [9].

Creativity comes to the fore, and fairy tales that were previously distributed mainly orally and in the form of modest printed publications reappear among books for children. Their triumphant return was accompanied by the appearance of modern fairy tales and fiction. First of all, they manifested themselves in the fact that now children are treated with philosophical problems (L. Carroll "Alice in Wonderland", 1865, "Alice through the Looking Glass", 1871; J. M. Barry "Peter Pan in Kensington Garden", 1902, "Peter and Wendy", 1911). Children's classics of the XIX century (especially the work of L. Carroll) contributed to a new understanding of artistic psychologism. One of these manifestations was the new status of the "portrait of a child" in the portrait of a personality.

English children's literature of the 1880s-1900s is a post-Carroll and post-world stage, when classical samples have already been created. New masterpieces arise, first of all, in those genres that had already been published by the sixties: in the genre of fantasy novels (J. M. Barry) and humorous or lyric-fantastic poetry for children (in the 70s - E. Lear, K. Rossetti, at the turn of the century - R. Kipling, X. Ballock et al.) [10].

The peculiarity of the turn of the XIX - XX centuries is the appearance in children's literature of collections of folk tales or their treatments. The circle of children's reading includes English, Irish, Scottish fairy tales, a series of fairy tales of the peoples of the world, there is a rapid development of the genre of school and adventure stories for boys and family stories for girls, there is a development of the historical novel, the assimilation of science fiction narration for children on English soil (Zh. Vern) and the "appropriation" by children of an "adult" science fiction novel (G. Wells).

The main artistic forms of children's literature of this time were "fantasy", fairy tale and nonsense, which were directly related to the early romantic tradition. Particularly popular were the poetry of W. Blake, the poem by W. Wordsworth "The Excursion" (The Excursion, 1814), his ballads about children, cycles of poems about the state of childhood, philosophical parables and fairy tales by S.T. Coleridge, children's books and essays by C. Lamb, poetry by J. G. Byron. Historians of English literature called this period the second "golden age" of literature for children.

By the middle of the century, the main themes, "symbols" and motifs of children's fiction were formed: the symbolism of "lost children" by W. Blake, the socio-critical motifs of "children's" fantasy novels by J. MacDonald and C. Kingsley, motives for testing the child's soul in the sisters S. and E. Bronte. Literature for children incorporates new complex philosophical

motives concerning the problems of freedom, happiness, national soil and roots, cultural traditions [11].

In the XIX century, up to the beginning of the XX century, in the works of writers from W. Blake and W. Roscoe to E. Lear, L. Carroll, and then J.M. Barry, R. Kipling and others, poetic and prose "fantasies" of various genre subspecies appeared. According to the definition of J. Townsend's "fantasy" is the presence of the miraculous, the conscious dissimilarity of the fairy tale world with the primary world.

According to L.I. Skuratovskaya, fantasy plays a special role in "literature for children", and not only in the form of fiction. Having gone through many changes, the genre of "fantasy" still remains bright, dynamic and entertaining, retaining the relaxed, fantastic, humorous tone developed by the classics, but on the issues it is increasingly moving towards a moral and philosophical parable. "Fantasy" makes it possible to go beyond one's own existence, to imagine another way of thinking, to reincarnate (this movement is especially pronounced in J.M. Barry, G. Wells, M. Maeterlinck, etc.) [12].

The development of the motif of "eternal childhood" in the genre of "fantasy" for both children and adults at the turn of the XIX - XX centuries sharply contrasts with the tragic or real, sad coverage of the theme of childhood in the best social novels of this period. In the "fantasies" of L. Carroll, J. M. Barry, G. Wells, written for children and about children for adults, childhood appears in the form of a magical land, it is a kind of utopia, a legend about the "golden age" or "days" like dreams, dreams. Writers develop in a special way the principle of a fantastic "other" world, with special laws of life of its inhabitants, forms of thinking and behavior. Their heroes want to live according to their own "plan", to be free and not to obey the social, moral and material laws established by an unfair society [13].

