

CONNECTIVITY BETWEEN MYTHOLOGICAL SOCIAL VIEWS IN UZBEK AND ENGLISH LITERATURE

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Abstract: The characters in English and Uzbek literary prose are the subject of this article. The portrayal of children's spiritual world in literature, the psychology of heroes, the analysis of character thoughts and imagery, and the use of psychoanalysis in children's books. It talks about the psychological issues that arise in English and Uzbek children's realistic literature.

Keywords: Uzbek and English literature, comparison, novel, social view, psychology, characters, prose.

Аннотация: Предметом данной статьи являются персонажи английской и узбекской литературной прозы. Изображение духовного мира детей в литературе, психология героев, анализ мыслей и образов персонажей, применение психоанализа в детской книге. В ней говорится о психологических проблемах, возникающих в английской и узбекской детской реалистической литературе.

Ключевые слова: узбекская и английская литература, сравнение, роман, социальный взгляд, психология, персонажи, проза.

Annotatsiya: Ingliz va o'zbek adabiy nasridagi personajlar ushbu maqola mavzusidir. Adabiyotda bolalarning ma'naviy olami tasviri, qahramonlar psixologiyasi, xarakterlar haqidagi fikr va obrazlar tahlili, bolalar kitoblarida psixozanalizdan foydalanish. Unda ingliz va o'zbek bolalar realistik adabiyotida yuzaga keladigan psixologik muammolar haqida so'z boradi.

Kalit so'zlar: o'zbek va ingliz adabiyoti, qiyos, roman, ijtimoiy qarash, psixologiya, personajlar, nasr.

Introduction

Under the influence of positivism, comparative literature first appeared in Europe in the second half of the 19th century. It is a branch of literary history that examines the connections and differences between literary and creative works produced in various nations. Comparative literature representatives highlight the parallels and differences across literary works; they recognize themes and narratives while also observing the movement of storylines inside books. Note that the resemblance of literary events stems from the similarity of literary works' social and cultural evolution. It is possible to identify "literary connections and influences" between Uzbek and English literature in addition to typological parallels between the literary works.

Comparative literary research, often known as "literary comparative study," has historically involved identifying similarities and differences between various national literatures. A literary comparison is only useful if the works have components in common and it is clear what the works vary from one another. Many commonalities exist between the two literatures, notwithstanding a considerable divergence in their development.

Literature review

The development of human civilization has primarily benefited from the biographical and utobiographical stories, essays, and historical-documentary works of such mature writers as S. Ayniy, Oybek, A. Qahhor, G. Gulam, N. Safarov, N. Fozilov, and M. Osim, which are prominent

in the history of Uzbek children's literature of the XX century. Teenagers are attempting to read more detective, adventure, and psychological fiction these days. Children and teens are frequently the main characters in these kinds of writings, and their spiritual journeys can have a profound effect on readers in this age range.

Popular Uzbek children's author X. Tukhtaboyev has written stories about how social environments greatly affect children's psyches. No matter how young the teens are, he depicts various juvenile psyches in his writings. He is always bringing about dynamic shifts in a child's psychology that improve the child's mental and emotional development. The emergence of distinct mental experiences in diverse social contexts explains these dynamics. Every children's author from Uzbekistan captured the authentic social milieu that is so important in illuminating a child's psychology. A child's psychology forms, develops, and manifests in a social setting. It should be underlined that a person's social surroundings greatly influence how they are seen by others and how society develops.

It should be highlighted that while the primary goals of the classic detective fiction samples are to reveal crime, societal ills, and environmental threats, the psychology of the major characters is crucial to the ongoing evolution of a literary genre.

In the XIXth century, a new trend emerged in English literature. This direction was manifested in 2 views:

1. Philistinism (classicism-rationalistic approach based on imitation of nature)

2. Romanticism- realism took objectivity from classicism. A well-known English writer Charles Dickens formed the basis of the English school of realism. He combined romantic and real features in his work. He showed a horrible panoramic view of England. Realism in literature - means knowing yourself and the world around you. Realistic novels consist of the following characteristic features:

1. Life is depicted as closest to reality: realism is characterized by the desire to consider reality in development, the ability to determine the development of new social, psychological and social relations. The writer is eager to show real events of life, but at the same time he tries to exclude the objective aims of life events and processes, his purpose is to interpret its laws idealistically. A prominent realist, Dickens could not leave his didactic designs while describing real life events in his works. The writer evaluated the correct upbringing of a person to be the proper way to initiate mutual comprehension between people and the human interaction in society.

