

## RECIPIENT'S IMAGE AS THE SOURCE OF SPIRITUAL AND MORAL EDUCATION FOR YOUNG GENERATION IN CHILDREN'S PROSE

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### ABSTRACT

Children's literature is very important for a child's personality, his qualities and character traits development. It is focused initially on the understanding and the development of a child's soul.

Education, moral conscience, the right idea about moral values remains the main purpose of children's literature. The plots of works of art clearly distinguish the boundaries between good and evil, reveal the patterns of behavior, which may or may not be followed. Thus a recipient's image in the children's prose is of paramount importance. In this article we examined the fundamental question of a work recipient in the children's prose, which is classified today as a separate element of a product, which is able to change its functions. A recipient performs a number of important functions: cognitive, developing, entertaining and motivating. The problem of a recipient's image in the literature is conditioned, in our opinion, first of all, by the dual power in a sender's and a recipient's work, and secondly, by the procedural nature of a creative subject narrative features, namely an author: due to the markers left by a writer, we can detect a text trend and address. The identification of a recipient's image by a reader in the process of creative activity goes through the analysis of pedagogical, ideological, philosophical, moral and psychological, socially significant content of a literary text.

**Keywords:** *Tatar literature, Tatar children's prose, recipient, worldview, world of childhood.*

### INTRODUCTION

Nowadays, a recipient's factor started to classify as a separate element of a product, which is able to change its function. Thus, according to an author's idea, a text is addressed to an abstract (implicit) reader. An abstract reader is a recipient's image content which a specific author had in mind, or rather, the content of an author's conception about a recipient, recorded in a text by some initial signs. The aim is to inform a recipient about some idea. There are interesting suggestions in O.L. Kamenskaya's works that an author's subconscious mind tries to create a summary portrait of a reader using subjective perceptions, i.e. a quasi-portrait is created, "a communicative quasi-portrait of a potential recipient" [Kamenskaya 1990]. A researcher creates a collective image, taking the "terms" of a recipient's person as the basis.

Methodology. The philosophical approach to a literary text addressing and the associated problems of dialogic relationship between an author and a reader interested more than one generation of scientists. Although developments take place starting with the ancient philosophy of Aristotle and so far, this problem was not solved effectively. Among the scholars one should note such experts as N. Boileau, G.-E. Lessing, E. Husserl, M. Buber, M.M. Bakhtin, Y.M. Lotman, etc. Over the past decade, the issues of a

recipient's image in a text were studied extensively by such linguists as Yu.D. Apresyan, N.D. Arutyunova, D.N. Shmelev, L.V. Slavgorodskaya, E.V. Chepkina, G.V. Stepanov, etc. Nowadays, the problem of a recipient's image became the field of pragma-linguistics, poetry linguistics and narratology study. The interest of related scientific disciplines is observed. For example, the representatives of speech act theory trend, bibliological psychology, psycholinguistics and psychology perform their active developments. Among the experts one should note T.V. Bulygina, P.A. Lecant, Y.S. Stepanov, A.N. Baranov, V.V. Bogdanov, I.M. Kobozeva, T.M. Nikolaeva, N.I. Formanovskaya, N.A. Nikolina, N.K. Onipenko, E.V. Paducheva, A.A. Leontieva and many others. The development of a theory and the practical analysis of a recipient's literary work are related directly to the research in the field of linguistics. Involved and the area of the philological analysis of a sample of a literary work. For example, in the works of such Russian scientists as R.R. Zamaletdinov [Sibgaeva F.R., Zamaletdinova G.F., Zamaletdinov R.R., 2015], R.S. Nurmukhametova [Nurmukhametova R.S., Zamaletdinov R.R., Sattarova M.R., 2014], F.G. Galimullin [Galimullin F.G., Galimullina A.F., Mingazova L.I., 2014], L.I. Mingazova [Mingazova L.I., Sulteev R.G., 2014], N.M. Yusupova [Yusupova N.M., Sayfulina F.S., Gainullina G.R., Ibragimov B.Kh., 2016] one can find a lot of useful things: the typology of speech recipients was created, the category of personality was developed, etc. But it must be noted that there are significant gaps in terms of linguistics and literary studies: there is no clear description of the linguistic means during the creation of a recipient's image in a literary text.

## MAIN PART

Nowadays the issue of a recipient's image and an author's image in a text is considered by scientists as one of communicative act forms. The roles are distributed as follows: an author is a speaker, and a reader is a listener. An author (a sender) is a text sender and a reader is a recipient. It should be remembered that literary communication is a non-canonical communicative situation.

