

**IS'HOQXON IBRAT NOMIDAGI NAMANGAN DAVLAT
CHET TILLARI INSTITUTI HUZURIDAGI ILMIY DARAJALAR
BERUVCHI PhD.03/27.12.2025.Fil.35.02 RAQAMLI ILMIY KENGASH**

**IS'HOQXON IBRAT NOMIDAGI
NAMANGAN DAVLAT CHET TILLARI INSTITUTI**

MUZAFFAROV JAVLON KODIRJONOVICH

**JON TOLKIN ASARLARIDA MIFOLOGIK ARXETIPLAR VA EPIK
AN'ANALARNING ZAMONAVIY BADIY TALQINI**

10.00.04 – Yevropa, Amerika va Avstraliya xalqlari tili va adabiyoti

**FILOLOGIYA FANLARI bo'yicha falsafa doktori (PhD) dissertatsiya
AVTOREFERATI**

Namangan – 2026

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филологическим наукам**

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KIRISH (falsafa doktori (PhD) dissertatsiyasi annotatsiyasi)

Dissertatsiya mavzusining dolzarbligi va zarurati. Jahon adabiyotida Jon Ronald Ruel Tolkin ijodi butun bir fentezi janrini yaratgan eng ta'sirli adabiy hodisalardan biri bo'lib qolmoqda. Tolkinning zamonaviy o'quvchilar uchun qadimgi arxetiplar va epik tuzilmalarni qanday qayta talqin qilganini o'rganish bizga yigirmanchi asr adabiyotida madaniy uzluksizlik mexanizmlarini va afsonaning yangilanishini tushunishga imkon beradi. Zero, an'anaviy mifologik obrazlarning yangi tarixiy sharoitlarga qanday moslashishi masalasi badiiy adabiyotning rivojlanishini tushunish uchun juda muhimdir. Tolkinning usullarini tahlil qilish bizga arxaik rivoyat shakllari butunlay boshqa davr odamlari uchun qanday dolzarblik va ma'noga ega bo'lishi mumkinligini ko'rishga yordam beradi. Bu esa sohada jiddiy tadqiqotlar olib borish, fentezi yo'nalishida yozilgan asarlarni tadqiq etish, ularning janr xususiyatlarini aniqlashtirish, yozuvchilarning uslublarini o'rganish zaruriyatini belgilab beradi.

Dunyo adabiyotshunosligida fantastika adabiyoti, xususan, ingliz fantastik adabiyotining janr xususiyatlari, mazkur adabiyotning qamrovi, ularning makrokomparativistik va mikrokomparativistik tadqiqatlari hamda poetik jihatlari keyingi davrda qizg'in tortishuvlarga sabab bo'lmoqdaki, bu o'zbek adabiyotshunosligida ham mazkur masalaning tadqiqot obyektiga aylanishiga ijodiy turtki bermoqda. Biroq, shunisi ahamiyatliki, bu izlanishlar hali keng miqyosda amalga oshirilmagani mazkur yo'nalishlardagi ilmiy izlanishlarning zaruriyatini belgilab beradi. Yana shuni ta'kidlash lozimki, ingliz fantastik adabiyot namunalari poetikasi, g'oyaviyligi va mohiyatini tadqiq etuvchi ishlarning kam sonli ekani mazkur sohada ilmiy tadqiqotlarni amalga oshirishning dolzarbligini belgilab beradi.

Mamlakatimizda so'nggi yillar dunyo adabiyotidagi yangicha uslub va yondashuvlarni o'rganish, ijodiy o'zlashtirish va tadqiqotlarda faol qo'llash tamoyili shakllandi. Shuningdek, mustaqillik davri o'zbek prozasida dunyoni badiiy qayta gavdalantirishning G'arbda taraqqiy topgan tamoyillarini o'zbek adabiy-estetik an'analari bilan uyg'unlashtirish amaliyoti yuzaga keldi. "O'zbekiston ilm-fan, intellektual salohiyat sohasidagi zamonaviy kadrlar, yuksak texnologiyalar borasida dunyo miqyosida raqobatbardosh bo'lishi shart"¹. Shu bois, adabiyotshunoslik fani oldiga ham nazariy, ham innovatsion amaliy tadqiqotlarni jahon andozalari darajasida yuksaltirish majburiyati qo'yilmoqda.

O'zbekiston Respublikasi Prezidentining 2019-yil 8-oktyabrdagi PF-5847-son "O'zbekiston Respublikasi oliy ta'lim tizimini 2030-yilgacha rivojlantirish konsepsiyasini tasdiqlash to'g'risida"gi, O'zbekiston Respublikasi Prezidentining 2020-yil 29-oktyabrdagi "Ilm-fanni 2030-yilgacha rivojlantirish konsepsiyasini tasdiqlash to'g'risida"gi PF-6097-son Farmoni; 2020-yil 11-martdagi 139-son "O'zbek tili va adabiyoti bo'yicha fundamental va amaliy tadqiqotlar samaradorligini yanada oshirish chora-tadbirlari to'g'risida"gi qarori, 2022-yil 28-yanvardagi PF-60-son "2022-2026-yillarda Yangi O'zbekistonni rivojlantirish strategiyasi" qarorlari va mavzuga oid boshqa meyoriy-huquqiy xujjatlarda

¹ Ўзбекистон Республикаси Президенти Ш.Мирзиёевнинг 2017 йил 22 декабрдаги Олий Мажлисга мурожаатномаси // "Халқ сўзи" газетаси, 2017 йил 23 декабрь. (Мурожаат санаси 12.11.2025)

belgilangan vazifalarni amalga oshirishda mazkur dissertatsiya ishi muayyan darajada xizmat qiladi².

