

Interpretation of Social Problems in Science Fiction Works

Ikromov Akmal

Second-year Master's Student in Literary Studies at TURON University, Uzbekistan

Rasulova Umida

Doctor of Philological Sciences, Uzbekistan

Received: 12 February 2026; **Accepted:** 09 March 2026; **Published:** 31 March 2026

Abstract: This article focuses on the comparative and historical analysis of the child image in the composition of fantasy works. The fluctuations in their psyche are substantiated on the basis of analyses.

Keywords: Psyche, behavior, thinking, emotional experience.

Introduction: Fiction seeks to present in an image-based way the various changes in human nature. In particular, in fantasy works too, information related to a person's age, profession, nationality, and religion is covered from different angles. If we pay attention to the image of children alone, other colors and tones become noticeable in their ideas about the world, in their concepts, and in the expanses of their imagination. In the style of children's thinking, the process of perceiving the phenomena of existence with a pure, clean heart takes place in a different way. Indeed, purity and clarity are among the important aspects that distinguish children's nature from other people.

In one of her studies, Sally Shuttleworth says: "Fear of the wild-natured child is equivalent to fear of an animal being, and through this we deprive children of their true childhood." Indeed, the developing age of today demands from a person at every step a number of qualities such as progressiveness and agility. At the same time, the breadth in the imagination of a child who is under the pressure of the education system and examinations is directed toward precision in a certain

sense. This, in turn, may also have a somewhat negative effect on their educational and social activity. More precisely, in thinking that has separated from the world of imagination and turned completely toward precision, processes connected with creative thinking become considerably weakened. In such cases, we can confidently say that works intended for children belonging to the fantasy genre are among the most appropriate choices as a solution. It is precisely through this genre that the possibility arises of penetrating into the still-unrevealed aspects of the child's potential and discovering many talents.

Children's fantasy, proceeding from the present-day condition of the mature creator who stands at the center of the world of human thought and is creating a fantasy work, reflects his sincere attitude toward his past, that is, his childhood memories. Indeed, every character embodied as a central hero of a work, first of all, embodies and expresses within itself the author's psyche and his inner feelings and experiences.

A number of the issues listed above, in particular, pressure in the education system, not approaching each child on the basis of his or her character traits,

being afraid of a child with an irritable temperament and treating him or her harshly, as well as a number of other similar topics, are considered urgent issues circulating in the direction of today's children's fantasy.

In a number of fantasy novellas, the image of the child is mainly concentrated under two problems. One of them is the inability to sufficiently assess the child's intellectual potential and thinking and to treat the child without taking his or her existing possibilities into account, while the second issue is embodied in the work, of course, as inattention to the child's emotional experiences, dreams and wishes, and feelings. For this very reason, in Otabek Quvvat's novella *Olimjon's Adventures or Between Time and Space*, the intellectual potential of the main hero Olimjon, and in Sa'dulla Quronov's novella *One Day in Galaktik*, the intellectual potential of Ahmad, are not given sufficient attention by society in the initial parts of the development of events. While Olimjon's mother worries that her child reads too many books, she takes him to the doctor. In *One Day in Galaktik*, the judges of the competition do not sufficiently value Ahmad's drawings, which amazed beings from another planet, and in Astrid Lindgren's fairy-tale novella *Little Boy and Karlsson*, the mistrust of adults toward the relationship of the boy named Little Boy with Karlsson, as well as their dismissive attitude toward his feelings, becomes understandable to the reader throughout the work.

These very situations, that is, the insufficiency of emotional and intellectual support from adults for children, direct the life of the child throughout the fantasy novella and convey to the reader how a solution can be given to it.

If today we look at certain psychological states in children's lives that have passed into works of fiction, we encounter some views frequently observed in the period in European history called the Victorian era. One of such views is: "Children should be seen, not heard."

If we pay attention to the meaning of this sentence, the author explains his idea by the lack of sufficient interest in the inner world of the child during the Victorian era. This is explained by the emergence of various psychological and neurological illnesses in children. Indeed, if we pay attention to the fairy-tale novella about the adventures of Little Boy and Karlsson, all of Little Boy's close people—his father, mother, brother,

sister, and the house servant—look with suspicion at his acquaintance with the flying man with a propeller named Karlsson and consider Little Boy ill. Until they see with their own eyes what they have heard, they do not believe Little Boy. As a result, changes really begin to occur in the child's psyche: characteristics such as stubbornness, wanting to show everyone because they did not believe him, and being ready for anything in order to prove Karlsson's existence to his family begin to appear in the child. Through this, the author shows in the work the great rebellion of the little child, whose inner world was not accepted, against the larger society.

Rousseau, in the preface to his work *Emile, ou de l'Education (Emile or On Education)* (1762), said: "We know nothing about childhood."

Rousseau's views on childhood correspond to a number of features of the fantasy genre. That is, in the period before Rousseau, most writers focused not on what the child was capable of, but on what the child needed to learn. Rousseau opposed this. In his opinion, "They are always looking for the adult in the child, but before the child has grown up they do not take into account who he is."

