



**IQTIDORLI TALABALAR, MAGISTRANTLAR, TAYANCH
DOKTORANTLAR VA DOKTORANTLARNING**

“TAFAKKUR VA TALQIN” MAVZUSIDAGI

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ILMIY-AMALIY ANJUMAN TO‘PLAMI
(II QISM)**

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70230502 – Adabiyotshunoslik: ingliz adabiyoti

**ANALYSIS OF GOTHIC GENRE ELEMENTS IN THE WORKS OF
ENGLISH CHILDREN'S LITERATURE.**

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ABSTRACT: This article deals with gothic genre and analyses the elements of this genre in the novels of English children's literature. It is also discussed how Rowling's books have a association to the Gothic books that to begin with got to be prevalent during the eighteenth and nineteenth centuries. As with children's or daydream writing, the Gothic novel has been criticized since its beginning as a frame of excitement with small scholarly or aesthetic justify. The thought of children's literature being associated to the Gothic genre is one that a few individuals might not effectively acknowledge or indeed comprehend, since the thought of children being related with a sort that bargains with topics of haziness, fear and abuse is one which tends to form individuals awkward.

KEY WORDS: Gothic genre, English children's literature, J.K. Rowling's books, atmosphere and setting, the past, supernatural, mystery, frightfulness.

Gothic books have made the move from books of flawless beguilement with no insightful legitimize to books that are commendable of think almost in college classrooms. Rowling's books have an affiliation to the Gothic books that to start with need to be well known amid the eighteenth and nineteenth centuries. Gothic literature can be written in the most general sense, using dark and beautiful scenery, surprising and melodramatic means of explanation, as well as an

atmosphere of exoticism, mystery and fear. Often, a Gothic novel or story revolves around a large, ancient house that hides a terrible mystery, or has a particularly frightening and threatening character.

These days, the Gothic remains well known inside the books of Steven Lord and Anne Rice as well as in motion pictures like Tim Burton's *Carcass Bride*. Despite the widespread use of this awkward motif, Guatemalan writers have also used supernatural elements to engage their readers in romance, popular historical characters, travel and adventure stories.³⁷² However, these books overseen to outlive and are presently being examined by researchers and instructed in colleges.

1. Atmosphere and Setting

Gothic books are essentially books of fear or frightfulness. The environment or mien of the novel is commonly dim and undermining. Something stunning might happen at any miniature. The setting makes a distinction to set up this undermining mien. From the beginning to the end of the work, the name of the hero Voldemort, who frightened the whole world of magicians, reflects not only the nature of the hero, but also his fate. The word "mortal" means "death or evil" in many European languages. The French word "vol-de-mort" translates as "escape from death." It can be translated as "lim". Voldemort is the most powerful, but also the most evil sorcerer, punishing those who stand in the way of his goal with a terrible death, so the sorcerers are afraid to mention his name.³⁷³ Emily is compelled to stay in this castle and explore puzzle ways and secured up rooms on the off chance that she trusts to escape unharmed. This castle and its environment offer help to make the creepiness common to the Gothic novel. Though in Hogwarts, a staircase appears all of a sudden move something else you will find yourself in a confusing and risky room. The Illegal Timberland is gloomy and risky; all sorts of curiously creatures live there. Grimmauld Put is despairing,

³⁷² Botting, Fred. "Introduction: Gothic Excess and Transgression." New York. 1996

³⁷³ Hogle, Jerrold E. "Introduction: the Gothic in Western Culture." Cambridge. 2002

untidy, and not welcoming or comfortable, especially with Sirius's mother yelling all the time and Kreacher sneaking around the house.

2. The Past

Gothic books regularly deal with the past in a number of outline. This may unfeeling anything from that the plot takes put in past centuries, that the setting (a castle, cemetery, church). In Harry Potter and the Glass of Fire, the past really returns when Voldemort picks up a body and his Passing Eaters return to him. Harry Potter and the Organize of the Phoenix not because it were gives perusers information around the old Orchestrate, but in addition the fight inside the Benefit is over the revelation of an antiquated prescience around Voldemort and the because it were one who can conquer him. At final, Harry Potter and the Half-Blood Autonomous spins around memories of Voldemort's past and the character of the confusing Half-Blood Ruler. Not because it were do the plots and perplexes of each book relate particularly to events that happened inside the past, but there are in addition a number of components emphasized inside the books to make the peruser center on the past.³⁷⁴

When it comes to Voldemort, most wizards use Lord V. you-know-who, lord He-Who-Must-Not-Be-Named, or the Dark Lord. ni, the evil (black) lord. In the first book, even when Harry calls Vodemort one of the above, Dumbledore tells him, “Call everyone by name. Fear of the name only increases the fear of its owner. ”

"Secret?" Said Harry. 'I've been thinking ... Sir - even if the Stone's gone, Vol- ... I mean, You-Know-Who -'

-Call him Voldemort, Harry. Always use the proper name for things. Fear of a name increases fear of the thing itself.'¹

Voldemort's name shows not only his power, but also the motive behind his evil deeds. Voldemort himself, who frightened everyone with the horror of

³⁷⁴ Rowling, J.K. “Harry Potter and the Half-Blood Prince.” New York. 2005

death, actually escaped death, his real goal was to find a way to live forever by any means. Voldemort was not, in fact, the evil sorcerer's own name, but he had chosen him to intimidate and frighten others. Voldemort's real name is Tom Riddle, and readers and even Harry will find out about it in the "Harry Potter and the Chamber of Secrets." The word Tom is derived from the word "Thomas", which means "twin". : He pretended to be a smart, knowledgeable, and law-abiding student to the teachers, and did not let anyone know the evil in his heart. In the "Secret Room", Harry finds a magical diary, and the owner introduces himself as Tom Riddle. The diary contains Tom's memoirs, which Tom introduces to Harry. For Harry, who only communicated with Tom through the diary, Tom Riddle was really like a riddle. As the answer to each riddle is found in time, by the end of the work, both Tom Riddle's personality and his evil intentions become clear.³⁷⁵