Tadqiqotning respublika fan va texnologiyalari rivojlanishining ustuvor yoʻnalishlariga mosligi. Mazkur tadqiqot respublika fan va texnologiyalar rivojlanishining I. “Axborotlashgan jamiyat va demokratik davlatni ijtimoiy, huquqiy, iqtisodiy, madaniy, maʼnaviy-maʼrifiy rivojlantirishda innovatsion gʻoyalar tizimini shakllantirish va ularni amalga oshirish yoʻllari” ustuvor yoʻnalishiga muvofiq bajarilgan.

Muammoning oʻrganilganlik darajasi. Jahon adabiyotshunosligida fentezi adabiyoti nisbatan yangi yoʻnalish hisoblansa-da, bu adabiy fenomena ustida ayrim ilmiy izlanishlar olib borilgan. Xususan, Kristina Foset Jon Tolkin asarlaridagi yirtqich va yovuz obrazlarning asar qahramonlari xarakterini shakllantirishdagi didaktik roli masalasini tadqiq etgan boʻlsa³, Gloriana St. Kler oʻz tadqiqotida Jon Tolkin asarlariga Shimol afsonalarining taʼsirini koʻrsatib bergan⁴. Tomas J.Mak Partlend oʻz maqolasida “Uzuklar hukmdori” asarining mifopoetikasi haqida fikr yuritadi⁵.

Rus adabiyotshunoslaridan bir qator olimlarning tadqiqotlari ham J.Tolkin asarlari tadqiqiga bagʻishlangan. Xususan, I.A.Maklakov “Uzuklar hukmdori” epopeyasidagi oʻrta asrlar ritsarlik romanlari elementlarini hamda mifologik motivlarning asarda qayta yaratilishini tadqiq etgan⁶. Y.A.Nesterova ilmiy ishida Jon Tolkinning “Uzuklar hukmdori” fentezi asarida narsalar va tabiiy elementlarning tahlili amalga oshirilgan⁷. O.S.Potapova dissertatsiyasi J.Tolkinning “Silmarillion” romanidagi miflar poetikasiga bagʻishlangan boʻlsa⁸, A.V.Martyenenkoning ilmiy ishi Jon Tolkinning “Uzuklar hukmdori” trilogiyasidagi fantastika kategoriyasining oʻziga xosligini aniqlashtirib berishni oʻz oldiga maqsad qilib qoʻygan⁹. Shuningdek, bir qator tadqiqotchilarning maqolalari ham Jon Tolkin ijodiga bagʻishlangan. Jumladan, M.Veykut oʻz maqolasida Jon Tolkinning “Silmarillion” romanidagi kosmogonik miflar poetikasini tahlil qiladi¹⁰.

² Ўзбекистон Республикаси Президентининг “2017-2021 йилларда Ўзбекистон Республикасини ривожлантиришнинг бешта устувор йўналиши бўйича Ҳаракатлар стратегияси тўғрисида”ги Фармони. // Халқ сўзи, 2017 йил 8 февраль, № 28 (6722) // http://lex.uz/pages/getpage.aspxlact_id=3107036; “Олий таълим тизимини янада ривожлантириш чора-тадбирлари тўғрисида”ги 2909-сон қарори // http://lex.uz/pages/getpage.aspxlact_id=31711590; // (Ўзбекистон Республикаси қонун ҳужжатлари тўплами, 2017й., 18-сон, 313-модда, 19-сон, 335-модда, 24-сон, 490-модда.

³ Fawcett, Christina. J.R.R.Tolkien and the morality of monstrosity. PhD thesis. Glasgo University Press, 2014.

⁴ St.Clair, Gloriana. Tolkien’s Cauldron: Northern Literature and The Lord of The Rings. Carnegie Mellon University Press, 2000. – 256 p.

⁵ McPartland Tomas J. The lord of The Rings: Mythopoesis, heroism, and Providence // American Political Science Association annual conference, – Seattle: September 1, 2011

⁶ Маклаков И.А. Эпопея Дж.Р.Р.Толкина «Властелин колец» в контексте западноевропейских литературных традиций. Автореферат дисс. кан.филол.наук. – Казань: 2007. – 47 с.

⁷ Нестерова Е.А. Вещи и природные в мире фэнтези: «Властелин колец» Дж.Р.Толкиена, «Бесконечная история» М.Энде. Автореферат дисс. кан.филол.наук. – Москва, 2018. – 45 с.

⁸ Потапова О.С. мифотворчество Дж.Р.Р.Толкина: “Сильмариллион” в контексте современной теории мифа. Дис. Кандидат филологических наук. – Нижний Новгород: 2005. – 200 с.

⁹ Мартыненко А.В. Логика фантастического: историко-культурный аспект изучения авторского мифотворчества на материале трилогии Дж.Р.Р.Толкиена «Властелин колец». Автореферат дисс. кан.филол.наук. – Москва: 2009. – 49 с.

¹⁰ Вейкуть Маргарита. Космогонические мифы в творчестве Дж.Р.Р.Толкина (на основе анализа произведения «Сильмариллион») // Uventus in litteratura : материалы 74-й и 75-й научных конференций студентов, магистрантов и аспирантов БГУ / редкол.: А. М. Бутырчик [и др.]. – Минск: РИВШ, 2018. – 110 с.

Fentezi adabiyotini tadqiq etish bo'yicha ham ma'lum bir ishlar amalga oshirilgan. Jumladan, M.A.Galkinaning maqolasi fentezi adabiyotining janr xususiyatlarini tadqiq etishga bag'ishlangan bo'lsa¹¹, Ye.V.Xaritonova hamda M.S.Fokinalarning ilmiy maqolasi fentezi janri adabiyotidagi mifonomik makon xususiyatlarini tadqiq etadi¹². A.V.Brovina hamda D.M.Skakun ilmiy maqolasida esa rus va ingliz tillaridagi fentezi adabiyoti xususiyatlari tadqiq etiladi¹³.

