

The Image of The Child in Revealing the Spiritual and Moral World of Adults in World Literature: Interpretation and Depiction

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Abstract: This article analyzes the issues of revealing the spiritual and moral world of adults through the image of the child in world literature. The artistic interpretation of the phenomenon of childhood, the depiction of the child's psyche, and its aesthetic functions in works created in various literary trends and periods are illuminated.

Keywords: Image of the child, childhood, world literature, psyche, artistic interpretation, spirituality, moral values.

Introduction: In world literature, the image of the child is considered one of the important artistic means of revealing the human psyche. Through the theme of childhood, writers have sought to illuminate spiritual values, moral criteria, and human relations in society.

Main part

It is impossible to imagine that the finest works of world literature do not influence the literature of other peoples. Because when we become acquainted with the great treasury of literary sources that make up world literature, we see the influence of each of them on a certain creator, like a spring offering fresh water. That is, it is impossible for talented, skillful creators, and, of course, new talents entering the world of artistic creation, not to take some aspect of world literature for themselves. In this respect, we would like to evaluate world literature, through its influence on separate literatures, as a support entering a particular literature. Because creators who find their path through world literature contribute, to a certain extent, to the enrichment and development of the spiritual treasury of their own literature. As we observe the direct influence of world literature on the literature of various peoples, we also notice how important children's literature is in its own place.

Today, the range of heroes representing the image of the child in world literature is not small. It is possible to witness the introduction of the image of the child in world and Russian literature and the increasing development of the artistic improvement of the child image.

In Charles Dickens's "The Adventures of Oliver Twist", Mark Twain's "The Adventures of Tom Sawyer", L. Tolstoy's "Childhood. Boyhood. Youth", R. Bradbury's "The Veldt", "Zero Hour", A. Gaidar's "Timur and His Squad", Rudyard Kipling's "Rikki-Tikki-Tavi", Roald Dahl's "Charlie and the Chocolate Factory", Joanne Rowling's "Harry Potter", as well as in the works of famous writers such as E. Hemingway, Faulkner, T. Wolfe, Salinger, W. Blake, Prishvin, and Paustovsky, the image of the child is created in a distinctive way, in images that do not repeat one another. The different appearances expressed in various colors and symbols on one canvas, depicting the inner world of the heroes of the works listed above, come before our eyes. Naturally, such diversity convinces us that each child's heart is a separate world. In the works of writers such as Leo Tolstoy, Mark Twain, Charles Dickens, Ray Bradbury, Rudyard Kipling, Antoine de Saint-Exupéry, and Rabindranath Tagore, the image of the child

occupies one of the central places. In Tolstoy's "Childhood. Boyhood. Youth", childhood is interpreted as a stage in the formation of the human personality. The author depicts the most delicate experiences in the child's psyche with high artistic mastery.

In the work of the Russian poet Boris Pasternak, refined, fragile, defenseless images of the child in need of help and protection are created. This is because the poet focuses on the fading of the dream of growing up in a child whose heart has become weary from constantly seeing the problems of adults in reality.

In Fyodor Dostoevsky's work, the image of the child is shown as a being capable of thinking like adults, and the image of the child appears as an ideal figure moving in an oppressed spirit because he is defenseless and unable to convey his thoughts to adults.

In Russian literature, there are also works devoted to the theme of war, in which the image of childhood is set against dreams and hopes and the consequences of war. As the Russian literary scholar notes: "There are no children in war. From a logical point of view, any person who enters war remains in the environment of war. Even children forget that they are children on the battlefield. War is a field that forces one to say goodbye to childhood," he says. Indeed, a person preserves the memories left from childhood in his memory for a long time and with care. If painful, wounded, and bitter experiences from youth and childhood become a part of memory, they accompany a person throughout life. No trace remains of the innocent and colorful world of the child and childhood.

And what about the children in war, their heroism? In general, at the front, children are also found in Russian literature in such images as scouts, soldiers, and postmen. Creators imagine the image of the child in various environments and conditions. We also feel the need to think about works based on such ideas and realities.

