

## Typological Model of Fantastic Works in Uzbek and English Children's Prose

KHAIRULLAEVA LARISA  
*Termiz State University, Uzbekistan*

### ABSTRACT

*In this article, the artistic features of fantasy in Uzbek and English children's prose are comparatively analyzed. The study substantiates that Uzbek children's fantasy is formed in close connection with everyday life, the domestic environment, national mentality, and moral values. It is emphasized that, in Uzbek children's prose, fantasy manifests itself not as the creation of an independent and complex imaginary world, but rather as an aesthetic system that enriches real reality through artistic and fantastic means. In English children's fantasy, by contrast, the gradual transition between the real and the supernatural worlds, the motif of the "chosen hero," as well as the active participation of mythological and folkloric layers are analyzed as leading artistic features. In addition, taking into account the diversity of fantastic works, the necessity of their typological classification based on plot models, the system of characters, space and chronotope, and the function of the miraculous is scientifically substantiated. The article interprets fantasy in children's literature as a model of artistic thinking formed through the harmony of national and universal aesthetic principles.*

**Keywords:** Children's fantasy, Uzbek children's prose, English children's fantasy, national mentality, fantastic thinking, plot model, system of characters, space and chronotope, folklore and mythology, function of the miraculous.

## 1. INTRODUCTION

### *Fantastic works in children's literature*

Fantastic thinking is one of the most important aesthetic and psychological foundations of children's literature, as it is closely connected with children's ways of perceiving the world, the breadth of their imagination, and their ability for symbolic thinking. Fantasy appears for children not only as a means of entertainment, but also as an artistic mechanism with educational, cognitive, and spiritual significance. Fantastic literature is often mentioned alongside fairy tales, myths, or science fiction. At first glance, all of these seem to contain supernatural events, unusual characters, and occurrences that do not exist in real life. However, upon deeper analysis, it becomes clear that the nature, function, and impact of fantastic works on the reader's consciousness differ fundamentally from those genres. First of all, the distinctiveness of a fantastic work lies in the fact that it begins in an environment very close to real life. The characters are ordinary people, and the events take place in familiar space and time. Yet, an unexpected supernatural phenomenon suddenly enters this familiar environment. Importantly, this phenomenon is not immediately and unconditionally accepted either by the characters or by the reader. On the contrary, it arouses doubt, generates questions, and activates thinking [2, 3]. The main power of a fantastic work is manifested precisely at this ambiguous boundary between the real and the unreal.

## 2. ANALYSIS AND RESULTS

In Uzbek children's prose, fantasy does not follow the path of constructing a purely "imaginary world" as in world literature. On the contrary, it is formed in close connection with everyday life, the domestic environment, and national mentality. One of the most important features of Uzbek children's fantasy is the national character of the images. In this regard, the protagonists are depicted with traits typical of Uzbek children, supporting characters (such as the wise elder, parents, and teachers) play a

significant role, and evil forces are often presented in a humorous or simplified form. Fantastic images are closely connected with folklore, fairy tales, and legends. As a result, fantasy adapts to the consciousness of modern children while preserving the national spirit. In Uzbek children's prose, fantasy manifests itself not as the creation of an independent and complex imaginary world, but rather as an artistic system harmonized with real life, national mentality, and moral values. Therefore, it is scientifically justified to evaluate Uzbek children's fantasy as a product of fantastic thinking oriented toward everyday life, morality, and national values [4, 5, 6].

In English children's fantasy, events often begin in a real and familiar environment and gradually transition into a supernatural world. This transition is realized through a hidden door, a magical object, or a secret space (for example, a wardrobe, a platform, or a magical book). This method is close to children's ways of thinking and naturally connects the real and the unreal worlds. In fantastic works, an ordinary child or adolescent is often depicted as a "chosen one" endowed with a special destiny. The protagonist gradually discovers his or her inner potential, undergoes trials, and achieves moral maturity. This motif can be traced back to English mythology and the Arthurian cycle [3]. English children's fantasy has developed on the basis of Celtic, Anglo-Saxon, and Christian mythological elements. Characters such as dragons, wizards, fairies, giants, and magical objects are reinterpreted in a modern artistic form on the basis of folkloric traditions.

Fantastic works are highly diverse, it is not sufficient to classify them on the basis of a single criterion. Therefore, English and Uzbek fantasy are typologized on the basis of several complementary criteria.

1. *Typology based on plot model*

The plot is the dynamic manifestation of fantastic thinking (in this case, events are dynamic, the protagonist is in constant motion, and danger and obstacles occupy a dominant position). In world literature, such plot models can be observed in J. R. R. Tolkien's *The Hobbit* and J. K. Rowling's *Harry Potter*. In

Uzbek literature, similar plots are found in Xudoyberdi To‘xtaboyev’s *Riding the Yellow Giant*.