O'zbek adabiyotshunosligida fentezi adabiyotiga qiziqish XXI asrda boshlangan. Xususan, D.A.Nasriddinov tadqiqotida Jorj Martin fentezi asarlari poetikasini tadqiq etgan¹⁴ bo'lsa, M.I.Tursunova ilmiy tadqiqotida J.Rouling qalamiga mansub "Harri Potter" asaridagi realistik va fantastik kategoriyalar uyg'unligi tahlilga tortilgan¹⁵. N.A.Saidova ilmiy tadqiqotlarida esa ingliz bolalar adabiyotida fentezi janrining mifopoetik xususiyatlari tadqiq etilgan.¹⁶ U.Ko'chimov, M.Obidjonova ilmiy ishlarida fantastik asarlarda badiiy psixologizm, ingliz va o'zbek fantastik hikoyachiligida mushtarak va original tendensiya masalalari tadqiq etilgan¹⁷.

O'zbek kitobxonlari tomonidan Jon Tolkin ijodiga qiziqish ham joriy asrning ikkinchi o'n yilligida, asosan "Uzuklar hukmdori" trilogiyasining kinoversiyasi taqdim etilganidan keyin boshlandi. Adibning mazkur trilogiyasi o'zbek tiliga ilk bor 2019-yilda tarjimon Sh.Z.Dolimov tomonidan o'girilgan.¹⁸ Biroq shuni alohida ta'kidlash lozimki, o'zbek adabiyotshunosligida Jon Tolkin asarlari poetikasiga doir ilmiy tadqiqotlar hozircha monografik planda amalga oshirilmagan. Qolaversa, adib asarlarida foydalanilgan arxetiplar va epik an'analarning transformatsion talqini masalasi ham adabiyotshunoslikda tadqiq etilishi lozim bo'lgan ishlardandir. Ushbu dissertatsiya o'zbek adabiyotshunosligidagi bevosita mazkur masalaga bag'ishlangan birinchi tadqiqotdir. Tadqiqot natijasida yozuvchining badiiy maqsadini chuqurroq anglash, Jon Tolkin badiiy olamining

¹¹ Галкина М.А. О жанровом своеобразии фэнтези // Театр. Живопись. Кино. Музыка. – Москва: 2021. №1. – 108 с.

¹² Харитоновна Е.В., Фокина М.С. Особенности мифонимического пространства в зарубежной литературе жанра фэнтези (на материале произведений Дж. Толкина и Дж. Мартина) // Russian Linguistic Bulletin. 4 (12) 2017.

¹³ Бровина А.В., Скакун Д.М. Особенности художественного жанра фэнтези в английском и русском языках // Филологические науки. Гуманитарный научный вестник, 2022. №5. – 115 с.

¹⁴ Насриддинов Д.А. Жорж Мартин фэнтези асарлари поэтикаси. Филол. фан. бўйича фалсафа фанлари доктори дис. автореферати. – Т., 2021. – 48 б; Насриддинов Д. Фэнтези ва фантастик асарларнинг бадий хусусиятлари // Жаҳон адабиёти қиёсий адабиётшуносликнинг долзарб масалалари. – Тошкент: 2022. – 156 б; Nasriddinov D. Fantasy genre and its scientific interpretation in theoretical views // Xorijiy lingvistika va lingvodidaktika. Issue – 1 № 2 (2023). – 155 б.

¹⁵ Tursunova M. "Zamonaviy o'zbek va ingliz bolalar adabiyotida fantastik va realistik kategoriyalar yg'unligi". Filol.fan bo'yicha falsafa fanlari doktori dis. avtoreferati. – Toshkent: 2024. – 48 б.

¹⁶ Саидова Н.А. «XX–XXI аср Инглиз болалар адабиётида фэнтези жанрининг мифопоэтик хусусиятлари». Филол. фан. бўйича фалс. докт. (PhD) автореф. – Т.: 2024; – 49 б; Саидова Н.А. Фэнтези адабиётининг жанрий хусусиятлари // Methods of teaching foreign languages – innovations, traditions, problems and solutions proceedings of International scientific-practical conference. – Тошкент: 2023. 309-310-бетлар; Saidova N.A. K.luyisning "Narniya yilnomalari"da bolalar fentezi an'analar // FarDU. Ilmiy xabarlar. Farg'ona, 2023. №3. – 493 б.

¹⁷ Кўчимов У. Фантастик асарларда бадий психологизм концепцияси (Рэй Брэдбери ва Хожиакбар Шайхов ижоди мисолида) Филол. фан. бўйича фалс. докт. (PhD) дисс... – Тошкент, 2020; – 151 б; Обиджонова М. Инглиз ва ўзбек фантастик хикоячилиги: оригинал ва муштарак тенденциялар (Рэй Бредбери ва Хожиакбар Шайхов ижоди мисолида. Филол.фан.бўйича фалсафа д-ри (PhD) ... дисс. – Тошкент: 2022. – 169 б.

¹⁸ Tolkin J.R.R. „Uzuklar hukmdori“ (o'zbek tiliga Sh.Dolimov tarjimas). – Toshkent: Ilm-ziyo-zakovat, 2019. – 320 б.

xususiyatlarini uning butun faoliyati, qolaversa, ingliz adabiyoti va madaniyati fonida namoyish etish, yozuvchining keyingi davrlardagi fentezi adabiyotiga ta'sirini aniqlash imkoniyati tug'iladi.