The primary task for us is a recipient's image position designation in the product structure, the identification of copyright markers pointing to a recipient's image in the framework of a specific product.

A recipient's factor started to be classified as a separate element of a work, able to change its functions. Thus, according to an author's idea, a text is addressed to an abstract (implicit) reader. An abstract reader is "the content of a recipient's image that was meant by a particular author, or rather, the content of an author's conception about a recipient, which is recorded in a text by some initial signs" [Wolf Schmid, 2008]. The aim of this is the bringing of an idea to a recipient.

Thus, a certain "internal reader" exists in a work, the role of which was programmed in a text. Any text makes his reader through the selection of a particular genre; a linguistic code; a certain literary style. A writer's appeal to any genre form - this process is a double-sided process. First of all, it is necessary to consider the genre, taken as a sample; secondly, it is necessary to consider the conversion in accordance with an author's aesthetic intention.

Modern children's writers like to mix literary genres within a single work. Let's define genres as a group of literary works, collected on the basis of formal and substantive properties. Literary forms are based only on formal attributes. A successful example of the synthesis with different genres may be the authors' reference to different genres of folklore and lyrical songs. It should be noted that "the problem of the historical relations between folklore and artistic literature interested many literary scholars, as these fields of arts were in a close creative relationship over the centuries and developed in the mainstream of a unified national culture» [Sayfulina, Zamalieva 2012].

It is well known that a song is a part of a man and humanity spiritual culture, it reflects the life of people in all its forms, enters a child's life with a mother's lullaby song and accompanies him throughout his life:

in games, teaching, work, in the area of free communication. Songs reflect the secular expectations and the dreams of people. Also, writers are turning to well-known folk motifs for a more precise presentation of a recipient's state of mind. In such cases, not a folk insertion is important. The primary goal is to convey a certain kind of information, both actual and psychological one to a recipient. Thus, an author uses different genres within the works and as a hidden psychology, and as an element, approximating a reader spiritually to the heroes of a work.

Folk tales and legends were equally effective means of a person physical and spiritual development integration. The heroes of folk tales and legends embodied a spiritual moral program which people sought to implement in the process of new generation upbringing. Good, hard-working characters of fairy tales were the humanistic guidelines for education and self-education. In this regard, «European scientists have been interested in Tatar culture, folklore, ethnography since the XIX-th century» [Sayfulina, Karabulatova 2014].

For centuries, education and training was based on national traditions and philosophical views. Ethnic-cultural traditions inherited socio-cultural experience and knowledge, moral standards and behavior from one generation to another, from one age to another. "An enormous social and educational potential was represented by traditions. Their existence was determined by the performance of various functions, including moral and educational ones» [Yusupova, Yusupov 2014]. The use of the simplest genres of children's folklore like lullabies, folk tales, riddles, tongue twisters, teasers and jokes opens the possibility of such essential qualities development as sensitivity, kindness to people and humanity. Folklore reflects the elements of labor affairs in economy, the success of culture and people customs. The images reminiscent of myths and legends, fairy tales are represented in them, and chastushkas widely use parables, riddles, rhymes, beautiful and imaginative turns and expressions, dialogues, etc. Besides, the "folkloric genres can also be used as the means of a physical and a spiritual personality development integration» [Mingazova, Sulteev 20145].

Although an author is usually regarded as a sender and a reader is regarded as a recipient, it is important to remember that a work is a non-canonical communicative situation: a writer has no synchronous recipient. We adhere to G.V. Stepanov's viewpoint, who noted that "The recipient of artistic works differs significantly from the recipient of speech acts. A reader, an audience are not directly involved in a pragmatic situation. They are not required to assess a communicative sense and an immediate reaction to a speech act" [Stepanov, 1985].

## SUMMARY

Thus, we believe that the product can be called the children's prose only if the following two conditions are met:

- 1) a child acts as a main recipient;
- 2) one can find an image of a main recipient who meets the first paragraph requirements.

## CONCLUSION

In our opinion, the problem of a recipient's image in the literature was conditioned, first of all, by a recipient's and a sender's dual power in a work, and secondly, by the procedural nature of a creative subject narrative features, namely an author: due to the markers drawn up by a writer, we can identify a text direction and address. During the process of creative activity the identification of a recipient's image by a reader is performed through the analysis of an ideological and philosophical, moral and psychological, socially significant content of a literary text. Usually a reader understands from the first

pages whether this work is addressed to him or not, at the same time he does not notice a creator's tricks, which we analyzed earlier.

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