Whereas in earlier times people intensified efforts to make the child educated and skilled more quickly, preparing him for adulthood, Rousseau, in contrast, wanted the child to remain a child for as long as possible, "as nature intended."

In his view, the child was a child of nature in two respects: first, he (the child) should be brought up in the countryside, far from the corrupting influence of city life; second, the child should grow not according to the laws of accelerated reading and learning imposed by people in social life, but in accordance with the laws of natural development.

If we pay attention to Rousseau's reflections, the society he speaks about differs fundamentally from the social structure of real life, and this idea is distinguished by the fact that it contains more elements of imagination than elements of reality. However, even so, fantasy can use this idea within literary works without any objection and can act accordingly.

There is one aspect of this idea that today's society finds difficult to accept. That is, the childhood period described by Rousseau is defined as a period lasting

approximately up to the age of twenty. He wanted a child, before becoming a human being, first of all to be a child.

In the periods after Rousseau as well, theoretical views and scientific research about childhood did not stop. In 1880, T. S. Clouston, in his work *Adolescence Medico-Psychologically Considered*, defined the beginning of adolescence as from eleven to fourteen years of age, and its completion as from eighteen to twenty-five years of age. This classification was also confirmed in his later work *The Hygiene of Mind* (1906): he defined infancy as from birth to seven years, childhood as from seven to fifteen years, and adolescence as from fifteen to twenty-five years.

In the social analysis of fantasy works intended for children, there was another view in the twentieth century that should be taken into account. This theory belongs to Leonard Guthrie and is presented in the preface to the work *Functional Nervous Disorders in Childhood*. According to it, in the early decades of the Victorian era, insufficient medical attention was paid to the child's inner world, and in Guthrie's opinion, not only doctors, but also parents were primarily to blame for this. The author gives a real-life example in the work. According to him, for children who were capricious, excessively emotional, afraid of the dark, shy or easily hurt, absent-minded, jealous, and at the same time cruel or angry, no parents sought help from a doctor or psychiatrist. He notes that such defects were regarded by the public not as an illness, but as a moral flaw, and were treated accordingly.

In Astrid Lindgren's fairy-tale novella *Little Boy and Karlsson*, if we look carefully at the part where the little boy begins to tell his parents about his adventures with Karlsson, we witness his brother Bosse and his sister Betan reacting to Little Boy's words with laughter. This makes Little Boy even more nervous and begins to place him in an uncomfortable situation. In the following chapters of the work, while Little Boy becomes a free conversational companion with Karlsson, he begins to feel uncomfortable whenever he is gathered together with the members of his family. After that, he decides no longer to speak to his family members about Karlsson. Indeed, the child was now fully convinced that they would not believe him. However, Little Boy is unable to manage this. Yet only for a certain period of time does he not speak to the

adults about Karlsson. In the course of the development of events, it becomes possible to understand that the "self" in the child, which is not accepted by adults, is causing in him incomprehensible, or more precisely, as mentioned above, psychological problems.

As fantasy absorbs into its essence the processes mentioned at the beginning of our discussion, in a certain sense it also offers solutions to them on the part of society. The fact that everything ends well at the conclusion of the work creates in the child's mind trust in life and the necessity of always seeking goodness in it.

Guthrie states that the psychological disorders in children seen in the above works can be treated by studying childhood itself. However, in opposition to this, other ideas were also circulating around this discussion. One of them was the view of Locke and the supporters of the associationist model. They put forward the hypothesis that because children lack sufficient experience, they cannot suffer as adults do. After that, a number of objections began to be expressed against the views of Locke and the supporters of the associationist model. It was emphasized that children, like adults, are equally developed emotionally, are equal members of society, and should be treated in exactly this way. One such opinion was expressed by Eliot, who opposed Locke and pointed out that it is precisely the lack of experience that gives "the sufferings of childhood" a sharp and deep meaning.

Guthrie, too, relying on Locke's ideas, says that through childhood experiences it is possible to achieve not only happiness, but also spiritual peace.

If we pay close attention, some fantasy works intended for children emerged as a solution for adults to the psychological problems of childhood. In Eliot's words, "The root of our psychological sufferings has spread in our childhood, and when the time comes, they have a noticeable effect both on our health and on our happy life."

In general, fantasy is not the non-existent reality of the world of imagination, but the voice that sings in a different style and a different tone about those aspects of human life that he has not yet fully understood. This voice is familiar to him from childhood. To listen to it

and feel it gives a world of memories regardless of how old a person may be. While fantasy revives childhood memories for a person, it gives him the opportunity to relive those moments. It wraps life in colorful rays.

REFERENCES

1. Lindgren Astrid. (2023). *Mittivoy va Karlson*. – Toshkent: “Turon zamin”.
2. Otabek Quvvat. (2019). *Olimjonning sarguzashtlari yoxud zamon va makon oralig’ida*. – Toshkent: “O’qituvchi”.
3. Quronov Sa’dulla. (2022). *Gallaktikada bir kun*. – Toshkent: “Akademnashr”.
4. Sally Shuttleworth. (2010). *The Mind of the Child*. – United Kingdom: “Oxford University Press”.