Dissertatsiya tadqiqotining dissertatsiya bajarilgan oliy ta'lim muassasasining ilmiy-tadqiqot ishlari rejalari bilan bog'liqligi. Dissertatsiya Is'hoqxon Ibrat nomidagi Namangan davlat chet tillari instituti Ingliz tili va adabiyoti kafedrasining "Tilshunoslik, adabiyotshunoslik, tarjimashunoslik va chet tillari o'qitishning dolzarb muammolari" mavzusidagi kompleks ilmiy tadqiqotlar rejasi asosida bajarilgan.

Tadqiqotning maqsadi Jon Tolkinning "Xobbit" va "Uzuklar hukmdori" asarlaridagi arxetiplar va epik an'analar badiiy talqinining poetik xususiyatlarini yoritib berishdan iborat.

Tadqiqotning vazifalari quyidagilardan iborat:

adabiyotshunoslikda arxetiplar va epik an'analar masalasiga doir nazariy qarashlarni, badiiy asarlarda arxetiplar va ramziy obrazlarni tasniflash muammolarini o'rganish;

"Xobbit" asarida o'z ifodasini topgan qahramon arxetiplari transformatsion talqinining poetik xususiyatlarini tadqiq etish;

Jon Tolkin asarlarida tasvirlangan epik an'analarning zamonaviy badiiy talqinini tadqiq etish orqali ularning badiiy vazifasini aniqlashtirish;

"Uzuklar hukmdori" romanida arxaik epos an'analari rivoji hamda qahramonlik eposi an'analarning transformatsion talqinining asar poetikasidagi ahamiyatini ochib berish.

Tadqiqotning obyekti Jon Tolkinning "Uzuklar hukmdori" va "Xobbit" romanlaridagi markaziy arxetiplar va epik an'analardan iborat.

Tadqiqotning predmetini "Uzuklar hukmdori" va "Xobbit" romanlaridagi arxetiplar va epik an'analarning poetik xususiyatlari tashkil etadi.

Tadqiqotning usullari. Tadqiqotda nazariy (poetika, badiiy matn tahlili), prognostik (ekspert baholash, mustaqil baholarni umumlashtirish) metodlar majmui qo'llanilgan. Shuningdek, badiiy asarni tahlil etish tamoyillari usullari, intertekstual interpretatsiya, diaxron hamda sinxron tahlil usullaridan foydalanilgan.

Tadqiqotning ilmiy yangiligi quyidagilardan iborat:

"Xobbit" an'anaviy arxetiplar adibning badiiy maqsadlari natijasida to'liq va noto'liq transformatsiyaga uchragani va bu orqali hikoyani zamonaviy kontekstda o'quvchilar uchun tushunarli qilishga erishgani, transformatsion arxetiplar shaxsiy o'sish, yaxshilik va yomonlik o'rtasidagi kurash va o'zlikni anglash allegoriyasiga aylanishi aniqlangan;

"Xobbit" hamda "Uzuklar hukmdori" asarlarida o'quvchi bir vaqtning o'zida hikoyani sarguzasht, yaxshilik va yomonlik haqidagi masal yoki Skandinaviya dostonlarining aks-sadosi sifatida qabul qilishi mumkinligi, arxetip qahramonning sayohati bir vaqtning o'zida tom ma'noda ham geografik ko'chish, ham ma'naviy o'sishni anglatishi dalillangan;

"Xobbit" asarida qahramon arxetiplarning statik epik modeldan dinamik zamonaviy modelga aylanishi, bosh qahramonlarning anti-qahramonlik

boshlang'ich holatidan axloqiy-psixologik sinovlar orqali kichik jasorat etikasi asosida haqiqiy qahramonga aylanishi, ularning g'alabasi kuch bilan emas, balki irodaning mustahkamligi, rahm-shafqat va sadoqat orqali qo'lga kiritilishi, bu esa epik an'anani yangicha talqin etish bo'lib, haqiqiy buyuklik jismoniy qudratda emas, balki axloqiy matonatda namoyon bo'lishini ko'rsatishi dalillangan;

“Uzuklar hukmdori” romanida boshqa epik an'analardan farqli ravishda O'rta Yer haqidagi afsonaviy dunyo kvenya, sindarin kabi tillarning yaratilishidan boshlanishi, asar o'zida qadimgi eposlarga xos epik an'analardan bilan birga ritsarlik romanlari xususiyatlarini ham mujassam etgani hamda arxaik epos hamda qahramonlik eposlari an'analarning zamonaviy talqinda tasvirlangani asoslangan.

Tadqiqotning amaliy natijalari. Dissertatsiya ishining amaliy natijalari quyidagilar bilan belgilanadi:

Jon Tolkin asarlaridagi olamning badiiy manzaralariga doir asosiy strukturaviy va poetik xususiyatlarini tahlil etish imkoniyatlari kengaytirilgan;

adib tomonidan foydalanilgan arxetiplar to'liq va noto'liq transformatsiyalarga uchragan guruhlariga bo'lingan va ularning asar poetikasidagi badiiy vazifalari izohlangan;

“Xobbit” hamda “Uzuklar hukmdori” asarlaridagi obrazlar tizimidagi markaziy arxetiplarning mifologik asoslari, turli badiiy detallarning ramziy ma'nolari hind-yevropa xalqlarining eng qadimgi mifologik an'alariga borib taqalsa-da, ular ko'p qatlamli semantik yukni ko'tarishi, zamonaviy dunyoning siyosiy-ijtimoiy, ekologik muammolarini tasvirlashi kabi poetik xususiyatlarini tahlil etish imkoniyatlari kengaytirilgan.

