

COMPARATIVE TYPOLOGICAL ANALYSIS OF MYTHOLOGICAL NOVELS IN 20TH CENTURY ENGLISH AND UZBEK CHILDREN'S LITERATURE

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Annotation: In the literature of all nations, it is observed that myths, legends, and fairy tales embody the way of life and characteristics of the nation. Mythological images have been widely used in English and Uzbek literature for centuries in oral and written literary samples. This article presents a comparative typological analysis of mythological novels within 20th-century English and Uzbek children's literature. It examines the characteristics of the genre, including common themes, character archetypes, narrative structures, and the use of mythological elements. The study highlights the influence of distinct cultural contexts and literary traditions on the representation of mythology in these two literary landscapes, exploring both similarities and differences. Furthermore, it discusses the pedagogical significance of mythological novels in shaping children's understanding of cultural heritage, moral values, and imaginative development.

Key words: Mythological novel, children's literature, comparative typology, English literature, Uzbek literature, mythology, folklore, cultural heritage, archetypes, narrative structure.

Introduction

Mythological novels for children serve as a powerful medium for transmitting cultural heritage, fostering imagination, and instilling moral values. By drawing upon a rich tapestry of myths, legends, and folklore, these narratives transport young readers to fantastical realms, introduce them to compelling characters, and explore universal themes of good versus evil, courage, and the importance of community. This article delves into a comparative analysis of mythological novels in 20th-century English and Uzbek children's literature, examining the genre's defining features, exploring the influence of cultural contexts, and highlighting the pedagogical value of these narratives. By the beginning of the 20th century, the fantasy genre was not understood and was often associated with children's literature. However, during this period, several important works and authors managed to introduce the fantasy genre as serious literature. Writers such as J.R.R. Tolkien, S.S. Lewis, and J.K. Rowling further developed this genre by introducing fantastic elements into their works.

Myth is an early example of the art of words characteristic of the early stage of human spiritual development. It is an incredibly ancient art of words, which appeared in the distant past when our primitive ancestors did not yet know writing and did not understand the essence of the realities happening around them. They embody the lifestyle, worldview, and religious concepts of the time of primitive people. Myths attract attention, first of all, with their antiquity. In the most ancient folklore, myths, created on the basis of primitive imaginations, are the first products of folk oral poetic creativity. More precisely, under the influence of myths, which were the first examples of folk epic creativity, other genres such as legends, fairy tales, songs, riddles, and epics were later formed.

Main part

Myth comes from the Greek "mythos - word, story", and refers to the first form of human creativity. Myth is the oldest example of folklore, a separate epic genre of folk oral prose. "Myth" is understood as a concise, simple story told by primitive people in the early stages of folklore about the creation of the world and man, celestial bodies, the occurrence of natural phenomena, their control by gods, the emergence of the world of animals, plants, objects, based on an imaginary fiction. They do not contain human characters. Mythological images are mythological characters with a mythological basis in folk, oral artistic creativity, written literature and works of art. Mythological images are an animated figurative expression of a certain event, transferring the essence of reality to itself in a metaphorical, symbolic and allegorical form and are its formal embodiment. Mythological images are a product of primitive artistic fiction and fantasy, which served to explain the causes of various phenomena in the universe, nature and society, and the unusual forces that existed in the imagination of ancient man. After the formation of artistic thinking, mythological images, which were considered a component of mythology, migrated to literature and art.

The basis of mythology dates back to the era of primitive communities, which was the first stage of human development. It is considered the basis of the spiritual development of humanity. Mythology is the basis of primitive culture, the first form of perception of the world, the main tool, the beginning of artistic thinking. In this regard, it is noteworthy that the mythology of several nations, including the mythology of the Uzbeks, like the ancient Greek, Celtic, and Irish peoples of the world, was formed from ancient times. Based on simple interpretations of the world and human life, realities were explained through unconscious-emotional perception, but based on their own symbolic-metaphorical images, the first oral stories, created on the basis of word art, often developed in connection with the system of

magical rituals, mythological thinking. In this sense, mythology appears as a syncretic phenomenon that embodies the scientific, religious, philosophical and artistic views of primitive man. It served as the initial basis for the formation of folklore, then written literature, all types of art (embroidery, sculpture, music, dance, etc.).

