

THE IMAGE OF A CHILD BETWEEN FANTASY AND REALISM (THE IMAGE OF A CHILD IN THE WORKS OF ANDREEV AND DICKENS WITH REALISM AND METAPHORICAL METHODS)

Karshieva U. S. student of Termez State University

Alibaeva L. N. Senior Lecturer, Termez State University

Abstract. The child image in literature often serves as a reflection of society, morality, and the human condition. Charles Dickens and Leonid Andreev, two prominent writers from different cultural and historical backgrounds, used the figure of the child both realistically and metaphorically. This article explores how each author balances fantasy and realism in portraying children, uncovering deep social commentary and existential questions through the dual lens of concrete description and symbolic meaning.

Key words: child image, fantasy, realism, metaphor, Charles Dickens, Leonid Andreev, social critique, psychological depth, existentialism, literary symbolism, Victorian literature, Russian literature, childhood, morality, vulnerability.

ОБРАЗ РЕБЕНКА МЕЖДУ ФАНТАЗИЕЙ И РЕАЛИЗМОМ (ОБРАЗ РЕБЕНКА В ПРОИЗВЕДЕНИЯХ АНДРЕЕВА И ДИККЕНСА С РЕАЛИЗМОМ И МЕТАФОРИЧЕСКИМ МЕТОДОМ)

*Каршиева У. С. студентка Термезского
государственного университета*

*Алибаева Л. Н. Старший преподаватель, Термезский
государственный университет*

Абстрактный. Образ ребенка в литературе часто служит отражением общества, морали и состояния человека. Чарльз Диккенс и Леонид Андреев, два выдающихся писателя разного культурного и исторического происхождения, использовали образ ребенка как реалистически, так и метафорически. В этой статье исследуется, как каждый автор балансирует

фантазию и реализм в изображении детей, раскрывая глубокие социальные комментарии и экзистенциальные вопросы через двойную призму конкретного описания и символического значения.

Ключевые слова: образ ребенка, фантастика, реализм, метафора, Чарльз Диккенс, Леонид Андреев, социальная критика, психологическая глубина, экзистенциализм, литературный символизм, викторианская литература, русская литература, детство, мораль, уязвимость.

Introduction. The literary image of the child has long carried significant emotional and ideological weight. In the hands of Charles Dickens and Leonid Andreev, the child becomes more than a mere character—it becomes a symbol of societal critique, human vulnerability, and philosophical inquiry. While Dickens is often celebrated for his social realism and advocacy for child welfare, Andreev is known for his psychological depth and existential metaphors. This article compares their portrayals of children, showing how fantasy and realism intertwine to construct a compelling literary image.

Realism and the Social Child in Dickens. Charles Dickens' depiction of children is rooted in Victorian England's harsh social realities. Characters like Oliver Twist, David Copperfield, and Little Nell emerge from a world of poverty, neglect, and injustice. These child figures are realistic in their depiction: they suffer hunger, cruelty, and abandonment. However, Dickens often uses these realistic depictions to evoke sympathy and advocate reform. The emotional appeal of his narratives depends on a naturalistic portrayal of childhood hardship. At the same time, Dickens imbues his child characters with resilience and moral purity, turning them into symbols of hope in a corrupted world.

The Metaphorical and Existential Child in Andreev. In contrast, Leonid Andreev's children inhabit a darker, more symbolic space. While grounded in Russian realist tradition, Andreev moves toward psychological and philosophical explorations. In works like *The Seven Who Were Hanged* or *The Red Laugh*, child figures may not always appear as main characters, but their presence—or absence

—serves as a powerful metaphor for lost innocence, human suffering, and existential despair. His children are often silent witnesses or tragic victims in a world that seems chaotic and indifferent, reflecting the broader anxieties of pre-revolutionary Russia.

Fantasy as Contrast and Commentary. Both authors utilize elements of fantasy or metaphor to deepen their messages. Dickens, for instance, often introduces dreamlike or grotesque figures (e.g., Fagin, Miss Havisham) that heighten the reader's emotional response to the child's struggle. His use of exaggeration and sentimentality serves a purpose: to reveal truths about injustice through a slightly distorted lens. Andreev, meanwhile, delves into nightmarish and surreal imagery, particularly in his later works. This fantastical approach highlights the irrationality and fragility of human existence. For him, the child becomes a symbol—not of hope—but of existential tragedy and the collapse of meaning.

While Dickens portrays the child as a beacon of purity, Andreev often presents the child as a helpless being caught in an absurd universe. This stark contrast underscores the difference in their worldview. Dickens' optimism and belief in reform is mirrored in the redemptive journeys of his child characters. Andreev, however, reflects the growing philosophical pessimism of early 20th-century Russian literature, where the child represents vulnerability in a chaotic and unredeemable world.

Conclusion. The image of the child in the works of Charles Dickens and Leonid Andreev demonstrates the rich potential of literary characters to serve both as realistic depictions and metaphorical constructs. Through the lens of realism, both authors critique their respective societies, shedding light on the suffering of children. Through metaphor and fantasy, they elevate these characters to symbols of broader human concerns—hope, despair, morality, and the search for meaning. Together, Dickens and Andreev offer a complex and layered portrayal of childhood that continues to resonate with readers and scholars alike.

References:

1. Yusupova Aziza Olim kizi, Murodhodjayeva Feruzakhon. The Image of Children in Charles Dickens and Abdulla Kahhor's Works. (2024). *American Journal of Language, Literacy and Learning in STEM Education* (2993-2769), 2(3), 400-402. <https://grnjournal.us/index.php/STEM/article/view/3760>
2. Русская литература XX в., 1890–1910 / под ред. С. Л. Венгерова. М., 2004. С. 340.
3. Faxriddinova, Q. B. (2023). The role and importance of an integrated bilingual approach in teaching English to students.
4. Fakhridinova, K. B. (2019). THE USE OF INTERACTIVE METHODS FOR TEACHING ENGLISH LANGUAGE THE AGES OF 5-6. *European Journal of Research and Reflection in Educational Sciences*, 7.
5. Телятник М. А. Фельетоны-рецензии Леонида Андреева о Малом и Новом театрах // Вестник СПбГУКИ. 2015. № 1 (22). С. 135.
6. Панкова Е. С. Интертекст в ранней прозе Леонида Андреева: рассказ «Защита» // Вестн. Вят. гос. гуманит. ун-та. 2010. № 2, вып. 2. С. 148–153
7. Андреев Л. Н. Полн. собр. соч.: в 6 т. СПб.: Изд. т-ва А. Ф. Маркса, 1913. Т. 1. С. 91.
8. Э. Мунка «Крик». Е. С. Панкова. Указ. соч. С. 150.
9. Андреев Л. Н. Собр. соч.: в 6 т. М.: Худож. лит., 1990. Т. 1. С. 26.
10. Karshieva, B. F. (2023). Methodological model of teaching technical students in english on the basis of integrated bilingual education. In *interdiscipline innovation and scientific research conference* (Vol. 1, No. 9, pp. 58-60).