Tadqiqot natijalarining ishonchliligi. Tadqiqot mavzusining O'zbekiston Respublikasi rivojlanishning Harakatlar strategiyasi maqsadlariga muvofiqligi, jahon miqyosida ilmiy-nazariy qarash, amaliy tajribalar o'rganilganligi, qo'llanilgan tadqiqot usullari, ilmiy-nazariy qoidalar bilan; original til va tarjimadagi tahlil qilingan materialning hajmi kattaligi bilan; adabiyotshunoslikda avval o'tkazilgan tadqiqotlarning nazariy qoidalari tajribasi, shuningdek o'tkazilgan tadqiqot natijalarining dissertatsiya ishi nazariy qoidalariga mosligi bilan ta'minlanadi; xulosa, taklif va tavsiyalar amaliyotga tadbiiq etilgan, olingan natijalar vakolatli tuzilmalar tomonidan tasdiqlanganligi bilan izohlanadi.

Tadqiqot natijalarining ilmiy va amaliy ahamiyati. Tadqiqotning ilmiy ahamiyati shundan iboratki, u adabiyotshunoslikda yuzaga kelgan yangi yo'nalishlar va mavzularning milliy-madaniy xususiyatlarini o'rganish, ingliz adabiyotida yaratilgan asarlarning tabiatini lingvistik va poetik jihatdan o'rgangan holda ularning mazmuniy-uslubiy jihatlarini aniqlash va badiiy asar tahlilida talqin etish yo'li hamda imkoniyatlarini belgilash, va shu orqali tegishli davrning to'laqonli ingliz madaniy xususiyatlarini ko'rsatish uchun ilmiy manba sifatida xizmat qiladi.

Tadqiqotning amaliy ahamiyati shundan iboratki, olingan xulosalar va katta ko'lamdagi yangi adabiy materiallardan “Tili o'rganilayotgan mamlakatlar adabiyoti tarixi”, “Jahon adabiyoti”, “Adabiy oqimlar taraqqiyoti”, “Zamonaviy xorijiy adabiyot”, “Qiyosiy adabiyotshunoslik”, “Adabiy aloqalar ”, “Angliya-Amerika adabiyoti” fanlaridan darslik va o'quv qo'llanmalar yaratish, ma'ruza va

seminar mashg'ulotlarni olib borish, bitiruv malakaviy va magistrlik ishlarini bajarish, shuningdek, ingliz tili va adabiyoti yo'nalishida ta'lim olayotgan talabalar, o'qituvchilar foydalanishlari uchun ingliz adabiyotiga oid yangi o'quv materiallarini ishlab chiqishda, romantizm davri adabiyotiga oid risola, o'quv qo'llanmalarni yozishda, ingliz adabiyoti tarixi bo'yicha umumiy kurslarni o'qitishda foydalanish mumkinligi bilan belgilanadi.

Tadqiqot natijalarining joriy qilinishi. “Jon Tolkin asarlarida afsonaviy arxetiplar va epik an'analarning badiiy talqini” mavzusidagi tadqiqot jarayonida olingan ilmiy natijalar asosida:

Jon Tolkin mifologik asarlarining falsafiy va estetik tamoyillari XX asr Yevropa adabiyoti kontekstida jahon urushlari va ma'naviy inqiroz davrida o'rta asr mifopoetik an'anasi va madaniy o'ziga xoslikni izlashning noyob sintezi ekani haqidagi ilmiy xulosalardan 2022-2024-yillarga mo'ljallangan IL-402104209. “Axborot qidiruv tizimlari (Google, Yandex, Google translate) uchun avtomatik ishlov berish vositasi o'zbek tilining morfoleksikoni va morfologik analizatori dasturiy vositasini yaratish” bo'yicha innovatsion loyiha doirasida foydalanilgan (Alisher Navoiy nomidagi Toshkent davlat o'zbek tili va adabiyoti universiteti tomonidan berilgan № 04/1-5642 sonli ma'lumotnoma) Natijada loyiha ishtirokchilari Tolkin XX asrdagi ma'naviy inqirozni mifologiya orqali yangi tarzda izohlaganini tushundilar. Bundan tashqari, ular adib o'rta asr miflarini zamonaviy g'oyalar bilan birlashtirib, madaniy o'ziga xoslikni qayta ko'rsatganini angladilar.

“Xobbit” hamda “Uzuklar hukmdori” asarlaridagi obrazlar tizimidagi markaziy arxetiplarning mifologik asoslari, turli badiiy detallarning ramziy ma'nolari hind-yevropa xalqlarining eng qadimgi mifologik an'alariga borib taqaladigan ko'p qatlamli semantik yukni ko'tarishi, “Uzuklar hukmdori” romani o'zida qadimgi eposlarga xos epik an'alar bilan birga ritsarlik romanlari xususiyatlarini ham mujassam etgani hamda asarda arxaik epos hamda qahramonlik eposlari an'alarining zamonaviy talqinda tasvirlangani haqidagi ilmiy xulosalardan O'zbekiston Milliy teleradiokompaniyasi, “O'zbekiston–24” ijodiy birlashmasi, “O'zbekiston” teleradiokanali tomonidan tayyorlangan “Jahon adabiyoti”, “Ta'lim va taraqqiyot” hamda “Adabiy jarayon” nomli dasturlarining 2025-yil fevral va avgust oylari sonlari senariysida amaliy qo'llanildi. (O'zbekiston Milliy teleradiokompaniyasi Respublika teleradiomarkazi davlat muassasasining 2025-yil 28-noyabrdagi 05-09-1913-son ma'lumotnomasi). Natijada teleradiodasturlar mazmuni badiiy va ilmiy jihatdan boyitildi hamda teletomoshabinlar Tolkin asarlaridagi obrazlar va ramzlarning asl ma'nosi hamda ularning qadimgi mifologiyaga bog'liqligi haqida aniq tushunchaga ega bo'lishdi.