The theme of childhood entered Russian literature as a sign of the self-awareness of the individual and society in general. In Russia, M.Yu. Lermontov gave deep importance to the image of childhood. He expresses the idea that childhood resembles an island with a trembling flower in the middle of the sea of life. Pushkin, in turn, considers both childhood and old age simply as a moment in the cycle of time.

In Mark Twain's works, however, the child appears as a symbol of freedom and independence. Through the images of Tom Sawyer and Huckleberry Finn, the author reveals the naturalness of childhood and its boundless interest in life. In Charles Dickens's novel "The Adventures of Oliver Twist", the image of the child becomes a means of exposing social injustices. Through the fate of an orphan child, the spiritual image of society is revealed. In Ray Bradbury's work, the world of children is interpreted as a mysterious and incomprehensible space for adults. The world of children's imagination and their inner freedom stand at the center of the writer's attention. In Antoine de Saint-Exupéry's work "The Little Prince", childhood is embodied as a symbol of sincerity, purity, and humanity. The author analyzes the spiritual problems of the world of adults through the eyes of a child. In Rudyard Kipling's "Mowgli", the issue of harmony between man and nature is put forward. Through the image of Mowgli, the ideas of natural upbringing and free development are illuminated. The theme of childhood also occupies an important place in Eastern literature. In Rabindranath Tagore's story "Doubt", the issues of human kindness and spiritual beauty are revealed through the depiction of the inner world of a disabled little girl. In the literature of Turkic peoples, Chingiz Aitmatov's "The White Ship", and the works of Mukhtar Auezov and Nodar Dumbadze are distinguished by their high artistic mastery in depicting the child's psyche.

As in Western and Eastern literature, in the literature of the peoples of Central Asia, we can also say that the image of childhood and the child's psyche entered written literature through the influence of folklore and religious sources as factors in the manifestation of the child's psyche.

1. Through folklore — we may cite as examples the childhood scenes of the images of Hakimbek and Yodgor in the epic "Alpomish".
2. On the basis of religious mythical narratives and wisdoms.

At the core of the stories about Prophet Yusuf, there are scenes of the world of childhood. Thus, in religious sources, it is also possible to see the genesis of the image of childhood.

The stories about Prophet Muhammad are based on

events showing that although the prophets were prophets, their childhood lives were complex. In particular, the work "Qissayi Yusuf" by Qul G'ali, a bright representative of Tatar literature, is considered a written source created on the basis of the Holy Qur'an and the story-narratives of Burhoniddin Rabg'uziy's "Qissasi Rabg'uziy", whose author used this source. In this work, recreated on the basis of divine-religious sources, the tragic fate of young Yusuf, whose childhood was stolen by his brothers, is also mentioned. True, at the end of the work, the fate of Yusuf, who grows up and attains the rank of prophet, ends positively. However, the problem is that the main event that broke the child's psyche was his life in prison, which violated the world of his childhood. How could the psychological state of the future prophet, who, as an interpreter of dreams, was also imprisoned by fate and remained there for several years, shine like the bright star of the sky of childhood in the bitter fate of young Yusuf, who faced painful trials at the hands of his own brothers? By the grace of the Almighty Creator, these trials come to an end, but it is natural, of course, that a painful memory remains in the world of childhood.

It follows from our thoughts that at the core of the stories about Prophet Yusuf, there are scenes of the world of childhood. Thus, in religious sources, it is also possible to see the genesis of the image of childhood.

When studying the factors of the manifestation of the child's psyche in literature, we see that writers sought to create it on the basis of the influence of folklore and religious sources on written literature, as well as on the basis of what every writer experienced personally. Because when speaking about the child's psyche, they interpret it as the hero of their own childhood past. If one thinks about it, it is impossible to express this spirit in the artistic world without having experienced childhood. Therefore, works in which the symbols of childhood and the child's psyche are given require an approach with talent and mastery. Today, there are high works that have found a place not only in the hearts of their own people, but also in the hearts of world readers, in which the child appears as the main hero.

CONCLUSION

In world literature, the image of the child is considered

an important artistic phenomenon that illuminates the spiritual and moral world of adults. In various literary traditions, the image of the child is interpreted as a criterion of purity, sincerity, and humanity.

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