
Research on the Image of Children in World Literature

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Abstract: This article analyses the concept of “children’s character” and its types in the field of drama. It is observed in several sides of negative and positive emotions of the person and its expression in dramas.

Keywords: Children’s character, young, emotion, crossover fiction, expression.

Introduction.

"Dramatic works (drama, comedy, tragedy)" in the guide "Uzbek literature" by Safo Matjon. In such works, the reality is revealed through the actions and speeches of the persons directly participating in the work.

Researcher M.Kaharova in her dissertation prepared for the Doctor of Philosophy in philological sciences on the topic "Portrait of the Psyche of Teenagers in English and Uzbek Children’s Prose" thoroughly analyses the works of English and Uzbek scholars on children's literature. In English literature, there are theoretical views about identifying the unique difference and scientific justification for a long time. Canadian professor, and former president of the International Society for the Study of Children's Literature, S. L. Beckett, through his research "Crossover Fiction: Global and Historical Perspectives" (2009), "Red Riding Hood around the World: An Anthology of International Retellings" (2014) tries to clarify the basics.

According to S. L. Beckett, children's literature in Western countries is divided into the following groups depending on age: a) for babies and children under five years of age; b) from five to eight years old; d) from eight to ten years old; e) books for young teenagers (12-18 years old) f) teenagers (18-30 years old).

Main part. Based on the research of English literary experts, the scientist considers juvenile literature as literature intended for 11-18-year-olds. They list the following features characteristic of juvenile literature: a) the protagonists of the events of the literary work are teenage children; b) the development of the events of the artistic work depends on the main character, and the character traits of the main characters are given in their speech - dialogues; d) their psychological, cognitive, and social development is discussed in the analysis of adolescent literature.

There is "crossover literature" in English literature. In this case, the transformation of children's literature into juvenile literature or juvenile literature into children's literature is theoretically based. The word "crossover" was used in England in 2004, and in Europe even

earlier.

Professor S. L. Beckett stated that although literature created for everyone to read is expressed differently in different languages (for example: "allalders litteratur", "Libros para todas las edades", Titel, and Brückenliteratur) "crossover literature" is a "bridge" can be understood as "literature".

Aristotle, Belinsky, Ginzburg, M.M. Bakhtin, A.B. Esin, S.L. Rubinstein in world literature, A. Alimuhamedov, N. Shodiev, H. Umurov, D. Kuronov, B. Karimov, U . in Uzbek literature. Scientists like Dzhorakulov analyzed human psychology, especially the psychological state of child heroes. S. L. Rubinstein, a scientist who conducted in-depth scientific research on the psyche of the hero, says the following about the depiction of the human psyche in the work of art: "While describing the psychology of the hero, it is not without reason that lyric artists strive to illuminate his (the hero's) experiences - the individual path to maturity as the turning points of his life. Union, human experiences are the subjective side of real life, the subjective aspect of the individual's life path.

The analysis of dramatic works whose plots and conflicts are focused on children and children's problems requires the search for new methodological solutions and testing in the analysis of dramas created in the late 20th and early 21st centuries.

The image of a child in fiction has been of constant interest to many scholars and has regularly become the object of study of literary criticism. As a general theoretical basis for research, we used the book "Demon or Doll: the image of a Child in modern written culture" by E. Pifer. In the examples of the novels of W. Golding, D. Lessing, S. Rushdie, and T. Morrison, he traces the development trends of the image of the child in modern Anglo-American literature. R. Bowlby's *Child in Herself: Stories of Parents retrospectively* examines the evolution of the concept of child-parent relationships in world literature from ancient times to the present.

A.G. Nenilin analyzes cultural and philosophical ideas about childhood and children in S. King's work in his Ph.D. thesis "Stephen King and the Problem of childhood in the Anglo-American literary tradition" (2006). I. Arzamastseva, K. Daniels, M. Ivankiva, S. Kiprina, V. Lakshin, K. Reynolds, L. Fedotova, T. Fedyaeva, E. Khait, Yu Shanina and as can be found in many scholarly articles, manuals, and books.