“Xobbit” asarida adib tomonidan an'anaviy arxetiplardan unumli foydalanilgani, biroq ayrim holatlarda bu arxetiplar adibning badiiy maqsadlari natijasida to'liq va noto'liq transformatsiyalarga uchragani va zamonaviy talqinda tasvirlangani haqidagi ilmiy ma'lumotlardan bajarilishi 2024-2025-yillarga mo'ljallangan “ERASMUS+ Capacity Building Project 101129076 EMPOWER: Women Entrepreneurship, Empowerment, employability and self-confidence” loyihasi doirasida foydalanilgan (Namangan davlat chet tillari instituti tomonidan

berilgan EMPOWER-0129-sonli ma'lumotnoma). Natijada tadqiqot Tolkin "Xobbit" asarida arxetiplarni qayta o'zgartirib, ularga yangi va zamonaviy ma'no berganini ko'rsatdi. Shuning uchun, bu o'zgarishlar mifologik obrazlarning mazmunini yanada ochiqroq va tushunarliroq qilib namoyon etdi.

Tadqiqot natijalarining aprobatsiyasi. Mazkur dissertatsiya natijalari 2 ta Respublika, 2 ta xalqaro ilmiy-amaliy anjumanlarda muhokamadan o'tkazilgan.

Tadqiqot natijalarining e'lon qilinganligi. Tadqiqot mavzusi yuzasidan jami 19 ta ish e'lon qilingan. Jumladan, tadqiqotning asosiy mazmuni, xulosa va natijalari O'zbekiston Respublikasi Oliy Attestatsiya komissiyasi tomonidan doktorlik dissertatsiyalarining asosiy natijalarini chop etish uchun tavsiya qilingan davriy nashrlarda 8 ta xususan, respublika miqyosidagi jurnallarda 5 ta, xalqaro nashrlarda 3 ta ilmiy maqolalarda aks etgan.

Dissertatsiya tuzilishi va hajmi. Dissertatsiya tarkibi kirish, uch bob, xulosa, foydalanilgan adabiyotlar ro'yxatidan iborat bo'lib, umumiy hajmi 146 sahifani tashkil qiladi.

DISSERTATSIYANING ASOSIY MAZMUNI

Kirish qismida tadqiqotning dolzarbligi va zarurati asoslangan, uning O'zbekiston Respublikasi fan va texnologiyalarning ustuvor yo'nalishlariga mosligi, muammoning o'rganganlik darajasi yoritilgan, dissertatsiyaning ilmiy yangiligi va amaliy natijalari ko'rsatib o'tilgan, ishning maqsad va vazifalari, tadqiqot obyekti va predmeti bayon etilgan, olingan natijalarning ilmiy va amaliy ahamiyati ochib berilgan, tadqiqot natijalarining amaliyotga joriy qilinishi, nashr etilgan ishlar va dissertatsiyaning tuzilishi bo'yicha ma'lumotlar keltirilgan.

Dissertatsiyaning birinchi bobi "**Adabiyotshunoslikda arxetiplar va epik an'analar masalasiga doir nazariy qarashlar**" deb ataladi va ikki fasldan iborat. Birinchi fasl "**Adabiy arxetiplar va ularning tasnifiy xususiyatlari**" deb nomlangan bo'lib, mazkur faslda arxetip obrazlar hodisasi nazariy jihatdan asoslanib, ularning badiiy tafakkur, milliy ong va madaniy xotira shakllanishidagi o'rni yoritiladi. Arxetip obrazlar muayyan xalqning asrlar davomida shakllangan hayotiy tajribasi, etnik o'ziga xosligi, axloqiy-me'yoriy qarashlari va estetik didining badiiy in'ikosi sifatida talqin qilinadi, ular xalq og'zaki ijodi, mifologiya, din, marosimlar va yozma adabiyotda barqaror ramzlar tizimi tarzida saqlanib, avloddan-avlodga o'tadi. Shu sabab arxetip obrazlar tarixiy-madaniy qatlamlar o'rtasida "ma'naviy ko'priq" bo'lib, konkret voqelikni umumlashgan timsolga aylantiradi, matn ma'no qatlamlarini chuqurlashtiradi hamda milliy identitet va kollektiv xotira uzviyligini ta'minlaydi. Ular zamonaviy adabiyotda ham yangicha poetik shakllarda talqin qilinib, "an'ana va innovatsiya" dialektikasida yangi semantik yuklama bilan boyib borayotgan dinamik estetik hodisa sifatida qaraladi.

Fasl davomida "arxetip" va "arxetip obraz" tushunchalari o'rtasidagi farq alohida aniqlashtiriladi. Karl Gustav Yung nazariyasiga tayangan holda arxetiplar inson ongining chuqur, universal va o'zgarmas kollektiv qatlamini tashkil qiluvchi ibtidoiy ruhiy tuzilmalar sifatida, arxetip obrazlar esa ana shu psixik matritsaning muayyan tarixiy, madaniy va adabiy kontekstdagi konkret badiiy ifodasi sifatida talqin etiladi. Demak, ona, qahramon, donishmand singari arxetiplar biologik-

psixik asos bo'lsa, ularning Demetra, Rustam, Don Kixot, tasavvufiy pir, zamonaviy fantastika qahramonlari kabi ko'rinishlari turli adabiy an'analarda va davrlar kesimida shakllangan arxetip obrazlar sifatida tushuntiriladi. Arxetip obrazlarning polisemantik va moslashuvchan tabiati ularning bir adabiy davrdan boshqasiga o'tish jarayonida semantik maydonini yangilashi, diniy-estetik funksiyadan ijtimoiy, psixologik yoki ekzistensial talqinga siljishi bilan izohlanadi.