In comparison, we will consider the Central Asian fantasy genre, including the Kazakh genre, which is beginning to actively develop at the present stage of development of literary criticism. One of the authors who chose a creative path in this genre is Ilmaz Nurgaliev, who created a work based on Kazakh folklore "Dastan and Arman". In total, the author announced 8 books in the series, but at the moment only the first part has been published, which was first published in 2017.

The story of Dastan and Arman is a love story in which the hero, without fear of trials, strives for his dream. But despite the fact that this fantasy text is based on a love relationship, the author himself notes that he created his work based on a child and teenage audience of readers, since he wanted the younger generation to grow up not on foreign heroes, but on national ones. The fantasy genre was chosen for the same purpose - to attract young readers, to encourage them to read [14].

According to R. Barthes, every text is an intertext: other texts are present in it at various levels in more or less recognizable forms: texts of the previous culture and texts of the surrounding culture [15].

The intertextual possibilities of the work of the Kazakh author I. Nurgaliev "Dastan and Arman" are expressed in the plot, which is based on the ancient legend of the Kazakh people "Kozy-Korpesh and Bayan-Sulu". The author interprets and modernizes the folklore text, changing the motives of the characters' actions. If in folk art the father of a horseman does not want to make a party with the daughter of an old friend because of superstitious prejudices, then in "Dastan and Arman" the reason for the refusal of the girl's father to a young lover is

the thirst for enrichment, which will be satisfied if Arman marries a more successful match, rich son of Siberia.

Also, the literary work created by the author's imagination of I. Nurgaliev is replete with ethnic concepts of the Kazakh people, which allows us to talk about the presence in this fantasy text of the use of techniques or words of artistic expression characteristic of folklore.

There is also figurative borrowing:

### **1. Real Persons**

Saka queen Zarina: "Let him try to find the belt of Queen Zarina" [16, p. 24];

Median prince Striangei: "And Prince Striangei lies here, in this cemetery"

biy Zhanak əulie batyr in the transformed image of Zhangir-batyr: "The person to whom Zhangir-batyr says "Attym!" in anger dies within one or two days" [16, p. 34-4];

### **2. Folklore Images**

Kozy-Korpesh in the image of Dastan and Bayan-Sulu in the image of Arman: "When Armanay's daughter was born, Kadyr in the yurt, in the circle of many guests, loudly announced that Arman already had a betrothed, this is Dastan" [16, p. 7];

The healer: "...due to his curiosity, I watched all the actions of the healer" [16, p. 36].

In the fantasy work of the Kazakh author I. Nurgaliev "Dastan and Arman", there are also allusive, reminiscent references to other works and images:

#### **1. Allusion**

On the structural construction of Russian folk tales, when the main character is sent to perform a certain task, promising the hand of a princess as a reward: "I will have seven tasks for you, if you complete them, I will give you Arman without talking, I will bless you and give you a rich dowry" [16, p. 25].

On ancient mythology, in particular, on the labors of Hercules. Dastan has already accomplished two of the eleven feats:

- A) The horses of Diomedes, evil and indomitable, which had to be ridden in I. Nurgaliev's interpretation, turned into 50 horses that had to be ridden in 5 days;
- B) Belt of Hippolyta - Queen of the Amazons = Belt of Zarina - Queen of Saka.

#### **2. Reminiscences**

##### **A) Figurative**

The English legend about Robin Hood, the most accurate archer, finds a vague echo in the image of Dastan's companion, Zhangir: "I seemed to be sending an arrow to the target, letting it go away from me, and now... I feel and see closely where the arrow will hit." [16, p. 53].

##### **B) Plot**

Spying on the bathing of the goddess Artemis by Actaeon is recalled to us when reading an episode from the fantasy work "Dastan and Arman": "After standing a little, Dastan caught himself thinking that he seemed to be spying on them and wanted to turn back, but something forced him observe him a little" [16, p. 10].