At the same time, in Russian literary criticism and foreign criticism, there are large-scale works aimed at studying the child as a hero of a prose work, but there are no serious works devoted to the problem of the child as a dramatic hero in English and Uzbek dramaturgy. We found a number of studies on this topic, mostly Western scientific publications. K. Normington's book "Gender and Medieval Drama", W. A. Kolwe's "The Body of Christ" and A. A. Anixt's "The Theater of Shakespeare's Age" (1965) analyze medieval dramas with children in the cast, as well as, about the small actors who formed the first children's troupes in medieval and Renaissance theatre. P.M. Konesco in his doctoral thesis "Representation of Childhood: the social, historical and theatrical significance of the Child on the Stage" presented the results of studying the place of the child character in the culture of the Middle Ages, the new century and the present day, the ways of representing different concepts of childhood on the stage of the theatre and their social, identifies types such as the level of technical and scientific development. The theoretical basis of our research is J. Ditsky's "Child-Sacrifice in Modern Drama: A Survey" (1984), P.S. Hays's "Child Murder and Incest in American Drama" (1990), the authors focus on the image of the child victim and Y. O'Neill, E. Albee, S. Sheppard analyse the characteristics and functions of this type of child in their dramas. In addition, the separate chapters of A. S. Romm's book "American Drama in the first half of the 20th Century" (1978) are of interest, 1920-30 In the context of the American socio-cultural situation of the years, the characters of children in the dramas of S.

Kingsley and Y. O'Neill are analysed.

Dramatic children's works include E.N. Shevchenko and A.R. Lysenko "Les

The article "Enfants" plays an important role. The works analysing the problems of children and teenagers in German drama of the 20th-21st centuries are the plays of F. Wedekind, K. Mann, and M. von Marienburg (2013).

is considered

O.Yu.Baghdasaryan's publication "The Fight of the Dragon with the Tiger: parents and Children in the play of modern playwrights" (2014) is also of scientific interest, in which the specific aspects of the conflicts between parents and children are revealed. Dedicated to the main problem of modern dramaturgy by L. S. Kislova. In the article "Metaphysics of Childhood in the Drama of Ksenia Dragunskaya" (2009), the Russian Writer K. Dragunskaya analyzes the problematic growth of children and the infantilism of older characters.

The above works are undoubtedly important in the development of this research, but it should be noted that the authors of these works are interested in the problems, plots and conflicts related to childhood, but they allow shortcomings in the principles and methods of depicting the child character in dramas. Scientific-conceptual, theoretical works on the specific type of the dramatic child hero and the heroes of modern British drama are rare.

Irish literary critic P. Lonergan is recognized as the foremost scholar of M. Mc Donagh's work, and his book "The Theatre and Films of Martin Mc Donagh" (2012) is the most comprehensive study of the playwright's work. J. Penhall's playwriting has been studied by the American scholar W. Bowles, but his work "The Argumentative Theatre of Joe Penhall" (2011) does not consider children's plays, which may be explained by the scholar's focus on Penhall's early playwriting. Poetics and aesthetics of cruelty to children, principles of the depiction of cruelty and violence in the plays of playwrights such as S. Kane, M. Ravenhill A. Sierz, K. Innes, J. Elsom, K. Dingwall-Jones, J. de Buck, L.A. Analyzed in Buckler et al.

British theatre critics M. Billington and L. Gardner in their articles and reviews immediately reacted to the newly created dramas in Britain.

The experience of studying English dramaturgy of Russian literary scholars is presented in the books "Modern English Dramaturgy" by V.G. Babenko (1981), "English Drama for a Quarter of a Century" by N.A. Solovyeva, and "Monography" by E.G. Dotsenko. In addition, the works of such playwrights as V. A. Ryapolova, M. G. Merkulova, M. Lipovetsky, and S. G. Komarov can be highlighted.

S. Kane, C. Churchill, B. Lavery, E. Eston, and other researchers in the monograph "A Feminist View of the English Stage: Women Playwrights of the 1990s-2000s" within the framework of feminist criticism, think about the characters-children in the plays written by female playwrights. Special references to children's characters in English dramas are also found in A. Sierz's study "In-Yer-Face Theatre: British Drama Today" (2000). The critic devotes a separate paragraph to the problems of adolescents, and has provided an analysis of the plays in modern British plays that represent children and adolescents experiencing a crisis of consciousness and child and adolescent problems.