Nazariy asos sifatida K.G.Yungning kollektiv ongsizlik va arxetiplar haqidagi kontsepsiyasi, J.Kempbellning "monomif" va qahramonlik safar modeli, N.Frayning arxetipik janrlar va mifologik strukturalar tasnifi, G.Dyurand va R.Greyvsning ramz, "oq ma'buda" va tabiat obrazlari haqidagi mifopoetik qarashlari, J.J.Freyzerning marosim va miflar orqali arxaik ramzlarni tahlil etuvchi konsepsiyasi, shuningdek, G.Bachelard, Yu.Lotman va D.Lihachyovlarning fazoviy-tabiiy timsollarni semiotik va madaniy model sifatida sharhlovchi yondashuvlari tizimli ravishda umumlashtiriladi. Bu yondashuvlar asosida arxetip obrazlarning kognitiv (bilish), semiotik (belgi-ma'no), antropologik va madaniy funksiyalari ochib beriladi; ularning jahon adabiy jarayonida universal kod, madaniyatlararo muloqot vositasi va ijodiy ilhom manbai sifatidagi ahamiyati asoslandi va arxetip obrazlarni o'rganish nafaqat alohida matnlarni tahlil qilish, balki adabiyotning ichki mexanizmlarini, poetik tafakkurning evolyutsiyasini va milliy hamda umuminsoniy qadriyatlar o'rtasidagi murakkab uyg'unlikni anglash uchun muhim ilmiy-nazariy asos ekani e'tirof etildi

Adabiy arxetiplarni tipologik jihatdan tizimlashtirishga bo'lgan ilmiy urinishlar orasida Y.M.Lotman, Y.M.Meletinskiy, V.N.Toporov, B.A.Uspenskiy kabi taniqli olimlarning ishlari alohida ajralib turadi. Ularning yondashuvlari madaniy semiosfera, mifologik tafakkur, matnlararo aloqalar va simvolik strukturalar asosida arxetiplarni tahlil qilish imkonini bergan. Ayniqsa, Lotmaning madaniy kod va semiotik tizim haqidagi qarashlari arxetiplarni faqat psixologik emas, balki sotsiomadaniy fenomen sifatida ham tahlil qilishga asos bo'ladi.

Karl Gustav Yungning arxetiplar haqidagi psixoanalitik nazariyasi bu borada muhim asos bo'lib xizmat qilgan bo'lsa-da, u ham arxetiplarni mukammal tizimlashtirishga urinmagan. Yung arxetiplarni insoniyat ongosti (kollektiv ongsizlik) tarkibida mavjud bo'lgan qadimiy va universal obrazlar sifatida talqin etgan hamda ular miflar, ertaklar, diniy matnlar va badiiy asarlarda namoyon bo'lishini qayd etgan. U tomonidan tasvirlangan asosiy arxetiplar "Ona", "Ilohiy bola", "Ota", "Anima", "Animus", "Soyabon" (Yung terminologiyasida "Soya"), "Triksler" (Hiylakor), "Persona", "Donishmand" va boshqalar – chuqur psixologik va mifologik mazmunga ega bo'lishiga qaramay, ular o'rtasidagi o'zaro bog'liqliklar tizimli ravishda ishlab chiqilmagan¹⁹.

Adabiy arxetiplarni tizimlashtirish va tasniflash borasidagi muhim urinishlardan biri rus tadqiqotchisi Y.V.Domanskiyning "Adabiy matnda arxetipik ma'nolarning ma'no shakllantiruvchi roli" nomli tadqiqotida ilgari surilgan. Ushbu ishda muallif arxetipik motivlarni semantik asosda guruhlash orqali ularga

¹⁹ Beebe, John. *Energies and Patterns in Psychological Type: The Reservoir of Consciousness*. London: Routledge, 2016. – 189 p.

funksional va strukturaviy yondashishga harakat qilgan. Domanskiy arxetipik motivlarni uch asosiy guruhga ajratadi:

1. Tabiat tasvirlari va olamning unsuriy strukturalari bilan bog‘liq motivlar – bu yerda tabiat hodisalari, iqlim unsurlari, mavsumiy o‘zgarishlar va tabiiy kuchlar bilan bog‘liq obrazlar ko‘zda tutiladi.

2. Inson hayot davrlari, asosiy bosqichlari va hayotiy kategoriyalari bilan bevosita bog‘liq motivlar tug‘ilish, o‘shish, yetimlik, qarilik, o‘lim kabi universal hayotiy kechinmalar va holatlarning arxetipik shakllari nazarda tutiladi.

3. Insonning fazoviy joylashuvi bilan xarakterlanuvchi motivlar bunda “uy”, “o‘rmon”, “yo‘l”, “sahar” kabi fazoviy tushunchalarning arxetipik ifodalanishi tahlil qilinadi²⁰.

“Epik an‘analar va zamonaviy adabiyot” deb ataluvchi ikkinchi faslda epik janr va zamonaviy adabiyotda epik an‘analar o‘rni haqidagi fikrlar yoritilgan. Bu fasl epik an‘analarning adabiyotdagi o‘rni, zamonaviy sifatli tafakkurdagi transformatsiyasi hamda bugungi global adabiyotdagi funksional-ma‘naviy ahamiyatini yaxshilashga bag‘ishlangan. Epos eng qadimiy va fundamental adabiyotdan biri bo‘lib, insoniyatning kollektiv xotirasi, tarixiy qurol va madaniy o‘zligini shakl sifatida ifodalovchi universal model sifatida shakllangan. Epik janr tasvirda insonning o‘z tarixini so‘z orqali saqlab qolish va avlodlarga kuzatishi mujassamdir.

