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The article is devoted to the work of the famous English writer Julia Donaldson and the analysis of genre processes in English-language children's literature.

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Analyzing the plot and compositional features of the works of the famous English writer Julia Donaldson (b. 1945), one cannot help but note their proximity to folklore sources. In addition, in the work of this author, one can trace the continuity of moral and aesthetic components characteristic of the best English and other foreign works of the 19th - 20th centuries. J. Donaldson offers the reader a wide range of genres: from nursery rhymes to serious, but understandable to children dramatic plays and teenage problem stories.

Western researchers of children's literature: Hans-Heino Ewers, Morag Styles, Maria Nikolajeva, Ma-thew Grenby and others, - note important differences between children's and adult literature. M. Grenby drew the attention of critics to the category of the child as a reader and an object of literary activity of adults at different stages of society's development. Thus, he noted a significant difference between the child reader of the 19th and 20th centuries, consisting in the fact that previously the child was imposed with the features of adult behavior (rationalism and reasonableness, foresight, selflessness and altruism). From the end of the 19th and in the 20th centuries, the little reader saw in the heroes of children's works his own features, appropriate to his age (of course, presented from the point of view of adult authors). According to many foreign researchers, it is the preferences of the child reader that are the main criteria that allow us to determine the belonging of a particular work to the genre of children's literature. Without contradicting the classification of the Russian researcher of the early 20th century O.I. Kapitsa, the British professor M. Stiles believes it is necessary to divide children's literary works into the following groups: a) works originally created for adults, but included in the circle of children's reading as meeting the needs and interests of young readers; b) literature directly addressed to children; c) works composed by children themselves.

It should be noted here that Julia Donaldson writes exclusively for children, but always takes into account the empirical material she has accumulated: "peeped" scenes from children's life or "overheard" statements and thoughts of little heroes.

As is known, over the course of three centuries, English-language children's literature has formed its genres and models, its canon. Thus, according to Maria Nikolaeva, the canon of children's literature included a "rigid system" that did not allow any deviations, innovations or the like. Thematic norms, narrative structures (for example, a happy ending) and the obligatory reflection of certain moral values were fixed.

In this regard, it seems important to consider some nuances associated with the study of the ideological and didactic role of children's literature in the upbringing of the young generation. According to H.H. Ewers and M. Nikolaeva, children's literature initially had a pedagogical focus. Beginning in the 18th century, society began to respect the period of childhood, considering it equivalent to other stages of personality development, therefore, when studying the process of evolution of children's literature, special attention is paid to the relationship between the entertaining and educational aspects of reading. Further, relying on the facts of the world history of children's literature, H.H. Ewers identifies two approaches to the study of children's works. According to the first of them, due to the fact that the pedagogical focus is subject to the ideological views of the authors, children are recommended only books that are "suitable" for their upbringing in a certain country and in a certain era (other works are simply

ignored). H.H. Ewers called works written in this vein "recommended literature for sophisticated manipulations of adults." The choice of such publications is always subjective and depends entirely on the pedagogical preferences of the educator.

The second approach according to H.H. Ewers implies consideration of literature in relation to the current, modern period of development of society, in which adults continue to dictate their terms. This stage is a triangle: child - family - school. In this regard, the role of literature in the real world is purely functional and pragmatic.

In the work of J. Donaldson, the heroes are endowed with completely different qualities: they are not cunning, but resourceful, and do not quarrel, but help and support each other. The latter undoubtedly serves to implement the author's main idea - to show the roles of a small character (sometimes worthless and unnoticeable, but having his own path) in the space of the big one. The same idea can be traced in the fairy tale "The Stick Man" (2008), when an ordinary little twig, who has experienced all the hardships of human treatment and the cruelty of the big ones, ultimately helps Santa Claus and saves himself. J. Donaldson is one of the authors who strive with their work not only to instill in children a passion for reading, but also to awaken in them a love of nature, a desire for knowledge and moral beauty.

Conclusion. As is known, genres in children's literature are sensitive to changes in culture: they are modified or transformed in response to events occurring in society, and sometimes under the influence of processes in literature for adults.

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"Chik-lit" - jenskiy gorodskoy roman (literaturnoe napravlenie, zarodivsheesya v konse 20 v.; romani etogo napravleniya povestvuyut o molodix jenshinax, stremyashixsya dobitisya uspexa v professionalinoy kariere i vo vzaimootnosheniyax s mujchinami) ABBYY LingvoX 3, 2008.