3. The Supernatural

Ghosts, frequented castles, and clearly secretive events thrive in Gothic stories. Tzvetan Todorov confines the exceptional occasions inside the Gothic novel into two sorts. What the peruser thought was an nebulous vision was really some person dressed up as a apparition. On the other hand, Horace Walpole does not reason missing the capable inside The Castle of Otranto. Instep, the peruser is never given a sound clarification for why a mammoth defensive cap falls out of the sky and butchers Manfred's child inside the novel. With the ultimate category, the peruser must recognize that effective events were careful for what happened inside the novel and not rummage around for a reasonable or true-to-life clarification.³⁷⁶

4. Mystery

Indeed insider facts almost the legend or heroine's past or family may offer assistance them vanquish the lowlife, ensure themselves from hurt, or indeed deliver them already obscure data around their parentage. All through the

³⁷⁵ Rowling, J.K. "Harry Potter and the Sorcerer's Stone." New York. 1998

³⁷⁶ Hogle, Jerrold E. "Introduction: the Gothic in Western Culture." Cambridge. 2002

arrangement, puzzles including the past, dreams, and current occasions must be fathomed for the trio to triumph against Voldemort or his Passing Eaters.³⁷⁷

Gothic books have made the move from books of immaculate excitement to classics in portion since they tell us around the time in which they were made. In expansion, the issues raised in these books still appear current nowadays. Today's perusers of Frankenstein have a put to a society that in a few cases fights to alter the benefits and aversions advanced advancement can bring. Radcliffe's or Walpole's Gothic books might appear as well far off gotten to cause much of a ghastly response from cutting edge perusers, but prepared to still recognize with characters whose lives show up to be out of their have control.

As with Gothic books composed two centuries earlier, the books have the potential to say something roughly the time in which they were composed, but to additionally address the fears and concerns of unending perusers both young and antiquated inside the long run. On the first principal level, Harry Potter is around incredible and beastly, companionship, venerate, donate up, and creating up. All of these points change uncommonly little over time and will be vital to perusers inside the periods to come. Though energetic perusers center on the major plot components and not the various levels of meaning, grown-ups are able to see at the greater subjects of the books and make affiliations to myths, history, and other books. Whereas components of daydream writing are as often as possible utilized to think about the books or make forecasts (e.g., the ancient wizard continuously should kick the bucket), the Gothic has been or maybe ignored. This exposition is fair a brief presentation to all of the subjects and speculations that can be investigated when the books are inspected through the focal point of the Gothic novel. The Harry Potter arrangement has numerous commonalities (air and setting, accentuation on the past, utilize of the extraordinary, heroes, courageous women, and reprobates, and mystery) with classic Gothic writings just Like the Puzzles of

³⁷⁷ Rowling, J.K. "Harry Potter and the Order of the Phoenix." New York. 2003

Udolpho, The Castle of Otranto, and Frankenstein.³⁷⁸ The move of these Gothic works from books of perfect entertainment to classics commendable of smart thought may be repeated inside end of the with Harry Potter. For all of the Harry Potter fans out there attempting to discover a unused point to examine, a present day point to consider the books from, or a way to ensure your interested inside the books, the Gothic is one more credibility.

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³⁷⁸ Botting, Fred. "Introduction: Gothic Excess and Transgression." New York. 1996

**MARK TVENNING “TOM SOYERNING SARGUZASHTLARI”
ASARIDA YUMOR TALQINI**

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Annotatsiya. Ushbu maqolada “Tom Soyerning sarguzashtlari” romani misolida yumor badiiy vositasi tahlilga tortilgan. Romanda yumorni yuzaga keltiruvchi faktorlar aniqlangan.

Kalit soʻzlar: yumor, obraz, talqin, roman, parodiya, kinoya

Mark Tven romannavis yozuvchi boʻlish bilan bir qatorda mashhur yumorist sifatida ham tanilgan. Yumor va kinoya vositasida yozuvchi Amerikaning ijtimoiy hayot haqiqatlari va undagi xunuk ko'rinishlarni to'xtovsiz tanqid qiladi.

Yozuvchining “Tom Soyerning sarguzashtlari” asari Tom ismli shoʻx, tartibsiz, na maktabga va na cherkovga qiziqishi boʻlgan, vaqtini bekorchilik, yolgʻonchilik bilan oʻtkazadigan, oʻrni kelganda yolgʻoni bilan hammani dogʻda qoldiradigan, nohaqlik qilinganda, oʻz haqqini talab qiladigan tinib-tinchimas bolaning boshdan kechirganlari haqida hikoya qiladi.

Bosh qahramon Tom do'stlari Geklberri Finn, Jo Garper, Bekki Tetcher bilan koʻplab sarguzashtlarni boshidan kechiradi. Masalan, Gek bilan qabristonga borgani, uyidan ancha uzoqda o'zicha qaroqchi-o'g'ridek his qilib yashab ko'rgani (yana vijdoni uygʻonib uyiga borib Polli xolasini koʻrib kelgani), oltin topish uchun oddiy kishilar bormaydigan joylarga borishi, keyin yana Hindu Joni tunlari poylab chiqishi, gʻorda Bekki bilan qolib ketib shamlari tugab qolganda ham tushkunlikka tushmasdan chiqish yoʻlini topib u yerdan qizni olib chiqishi, albatta, uning yoshidagi bolalarning xayoliga ham kelmaydi.

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