As the main motifs considered in the fantasy text, we chose the dream motif, reflecting the mystical-fantasy basis of all works in the fantasy genre; the travel motif, which is characteristic of fantasy works due to its kinship with the genre of chivalric novels and folk tales, in which this structural element and the motif of courage are clearly expressed, reflecting the main characteristics of the fantasy character.

Let us turn to the literary text by I. Nurgaliev “Dastan and Arman”, which contains the following quotes containing the contextual meaning of the word “dream”:

“...that he began to fall asleep <...> He did not understand where he was, and did not want to delve into it, but it was just as if his mind was stuck somewhere” [16, p. 38] – sleep as an unconscious state, which is realized through the verbs “didn’t understand”, “didn’t want to delve into”;

“Then, having barely washed and eaten, he fell into bed,” “... and Dastan lay down to rest before returning to the village” [16, p. 33] - two sentences are connected in meaning, painting before us a figurative picture of Dastan’s extreme fatigue. The noun “bed” and the verb “to rest” certainly made us categorize them as a “sleep” motif. However, the author’s meaning in this description of the protagonist’s exhaustion in this context means “replenishment of health,” “gain of strength.”

“...that the drunk young people went to bed” [16 p. 55] – a reflection of the direct meaning of the word “sleep”, as the physiological state of the sleeper.

The fantasy literary text also reflects approaches to understanding the word “path”, such as:

- **Direction**

“Tell me, dear guests, where are you coming from, where are you going?” [16, p. 42];

“Dastan explained the plan to his friend, and the two of them headed to Zhailau, where the bai’s herds were located” [16, p. 33];

Place for passage, passage

“He is a very wayward person and does not like people crossing his path, especially on his territory” [16, p. 35];

Same as road

“And the two friends decided that if anyone gets in the way and seeks to meet with them, then it’s better not to avoid them” [16, p. 40];

Duration and distance required for travel

“...about a day and a half of travel” [16, p. 12];

- **Journey**

“...the path ahead was not close, Dastan realized” [16, p. 33];

“Oraz decided to join the journey of Dastan and Zhankelda” [16, p. 41].

It is interesting that the motive of the path in the meaning of “travel” is revealed with the help of the main plot plot, canonical for folk tales, when the main character is given an assignment with which he sets off on the road:

“I will have seven tasks for you, if you complete them, I will give you Arman without talking, I will bless you and give you a rich dowry” [16, p. 33].

Also, the development and deeper understanding of this implementation of the path motif is facilitated by the cognate noun “companion”, found in the text, with the help of which we meet a character playing the role of a magical assistant:

“Don’t you need a companion? If you don’t mind, then I’m interested in this adventure” [16, p. 26]

In I. Nurgaliev’s work “Dastan and Arman,” the motif of courage is expressed in the image of the main character Dastane, although we did not find a direct indication of this. It was expressed indirectly in the use of the adverbial form “more boldly”:

“My brother said that you are Armanai,” Dastan began more boldly” [16, p. 17].

The rest of the implementation of the motive is reflected only in the contextual meaning of Dastan’s readiness to come to the rescue and perform hard physical labor for the sake of his beloved:

“By the end of the day, Dastan was dizzy and nauseous, but he, gritting his teeth, continued his work” [16, p. 33].

“For any horseman to perform feats is a great honor just for the sake of glory. And for Arman’s sake, I’m ready to move mountains” [16, p. 24].

Let us note that in describing the state of the main character at the moment of manifestation of courage and bravery, the author uses stable expressions such as “gritting his teeth”, “moving mountains”, the latter of which has an exaggerated characteristic, which makes the image of Dastan similar to the warriors.

Considering the work of I. Nurgaliev “Dastan and Arman”, we can say with complete confidence that the work describes historical time and space, as indicated by information from the chronicles: Oghuz tribes, the existence of the Kaganate, the Saka queen who fought with the Medes, etc.

