THE DYNAMICS OF THE IMAGE OF CHILDHOOD IN ENGLISH DRAMAS IN THE SECOND HALF OF THE 20TH CENTURY

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Annotation: *This article analyses the concept of "children's character" and its types in the field of drama. The research is focused on the 20th century when English dramaturgy has a lot of resources in the field of children's drama.*

Key words: *Children's character, emotion, crossover fiction, dramaturgy, storytelling, negative, positive, and neutral expression.*

Introduction. The development of themes of youth and children in English drama of the 20th century is the entry of "angry youth" led by J. Osborne into the field of literature and theatre of England in the 1950s, the generality of existential experience, the similarity of reactions in terms of social reality, radical attitudes, and disappointments, traditionally "new socialism, it is related to the speeches about the period of "unofficial and open changes".

The leading theme of creativity was the protest of the "angry" young hero against social standards and the insignificance of ordinary people's opinions. In the 1950s, the generation of young playwrights J. Osborne (1929-1994), S. Delaney (1938-2011), A. Besker (1932-2016), J. Arden (1930-2012), and others, who received the definition of "angry youth" in the journalistic environment due to the radical content of his literary works, brought to the stage a wide representation of youth in subcultural, intellectual and class diversity, and "here are hippies, drug addicts and former students who went through the school of hard soldiers and intellectuals trying to find their place in life; here "Marxists" are misunderstood by the younger generation in various versions and interpretations, they are Maoists, nihilists, anarchists, pseudo-revolutionaries, terrorists and passive thinkers. The works of "Angry Youth" show youth problems and the image of a young hero (for example, Look Back in Anger, 1956).

Main part. The reference to the image of the child in British drama of the 20th century is associated with the dramaturgy of Edward Bond (1934), one of the greatest authors of the "second wave", who continued to develop the aesthetic principles of the "angry youth". E. Bond's film "Saved" (1965) is considered a seminal work of the 60s, which deals with poverty and the limited freedom of expression of young people. The playwright turns to shock tactics when talking about current social problems, thereby clarifying and strengthening the close connection between the image of a child, political issues, and the traditions of the theatre of cruelty, within which playwrights and subsequent generations address the theme of childhood and child characters.

E.Bond's dramaturgy and Bond's understanding of brutality is not a purely philosophical and aesthetic concept, brutality and aggression are literally present in E.Bond's drama and understood by him as an integral feature of the structure of society. In the essay "Author's Comment: On Violence", the playwright writes that "the cause and solution of the problem of human violence lie not in our instincts, but in our

social relations. Cruelty lies in the fact that we see civilized social relations as a threat; we are incapable of civilized relations because we are cruel."

The heroes of the play "Rescued" are a group of young thugs. Throughout their lives, young characters live both among their peers and among representatives of other generations, mainly in the relationship between adults and children, and demonstrate their inability to "live a civilized life". The characters' inhuman and aggressive attitude towards the child, indifference to his emotional state, denial of his abilities, and feeling of physical pain, can be interpreted as a "mirror" of social neglect of representatives of more marginalized groups. In the play "Rescued", the indifference of the world of adults, considered the upper layers of British society, to the world of children and the "unforgettable scandalous scene" of beating a baby, show that children's problems are an extreme stage of society's problems.

When the play premiered at the Royal Court Theatre in 1965, the scene of the stoning of the child shocked audiences, but critics questioned the silence of the baby in the drama and questioned whether the baby had been given a strong dose of aspirin before the scene. But the murder of a child committed in silence is not just the silence of the child, but a symbol of the deafness of the whole society, in fact. Silence turns out to be the cause of violence against the child, whose emotions are rejected by the characters during the development of the action. Therefore, some critics evaluate the death of a baby as a liberation, a salvation from a life dominated by indifference and cruelty. Even thoughts about the cruelty hidden in the depths of the child's heart question whether the nature of aggression and mental violence is social or biological, and the theory of the author of the drama, according to which cruelty is a socially acquired characteristic of the human character.

In the works of British Playwrights S. Kane, M. Ravenhill, and Mc Donagh, the scene of Bond's murder of a child is regularly shown in one form or another, in new forms based on intertextuality. The 1970s and 1980s are characterized by creative stagnation, but from the end of the eighties, there is an increase in interest in the theme of childhood and the figure of a child in British drama. The attention of the authors of the late 80s was still focused on the images of the victimized child, and childhood was interpreted as only a painful and traumatic period of any person's life. Affirming such a point of view in childhood and adulthood is undoubtedly related to solving public problems that could not be openly discussed before. Among all the social ills that have arisen, the most painful is domestic violence and crimes committed on the basis of sexual dominance, the victims of which are not only women but also children. E. In her monograph "A Feminist View of the English Stage: Women Playwrights 1990-2000", Eston, speaking about the prerequisites for writing drama at the end of the 20th century, notes that one of its main themes is child abuse. The women's liberation movement of the 1970s showed that domestic violence against children was often perpetrated by strangers.

Literature is a form of social consciousness that reflects and artistically assimilates social reality. Russian scientist Y.A.Shanina in his article "The Archetype of the Child in the English Literature of the second half of the 20th Century" (2014) states that "the next stage of changing the archetype of the child in the English literature is the period of the educational system, youth protest movements. "It is not for nothing that the crisis situation of English society in the 1980s is viewed through the prism of children's images," he says. In Fedotov's dissertation "The Image of a Teenager in English, American and Russian Literature (in the second half of the 20th Century)" (2003), teenage heroes in the works of the most important prose writers of the 20th century, images of teenagers in various versions related to youth problems, images of children, suffering, but at the end of the work emphasizes that it is possible to meet tortured children who have found material well-being in their lives, heroes who have not experienced human happiness.

Conclusion. The literature of the 60s and 70s reflected the rise of youth movements, and in the 80s and 90s, the psychological motives of young people appeared in prose. Similar processes took place in the drama: in the peas created under the influence of prose, in the context of increasing public transparency, human rights movements and the problem of violence against children, parental cruelty (rape of relatives, daughters, torture of sons by fathers and stepfathers, mothers' abandonment of children or the attitudes of the nearby people towards children) were addressed. However, in the prose of the 1960s, 1970s, and 1980s, E. Pifer, A.G. Nenilina, and L.V. Fedotova studied the fact that the types of children's characters increased

significantly, and the source of conflicts and contradictions was a painful experience in children.

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