2. Life is reflected in dramatic collisions: in works of realism, conflicts are represented in society; even in tragic conflict, a realistic novel affirms what is life itself.

3. The truth is a means of knowing the individual himself. Heroes are able to comprehend themselves, who they are, how they occupy their right positions in society.

4. The influence of society on the spiritual world of a person: characters and circumstances interact with each other: a character is not only conditioned by circumstances, but also he influences on them [3.1609p].

Results and Discussion

Oliver from Charles Dickens' "Oliver Twist" and Qamariddin from T. Malik's "Goodbye Childhood" might be compared. Following the release of the book "Oliver Twist," affluent citizens of England constructed orphanages and offered assistance to underprivileged kids. Scenes from nineteenth-century English life were shown in the book.

At first, *Oliver Twist* was regarded as a realistic tale about a criminal investigator. The nine-year-old orphan who was raised in a workhouse due to his poverty served as the basis for the story. Charles Dickens had an extremely challenging upbringing. He would bring his father a dinner every day while he was incarcerated. As he toiled in the cold, his hands shook, and he sobbed furiously at the threats made by the people. The author chose to create a book on the life of an orphan who was being bullied, starved, and humiliated when he rose to fame.

Oliver Twist, the main character of the book, was born. Oliver's mother passed away from malnutrition and shame after giving birth. Consequently, a little child was raised in an orphanage. The youngster put in a lot of effort at the labor home, and an ancient brick building provided food for all the orphans. The kids were handed a little plate of food as it was brought into the room. The food that was served did not satisfy the youngsters. The kids licked the plates so much that there was no need to clean them.

"Kamariddin disliked being of service to others. He desired to operate a self-sufficient company." Nonetheless, these heroes may be categorized by some shared characteristics. As a result, they were raised in an orphanage and yearned for a successful and happy life. Even though Kamariddin was a criminal and robber, he had an evident benevolence.

He once insisted that his friend Asror have an education. In fact, he assured him that he would give him money: "Kamariddin wanted to instruct Asror.

- Complete the tenth grade and move out of the home. Be not offended by whatever I say. It is not your father's intention to teach you. I will set aside funds for your schooling. I'm wealthy. Once you have completed the tenth grade, I will pay you money. I will send you a letter to let you know till then. I'll mean the money if I instruct you to take the book from anybody or anywhere.

Asror used to hear Kamariddin talk about his unmet hopes and dreams: "I was excited to be a student and I didn't intend to be educated either. When I was at the orphanage, I dreamed of visiting the Volga and wished I had taken more trips throughout the globe.

"So he decided to give him a degree which he couldn't achieve in his life," Asror recalled saying to Kamariddin. On the one hand, Kamariddin, the thief and robber, also aspired to be a kind person. However, Kamariddin, the main character, turned to crime in order to get revenge.

Oliver Twist, a character in Charles Dickens' "*Oliver Twist*," inadvertently became a member of a gang. He sought safety at the children's home and had no desire to steal. Each time he attempted to flee from this group of robbers.

In pursuit of a successful existence, *Oliver Twist* had always had to travel a number of torturous and challenging paths: "That cold morning, he was so hungry that he unintentionally turned his penny into a cake in the first village he passed." He had not covered more than twelve miles by dusk. His legs trembled from fatigue and his heels were slick. He spent another night there, and as time went on, his health worsened to the point that he could not walk in the morning.

Conclusion

In conclusion, realistic books written in both Uzbek and English depict actual events that expose societal vices and values. Because of this, a great deal of comparable parts have been found in both national literatures, which are combined as needed for their advancement; the innovation and activity of several well-known literary and cultural works are particularly significant for next generations.

The author's goal attested to the fact that, as a Victorian novelist, Dickens' primary concerns were the exposure and retribution of social vices and evils. The theatrical perspective of life was depicted by T. Malik in his work "Goodbye Childhood." It was a broad overview of the psychological landscape of teenagers: the reader observed the author's exaggerated circumstances and all-encompassing adolescent emotions with great predictability.

The reader does, in fact, feel pity for a guy who was raised in a harsh environment and did not know his parents; nasty adults used to steer kids in the direction of a dangerous place. As a result, it is impossible to stop oneself from exacting revenge on the cruel individuals who did little to lessen the boy's pain.

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