We are also described about everyday life, the external arrangement of settlements and the interior decoration of housing:

### **Description of the Village**

“...the village of Kadyr-aga consists of 20 yurts” [16, p. 13];

“His two sons are now grazing horses in Zhailau...” [16, p. 14].

interior decoration of the yurt:

“When they entered the yurt, those sitting let them go “higher”, to the far table” [16, p. 28].

### **Description of the Surrounding Space**

"Steppe. The sounds of animals and metal were heard from beyond the horizon, then the voices of people began to be heard” [16, p. 6].

### **The Description of the Time Is Reflected in a very Unique Way, Taking into Account the Ethnic Characteristics of the Kazakh People**

“...about half the period between two milkings of mares” (time equal to 2-2.5 hours) [16, p. 45];

“The sun rose and set 12 times...” [16, p. 45];



“Both spouses have already lived 5 mushels...” (1 mushel is equal to 12 years of life) [16, p. 32].

The work of the Kazakh author “Dastan and Arman” Ilmaz Nurgaliev, which we took for consideration, also partially obeys the laws of a fairy tale.

The main character Dastan acts as the hero. With his intelligence and insight, he helps Abbas resolve the dispute. He also completed one of the heroic tests - he obtained the belt of Queen Zarina.

The antagonist is the family of Kadyr Agha and his supposed matchmakers - the Sibir family, who came up with difficult, deadly tests for Dastan in order to deprive him of the opportunity to marry Arman.

The magical donor in this fantasy work can be considered the biy Aksha, who treated the young man kindly, giving him the best horse that Dastan had saddled and tamed.

His friend Zhangir acts as a magical assistant, having acquired the ability to make an accurate, error-free shot from a bow.

Speaking about the structuring of the work “Dastan and Arman” according to the main functions of the characters, it is worth noting that the first of them finds its implementation in the departure of Dastan himself to the village of Kadyr Agha to visit his family and see his intended bride. But the second, third and fourth points: prohibition, violation of the prohibition and reconnaissance of the antagonist, were not identified by us in the literary text.

The antagonist’s deception lies in the cunning plan of Kadyr-aga and Sibir to send Dastan to perform seven labors, hoping that he will either refuse Arman’s hand or die on one of the journeys.

In the further development of events, we only see the implementation of some points: this is a test by a magical donor, which consists in the request of Aksha, the lord, to saddle 50 unbroken horses in five days, with which Dastan copes remarkably well, for which he receives as a gift a beautiful horse that was able to deliver him to his destination. We also observe how the hero copes with his first feat and returns home with the spoils, which is included in the nineteenth and twentieth points of the function of the characters.

It is worth noting that despite the large share of coincidences of the figurative system with the construction of folklore canons, there is also a main difference between a fantasy work and a fairy tale. As we noted earlier, one of the main characteristics of magical prose is its bipolar characterological system of characters, that is, the reader is clearly given to understand who is good and who is bad, bringing to the absolute the idea of the victory of good over evil. In works of the fantasy genre, the characters are not drawn so clearly and can change over the course of the narrative.

Modern literature is considered to be that which is developing before the eyes of the current generation. For our time, it will be the literature of the 80s of the XX century - the beginning of this century. This is the most controversial period for analytical generalizations, since much has not yet settled and the existing points of view on the work of individual authors have not become generally accepted.

But the reader, especially the child reader, cannot wait, and sometimes does not need scientific research. It is important for him not to be excluded from the cultural context and, following

the famous heroes Alice, Winnie-the-Pooh, Baby, Carlson, to get acquainted with new characters and their creators [17].

There is insufficient information about how the literature of the near abroad is developing now. But this is not a reason to exclude her from the reading circle of a modern child.

Foreign literature has recently turned to very deep philosophical problems of human existence, not considering that they may be incomprehensible to a child or far from him: these are problems of life and death, environmental problems that have concentrated humanity's concern for the fate of the planet Earth and the species inhabiting it; problems of war and peace, human relationships on the planet, acute problems of childhood, etc.