Mythological novels, while diverse in their expression, share certain characteristics:

- 1) Integration of Mythological Elements. These novels weave mythological figures, creatures, motifs, and narratives into their fabric. This can range from the direct adaptation of existing myths to the creation of new stories inspired by mythological themes.
- 2) Archetypal Characters. Characters often embody archetypal roles, such as the hero, the mentor, the trickster, and the shadow. These archetypes resonate with readers on a deep psychological level, providing familiar frameworks for understanding complex human experiences.
- 3) Fantastic Settings. Mythological novels frequently transport readers to otherworldly realms, enchanted forests, or hidden kingdoms, blurring the boundaries between reality and fantasy.
- 4) Symbolic Narratives. The narratives often operate on a symbolic level, exploring themes of identity, belonging, morality, and the human condition through the lens of myth.

In the literature of the late 1920s and early 1930s, the concept of myth began to be interpreted in a broad way in connection with socio-cultural life. This was based on its most important feature - its invariability as a model, an example. Because just as supernatural heroes in a legendary time and mysterious space characteristic of myths preserve the order established in nature, the order established in society is also preserved by them, and people take the place of magical, spiritual forces. In a word, the processing of folk mythology, based on the creative mind and talent, is considered a "newly created myth" - "mythologism". Therefore, H. Gadamer paid special attention to the relationship between myth and reason.

By the 20th century, the image of a fairy tale was observed in the works of J.P. Tolkien, a great representative of the fantasy genre. Fantasy is a type of fantastic literature based on the assumption of an unusual and sometimes incomprehensible plot. What distinguishes it from fantasy is that it widely uses various mythological symbols in its literary samples, namely gods, demons, wizards, and animals, talking things, and ghosts.

Typological characteristics of mythological novels:

- Heroes. In mythological novels, heroes can usually be mythological characters (gods, mythical creatures, heroes) or ordinary people, who have magical powers or are involved in mythological events. In English literature, examples include works such as J.R.R. Tolkien's

"The Lord of the Rings", C.S. Lewis's "The Chronicles of Narnia", and in Uzbek literature, works such as Khudoyberdi Tokhtaboyev's "Riding the Yellow Giant" (Sariq Devni minib), Chingiz Aytmatov's "The White Ship" (Oq kema).

- Plot. In mythological novels, the plot is often based on mythological legends or legends. The work describes the adventures of the heroes, their struggle between good and evil.
- Conflicts. In mythological novels, conflicts are often manifested in the form of a struggle between good and evil, light and darkness, justice and injustice.
- Idea. In mythological novels, the main idea is usually to promote universal human values, such as friendship, loyalty, courage, kindness.

J.R.R. Tolkien, known for the trilogy "The Hobbit" and "The Lord of the Rings", became one of the most famous and beloved fantasy writers of the 20th century. In his works, he created worlds that were built on a large and deep scale, which not only had their own internal logical rules, but were also enriched by different cultures and histories. Mythology, linguistics and mythological characters are of great importance in Tolkien's work, which distinguishes his works from other works of fiction.

It would not be wrong to say that Tolkien's works were a source of inspiration not only for his time, but also for many later writers and artists. The world he created opened up new directions in the study of rules and laws in fantasy literature. Tolkien's mastery of language creation also set new standards for other writers in the genre. He created languages, mythological creatures, and their histories that inhabited fantastical worlds, which in turn allowed him to create original and unique works of science fiction.

S.S. Lewis is best known for his series about the Kingdom of Narnia, which has enjoyed great success among children and adults. Through the Narnia books, Lewis managed to explore elements of classic fantasy on the one hand, and religious and philosophical issues on the other. The world of Narnia is enriched with new adventures and changing characters in each book, which always interests readers. In Lewis's work, the internal struggle of each of the characters, moral choices and their relationships are noteworthy. Characters such as the "Lion" serve as a symbol of the struggle between good and evil.