The images of children in modern British plays include all types and stereotypes of the image of children, which have been formed and exist in the history of drama for many centuries. Here, the artistic image of the child, on the one hand, is perceived as a symbol of innocence, and on the other hand, he is also the original sinner. Thus, in his monograph on child characters in Anglo-American literature, E. Pifer notes that the image of a child in literary texts is characterized by a "wide variety" of "evil devils, like all desirable angels." The child characters featured in British dramas are complex synthetic 'cultural constructions', a

historically variable and socially diverse image.

In the work, we analysed the ways in which writers portray child characters in English and Uzbek dramas as follows:

1. The depiction of violence against children and brutality of life. Many English dramas of the 20th century portray children as innocent victims of adult cruelty, violence, or neglect. For example, in Edward Bond's "Saved" (1965), a baby is stoned to death by a gang of thugs. In Caryl Churchill's drama "Top Girls" (1982), a girl named Angie is abandoned by her mother and forced to survive among enemies. In Harold Pinter's *The Birthday Party* (1958), a mentally retarded man named Stanley is treated like a child by his tormentors. In the same way, the first example of Uzbek dramaturgy is the pitiful situation of the "uneducated boy" in Behbudi's drama "Padarkush" and the character of Tashmurod, who caused the death of his own father, who gained knowledge and oppressed him in "Yangi Saodat" by Hamza. the character of the boy who saved his father from the disaster, the story of the early marriage of a Christian girl named Maryam is described in the poetic drama "Sahibkiron" by Abdulla Oripov.
2. Use of child actors and children's language: Some playwrights include child actors or children's language in their dramas to enhance the authenticity or impact of the subject being portrayed. For example, in David Mamet's *Oleanna* (1992), a female student accuses her male professor of sexual assault using simple, repetitive phrases that show the boy's limited vocabulary and logic. In Tom Stoppard's play *The Real Thing* (1982), a young girl named Debbie plays an important role in exposing the hypocrisy and betrayal in her parent's marriage. In the Uzbek drama "Padarkush", Tashmurod is involved in a gang of thieves, and the boy thief is called "Barakalla!" Scenes like when he praises, "You look like you've stolen before" are an example of the use of child actors' language.
3. Exploring childhood trauma and identity: Many British and Uzbek dramas of the 20th century explore the psychological and emotional complexities of childhood trauma and identity formation. For example, in Shelagh Delaney's *A Taste of Honey* (1958), a teenage girl named Jo struggles to find her place in a world that rejects her for being poor, illegitimate, and unconventional. In John Osborne's *Look Back in Anger* (1956), Jimmy and Alison, a young couple, try to build a future together with the hurts and insecurities of their past. Sharof Boshbekov's play "Old City Citizens" describes the uniqueness of street children struggling to live in a harsh and intolerant environment in Uzbekistan.
4. Breaking traditional gender roles and stereotypes: Some playwrights challenge or subvert traditional gender roles and stereotypes by portraying children who reject or challenge social norms and expectations. For example, in Carol Churchill's play *Cloud 9* (1979), a boy named Edward is played by a female actor who also portrays his mother, grandmother, and wife, emphasizing the fluidity and arbitrariness of gender roles. In Sarah Kane's *Blasted* (1995), a soldier rapes a young girl named Kate, who later fights back by castrating her. In Uzbek literature, in the musical drama "Halima" by Ghulam Zafari, the teenage girl Halima, a child of a rich family, and a poor peasant boy Ne'mat fight against the tragic end of their love due to social inequality and the flood of old traditions.

Conclusion. These are some of the themes to consider when analysing child characters in 20th-century English drama. It is also important to examine the historical, cultural, and political contexts that shaped the representation of children in these works, as well as the critical debates and controversies that arose around them.

The skill of the playwright in creating dramas for children, in revealing the images of the characters:

- The use of dialogue to show the child's feelings, his place and position in society, and his academic level, to reveal the characteristics and motives of the hero;
- Describing the actions of the characters to show their personality;
- Children's use of characteristic interactions to distinguish differences and similarities from adults;
- The use of environment and space, time to reflect the personality of the child hero;
- Using subtext to reveal hidden feelings and thoughts;
- Representing the past of heroes and related adults to show the child's behavior and personality;
- The child uses symbolism and metaphors to convey the character traits of the hero;
- Uses various age-related characteristics to indicate growth, adolescence and adulthood or changes over time;
- Prophecy to indicate future events and character development;
- The use of narration or internal monologues to reveal the thoughts and feelings of the character.

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