Foreign children's literature of the last decades is not actively developing in all countries and is actively being translated into Russian. The leaders are those who have a long tradition, classical samples, authoritative names of writers-predecessors: the British, Germans, Scandinavians. The literature of Eastern European countries is less well known: Polish, Czech, Hungarian, Bulgarian. African and Asian children's literature is not widely distributed among our readers [18].

The leading position in the world is increasingly occupied by the idea that children's literature is an artistic, not a pedagogical phenomenon. A new wave of Chinese writers called themselves the school of culture, as opposed to the school of education. Their task is to create works that affect the feelings of the little reader. But at the same time, writers all over the world try to protect the child's psyche, sympathize with him, take his side in a conflict with adults, and offer possible solutions to childhood problems.

In foreign book publishing for children, a picture book plays an important role. Its forms and functions have become more complex and diverse. A modern picture book is designed not only for reading, but also for the development of fine motor skills, stress relief, etc. [19].

One of them is a change in the genre features of the fairy tale. Modern works are fairy tales—novels, fairy tales-cycles, fairy tales-games, designed for long-term reading and a different emotional attitude to what is happening. Where the child-listener, with bated breath, follows the development of events, the adult reader is ironic, laughs about what is happening, looks for analogues in modern reality, plays with the child. A modern writer, if he wants to succeed with readers, becomes not only the creator of the text, but also a psychologist, sociologist, producer, bringing his work to the book market. Not only the nature of the text changes, but also the nature of the creator [20].

Against the background of a typically English life and atypical emotionality for the English, Mrs. Hoggat D. King-Smith composes a fairy tale about Baby pig, dog, sheep who can communicate, teach and learn, live in friendship and rebel, for young readers and a story about how to achieve recognition in life against all odds, for adults. But victory against all odds also seems fabulous. That is why the genre of the fairy tale story chosen by the author is not only a sign of the literature of the turn of the century, but also evidence of the artistic skill of the writer who composed the genre shifter [21].

From the moment when a short and fun meeting with mom was arranged in the house, the events described in the work begin to develop in parallel. The fairy tale storyline is connected with the birth of a dragon from the egg that Ginny found. Realistic line — with the birth of a baby girl's brother. The extraordinary nature of the situation lies in the fact that not only the dragon who settled in a city apartment is unusual, but also the little Abbot who was born with Down syndrome [22].

The main artistic technique that Pippa Gurkhart uses is the mirror effect. Ginny not only accepts the dragon, gently and carefully cares for him, tries to guess his desires, but, realizing the exclusivity of what is happening, believes that an extraordinary creature has the right to life. At this time, the girl's mother, having learned about her unusual child, falls into a deep depression, refuses to feed the baby, does not hurry to give him a name.

K. Helaskis, like many other foreign writers, is interested in the personality of the child, his capabilities, attitude to the world in which his life takes place and which he wants to see comfortable for life, so Ellie does not want to put up with what the manufacturer does. Not everything in this world is ruled by money. Ellie's irreconcilable position, in the correctness of which the girl is sure, not only helps her win, but also serves as an example for young readers who must present the right picture of the world and be ready for real life. The book of K. Helaskisa shows the superiority of the children's world over the world of adults, who have lost the purity of their thoughts, mired in vices, blinded by the thirst for profit [23].

Thus, humanistic ideas have returned to replace the technocratic thinking that prevails in "adult" literature in works for children. Thanks to the neo-romantic trends in English children's literature, new images appeared filled with recognition and depiction of life in all its versatility and depth, counteracting spiritual inertia and moral patterns, independent, self-realizing personalities were depicted there, not limited by any everyday conventions. The heroes of the "new romantics" were distinguished by purposefulness, willingness to take risks and struggle. They were full of thirst for wanderings and adventures, severed their connection with the world of monotonous and respectable petty-bourgeois prosperity for the sake of moral obligations to the country, for the sake of searching for exploits and glory.

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