By the end of the 20th century, the fantasy genre began to attract the attention of a new generation of authors. J.K. Rowling's books about Harry Potter (1997-2007) brought the fantasy genre to a new level. Rowling's works have become very popular among the younger generation of readers, which has led to the further spread of the fantasy genre.

In modern Uzbek prose, there are also works that widely use mythological images, and in some novels there is a direct depiction of religious motifs, while in others the writer achieves his artistic intention by referring to traditional religious and mythological images such as Khizr, Azrael, and Satan. Folklorist B. Sarimsakov believes that the development of Uzbek mythology can be divided into three stages: archaic, classical, and medieval myths. He shows that in archaic myths, the struggle between chaos and space is widely reflected, and more animistic, totemistic ideas play a decisive role in this struggle. Also, no elements of religious views are found in them. In classical myths, the scale of the struggle between chaos and the cosmos is somewhat narrowed. Polytheistic religious views (the idea of many gods) prevail. The mythology of the Zoroastrian period is an example of this. The semantic basis of medieval myths is formed by monotheistic religious views.

In the mythology of the ancient Turkic peoples, there are also cases of giving animals human characteristics and embodying the characteristics of several animals in one animal. In particular, tales and legends about people who have the ability to turn into wolves or, conversely, about Qashqirs who can take on human form have been preserved among the Uzbek and Turkic peoples to this day. The image of the dragon also embodies similar characteristics. While the image of the wolf among the Turkic peoples was embodied and deified as a symbol of power, knowledge, wisdom, and loyalty to the family, in many Asian countries, including East Asian regions, the image of the dragon also had these characteristics. If we pay attention to the genesis of the dragon, it appears in almost all myths and legends about the creation of the world.

The archaic layer of Uzbek mythology consists of solar, lunar and astral myths about the sun, moon and stars, celestial myths about the origin of the universe, anthropogenic myths about the creation of mankind, totemistic, animistic and cult myths that express ancient religious views. While sharing common ground in their utilization of mythological elements, English and Uzbek mythological novels also exhibit distinct characteristics shaped by their respective cultural and literary traditions:

1. Source Material. English children's literature often draws upon Greek, Roman, Norse, and Celtic mythologies, reflecting the historical and cultural influences on English literary development. Uzbek children's literature, on the other hand, frequently incorporates elements from Turkic mythology, as well as influences from Persian and Islamic traditions.
2. Cultural Values. The values and beliefs embedded in the narratives reflect the cultural contexts in which they were created. For example, English mythological novels might

emphasize individualism and adventure, while Uzbek narratives might focus on community, family bonds, and respect for elders.

3. Narrative Style. The narrative style and language used in these novels can differ significantly. English narratives might adopt a more direct and descriptive style, while Uzbek narratives might incorporate poetic language, allegory, and symbolism.

Mythological novels play a crucial role in children's development:

- Cultural Understanding. They introduce children to their cultural heritage, fostering a sense of identity and belonging.
- Moral Development. They explore complex ethical dilemmas and promote positive values such as courage, honesty, and compassion.
- Cognitive Development. They stimulate imagination, creativity, and critical thinking skills, encouraging children to engage with symbolic narratives and interpret meaning.

Conclusion

In conclusion, mythological novels in 20th-century English and Uzbek children's literature offer valuable insights into the diverse ways in which mythology can be adapted and reimagined for young audiences. By comparing and contrasting these two literary landscapes, we gain a deeper understanding of the interplay between cultural context, literary tradition, and the enduring power of mythological storytelling. These narratives continue to hold immense pedagogical value, enriching children's lives by fostering their imagination, deepening their cultural understanding, and shaping their moral development.

Mythological images are widely used in English and Uzbek literature, which has achieved the effectiveness and diversity of the plot of the work. A distinctive feature is that in Uzbek literature, the plots depicting mythological images are more approached to mystical views, attracting attention with their richness in educational content. In addition, mythological images characteristic of English folklore are also mythologized in Uzbek literature. This demonstrates the literary connection and interaction between the literature of both peoples. Such works are found in poetic, prose, dramatic genres, and in the fantasy genre. Often, there is a similarity in their semantics and poetic functions.

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