2. *Typology based on the system of characters*

In a fantastic work, the system of characters is the driving force that sets the plot in motion (in this context, figures such as the wise elder, magical beings, and miraculous objects function as the main motivating forces of the narrative). These elements serve to support the protagonist’s independence and perform a guiding function.

3. *Typology based on space and chronotope*

Fantastic thinking primarily operates with space (in this case, fantasy enters a familiar environment, the real and the magical layers intersect, or a world separated from the real one and governed by its own laws emerges, for example).

4. *Typology based on the function of the miraculous.*

The central component of a fantastic work is the miracle (here, the miracle propels the plot and provides opportunities for the protagonist, such as a magic wand, a cap, and similar objects).

*Distinctive features of fantastic works in Uzbek and english children’s literature* (©Xaïpyллаева Л. Э. 2025)

Table 1. *A comparative analysis of fantastic works in children’s literature*

No.	Comparative criteria	Uzbek children’s fantasy	English children’s fantasy
1.	General orientation of fantasy	Fantasy integrated with real life, the domestic environment and national mentality	Fantasy oriented toward an independent and complex imaginary world
2.	Fantastic space	A familiar environment close to everyday life (home, neighborhood, village)	New, magical spaces (magical worlds, hidden doors, new worlds)
3.	Mythological basis	Uzbek folk tales, legends, and folklore	Celtic, Anglo-Saxon, and Christian mythology

4.	System of characters	Characters are subordinate to national identity and an educational function	Characters function as the main driving force of the plot
----	----------------------	---	---

3. CONCLUSION

The analyses show that although Uzbek and English children’s fantasy share common aesthetic principles, there are certain differences in terms of their modes of artistic expression and functional orientation. In Uzbek children’s prose, fantasy is formed in close connection with everyday life, national mentality, and moral values, and serves to enrich real reality through artistic and fantastic means rather than to create an independent imaginary world. In this process, images characteristic of folklore, fairy tales, and legends, as well as national character traits and the domestic environment, emerge as important aesthetic factors. In English children’s fantasy, the gradual expansion of the boundary between the real and the supernatural worlds, the motif of the “chosen hero,” and the active participation of mythological and folkloric layers are considered dominant features. This indicates the tendency of English fantasy to create an independent, complex, and systematic imaginary space.

In addition, it is substantiated that the typological classification of fantastic works based on plot models, the system of characters, space and chronotope, and the function of the miraculous constitutes an effective scientific approach to the comparative study of Uzbek and English children’s fantasy. Overall, this comparative analysis demonstrates that fantastic thinking is formed in close connection with national, cultural, and aesthetic factors, and highlights the intergeneric and intercultural significance of fantasy in children’s literature.

REFERENCES

1. Ибрагимова, Р. 1987. Жанр научной фантастики в узбекской советской литературе. Фан: Ташкент

2. Rabkin, E S. *The Fantastic in Literature*. Princeton University Press, 1976. JSTOR
3. Tzevetan, T. 1973 *The Fantastic. Structural Approach to a Literary Genre*. Trans. Richard Howard. Cleveland, London: The Press of Case Western Reserve University.
4. Шайхов, Х. 1979. Илмийлик ва афсонавийлик муаммолари. Ўзбекистон маданияти газ.. 13 июль
5. Safarov, O., Jamilova, B. & Safarova N. 2015. *Bolalar adabiyoti va folklor*. Toshkent: "Turon-zaminziyo".
6. Шермухаммедов, П. 1976. Давр қаҳрамон тақдирида (адабий-танқидий мақолалар). Ғафур Ғулломномадаги Адабиёт ва санъат нашриёти. йил.
7. Шафиков, С. Г. *Философская фантастика Станислава Лема: монография*. Москва: ФЛИНТА, 2020.
8. [https://en.wikipedia.org/wiki/Farah\\_Mendlesohn](https://en.wikipedia.org/wiki/Farah_Mendlesohn)
9. [https://en.wikipedia.org/wiki/Children%27s\\_Fantasy\\_Literature:\\_An\\_Introduction](https://en.wikipedia.org/wiki/Children%27s_Fantasy_Literature:_An_Introduction)

**KHAIRULLAEVA LARISA**

INDEPENDENT RESEARCHER,

TERMIZ STATE UNIVERSITY, UZBEKISTAN.

E-MAIL: <LARISSAKHAYRULLAEVA19@GMAIL.COM>

Ph: 998903459809