

## Russian Children's Literature of the First and Second Half of the 19<sup>th</sup> Century

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**Annotation:** Formation and development of fiction-realistic literature for children of the first and second half of the XIX century. The beginning of the institutional promotion of children's literature. Illustration. An invaluable contribution to the development of children's literature was made by many leading figures in Russian culture and public thought. In the late 30's - early 40's of the XIX century in literature are radical changes.

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From 1864 the institutional promotion of children's literature began, the main departmental agencies dealing with children's literature and children's reading issues were formed (Educational Committees under the Ministry of National Education, the Military Ministry, the Office of Imperatrix Maria, the Holy Synod), the first public groups of educational experts in the field of children's literature appeared. The upper boundary is due to the end of departmental and public pluralism in the interpretation of children's literature, expressed, in particular, in the institutionalization of children's literature in the professional writer's organization - the Union of Writers - in 1934.

The second half of the 19th century is a most interesting period in the history of Russian children's literature, a time of its formation and flowering. At the same time for the first time there is a distinction between children's literature and educational literature.

In Russia, literature for children began to stand out as a special field in the 16th-17th century in the form of comedy sheets, alphabet books and primers. At the same time, there was a rich folklore tradition of fairy tales, bylinas, and songs, which, while not exclusively aimed at children's audiences, were intensively consumed by them, existing for a long time in oral forms.

Nineties there was a separation of the children's writer from the writer-teacher, and children's literature began to go from the general, depending on it and taking its writers from it. And then it became easier to apply artistic evaluation to children's books and to find out their social value: the writer-artist gave more room for this.

The most important achievement of children's literature of the first half of the nineteenth century should be considered the acquisition of its own language, born of the living element of spoken language, ennobled by the highest taste of poets, especially the genius Pushkin. Even today, the language of Pushkin's tales remains the standard for children's writers. Russian literature, especially children's literature, is inseparable from the Enlightenment. This was also the case in Pushkin's time. Decembrists, who influenced the poet's worldview, considered literature in close connection with enlightenment and recognized it as the most important weapon for solving political problems.

Pushkin's poetry captivates children not only by its simplicity and clarity of language, amazing colorfulness of images, emotionality, energy, dynamics. Pushkin's landscapes, included in books

for children's reading (for example, "Landsfall" and others), convey a truly Russian view of native nature, praising its greatness and beauty. They bring up in us from infancy a deep feeling.

Various genres of works by Leo Tolstoy for children are known: short story, fable, essay, reasoning, fairy tale, fable and others. To work on the work for children Tolstoy drew extensive folklore material, both Russian and foreign (Arabic, Indian, Persian), as well as literary sources (Aesop's fables, fairy tales by Ch. Perot, Andersen, etc.) But the basis of his works was the Russian reality, Russian folk art: proverbs, bylinas, stories, legends. The writer introduces young children to the phenomena of nature, the peculiarities of the animal world, gives them basic information from physics and chemistry. He sought to educate children in a thoughtful sensitive attitude to the native nature. Even in a scientific book, Tolstoy shows himself as an artist, contributing to it, in the words of S. Marshak "live voice," "living observations" ("Hare," "Rusak", "Eagle", "Swan", etc.) 60-70's in Russia - a new stage in the formation and development of fiction and realistic literature for children. An exceptional role in the development of children's literature in Russia belongs to Leo Tolstoy (1828-1910). His stories "Childhood", "The Youth", "The Tales of Sevastopol" were published for children from 1856. Printed as separate chapters in anthologies, in supplements to children's magazines.

Ushinsky played a significant role in the history of Russian literature. His name symbolizes the unity of its pedagogical requirements. Much of what was first found by him on the basis of a deep study of the peculiarities of childhood, which was practically put into practice by him in his works for children, is creatively developed by children's writers and poets - artists of the word. Ushinsky's book, called "Children's World," was published in early 1861. It was intended for reading in the lessons of the native language in the first classes of the Smolny Institute, where Ushinsky was then working. "Native Word," despite its shortcomings, ranks among the first books for children of the nineteenth century. Ushinsky's books are not only encyclopedias of knowledge, but also encyclopedias of genres of children's literature. Business popular science and vivid science fiction articles, prose miniatures, essays, fairy tales, stories, poems - in them you can find almost all the small genres of children's literature.

K.D. Ushinsky and L.N. Tolstoy consciously entered children's literature as compilers and authors of texts for primary education and, seeking to make these texts accessible to the child, developed a special plot and composition structure, a special language and style, thus acting as writers for children. The child is the main and, in fact, the only addressee of the considered works of K.D. Ushinsky and L.N. Tolstoy. By the example of their literary heritage can be most clearly noted the main patterns of development of children's literature and penetration of children's psychology, as well as trace the linguistic, compositional and moral and didactic features that separate literature for children from literature about children.

ILLUSTRATION to works of fiction (from Latin *illustratio* - illumination, illustrative image), an image that translates the images of literature into the language of graphics or painting. In a narrower sense, illustrations usually refer to drawings or engravings, printed together with the literary text in a book, directly related to the content, the plot, and the ideas of the literary work. In Russia the first illustrations should be considered miniatures, with which ancient manuscripts were abundantly decorated during the correspondence. The Russian I. developed extensively. It is connected with the artists G. G. Gagarin, A. A. Agin (I. to the Dead Souls by N. V. Gogol) and P. A. Fedotov. Their works started a realistic tradition that reached its peak in the end of XIX - beginning of the XX centuries. The illustrations of these artists introduced into the circle of attention of the Russian reader a motley and diverse crowd of acutely characteristic social types, a sharp assessment of reality, and the techniques of grotesque satirical exaggeration.

In the late 1930s and early 1940s of the nineteenth century, literature underwent radical changes. These changes were associated primarily with the activities of Vissarion Grigorievich Belinsky. Belinsky had a very high authority in literature, was the author of reviews of children's literature, controlled the lists of books recommended for children's reading, in particular the list of books "New Library for Education". Belinsky was a vivid opponent of sentimentalism and romanticism in literature. He believed that by following these trends literature becomes false and artificial. In his opinion, children's literature should abandon outdated material, literary forms and ideas rejected by "universal literature."

**Conclusion.** In the future, supplementing and refining the index, researchers will be able to trace the most common stereotypical normative statements of critics: what should be children's literature, a work for children, a children's writer, the theme of children's literature, what is the social role of children's literature. Such a systematic analysis will allow us to form a generalized normative picture of children's literature in its historical dynamics at the stage of its formation in the 1860s-1930s.

We think that we do not have it yet, and the real authentic children's writer will be given by the younger generation itself. It is important that the children's writer, no matter where he or she comes from in children's literature, understands from his or her first steps that a great deal of specialization and conscious fixation on the children's audience is required of him or her [Irkutov 1931, p. 3].

In the second half of the 19th century children's literature was enriched by diverse and significant themes and deep ideological content. Advanced children's literature and children's reading at this time became the most effective means of education of high moral and civic qualities of the generation entering the XX century.

#### **List of used literature :**

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