Zamonaviy adabiyotda epik an‘analar yo‘qolib ketmagan, balki yangi falsafiy, estetik va madaniy kontekstlarda qayta talqin qilingan. Agar eposda qahramonlik jasorat, urush va tarixiy bilan bog‘langan bo‘lsa, XX–XXI asr adabiyotida epiklik insonning ichki dunyosi, ruhiy sayohati, xotira va identitet masalalari bilan uzviylashadi. Shu bois zamonaviy epos shakllari roman, fantastika yoki postmodern matn ko‘rinishida bo‘lsa-da, mohiyatan epik ongning davomidir.

M.Baxtinning eposni “mutlaq o‘tmish” janri sifatida talqin qilishi klassik va zamonaviy epiklikni o‘ziga xos farqini aniqlashda muhim nazariy asos bo‘lib xizmat qiladi. Baxtinga ko‘ra, epos yakunlangan va muqaddas tarixni ifodalasa, roman ochiq, davom etayotgan zamon janridir. qayta postmodern davrda bu qarama-qarshilik bartaraf etilib, epik strukturalar roman poetikasiga faol singib ketadi. Zamonaviy adabiyotda epos monologik emas, balki dialogik, intertekstual va ko‘p ovoqli tus oladi.

Zamonaviy epik tafakkur namunalarini J.Joys, T.Morrison, Ch.Aytmatov, N.Geyman kabi yozuvchilar ijodida ko‘rish mumkin. Joysning “Ulis” romani Homerning “Odisseyaya” sini zamonaviy shahar makoniga ko‘chirib, epik sayohatni kundalik hayot poetikasiga aylantiradi. Mazkur faslda epik an‘analarning falsafiy talqini ham keng yoritiladi. N.Fray eposni mif bilan bog‘langan arxetipik janrdagi barcha baholab, uni adabiyot janrlarining manbai deb hisoblaydi. P. Rikyor esa eposni vaqtni hikoya orqali tartiblash mexanizmi sifatida talqin qilib, epik matn insonni tarixiy emas, balki ma‘naviy va mifologik mantiqda anglash ekanini ta‘kidlaydi.

²⁰ Доманский Ю.В. Смыслообразующая роль архетипических значений в литературном тексте. Пособие по спецкурсу. / Ю.В. Доманский. – Тверь, 2001. – С. 31.

Modern va postmodern adabiyotda epiklik shaklan parchalanib, mazmunan chuqurlashadi. T.S.Eliotning “The Waste Land” asarida epik struktura zamonaviy tanazzul va ma’no yo‘qolishi fonida qayta quriladi. J.Joys va V.Vulf ijodida esa epik makon inson ongining ichki hududiga ko‘chadi. M.Atvud, N.Geyman, U.Eko asarlarida esa epik motivlar patriarxal yoki absolut g‘oyalardan xoli holda, ko‘p talqinli va ochiq tizim sifatida namoyon bo‘ladi. Ta’kidlash kerakki, epik an’analar zamonaviy adabiyotda tarixiy janr sifatida emas, balki ontologik madaniy paradigma sifatida yashab keladi. U bugungi adabiyotda insonning o‘zligini anglash, tarix va xotira bilan muloqot qilish, global madaniyatlararo dialogni boshqarish vositasiga aylangan. Shu bois epik an’analar zamonaviy adabiyotda o‘tmishning aks-sadosi emas, balki kelajakni anglashning uslubi sifatida talqin qilinadi.

Umuman olganda, faslda epik janr tarixiy shakl sifatida emas, balki adabiyotdagi g‘oyaviy-ontologik paradigma sifatida talqin qilinadi: u bugun ham insoniyatning o‘z tarixini hikoya qilish, o‘zligini anglash va madaniyatlararo muloqot olib borish ehtiyojidan kelib chiqadigan universal badiiy model sifatida izohlanadi.

Dissertatsiyaning ikkinchi bobi **“Jon Tolkin asarlarida arxetiplarning zamonaviy badiiy talqini”** deb atalib, ikki fasldan iborat.

Birinchi fasl **““Xobbit” va “Uzuklar hukmdori” asarlarida arxetiplar talqini va tahlili**” deb nomlanib, ushbu faslda J.R.R.Tolkinning “Xobbit” va “Uzuklar hukmdori” olami arxetipik va mifopoetik tahlil asosida yoritiladi. Asosiy e’tibor qahramonlar va badiiy detallar ortidagi keng madaniy-ma’naviy qatlamni ochishga qaratilgan. Bilbo, Gandalf, Smaug, Torin, Bard, Beorn, Elrond, Gollum, burgutlar va gnomlar kabi obrazlar Yung, Kempbell va mifologik an’analariga tayangan holda turli arxetiplar sifatida talqin etiladi: “kutilmagan qahramon”, “trikster”, “donishmand ihtiyoriy”, “quvg‘in qilingan shoh”, “xalq qahramoni”, “yashirin shoh”, “Soya”, “la’nat qurboni”, “chegara qo‘riqchisi”, “shoh–kohin” va boshqalar. Shu orqali Tolkien qahramonlari individual xarakter sifatida emas, balki inson ongidagi chuqur kollektiv timsollarning badiiy ifodasi sifatida ko‘rsatib beriladi.

Alohida ravishda Tolkin asarlaridagi buyumlar va artefaktlar (Uzuk, elf qilichi, Qora O‘q, Galadriel Ko‘zgusi va boshqalar)ning ikki qirrali tabiati bir tomondan, syujetni harakatga keltiruvchi predmet, ikkinchi tomondan esa hokimiyat, la’nat, xotira, taqdir kabi tushunchalarning ramziy markazi sifatidagi roli asoslanadi. Shuningdek, Tolkin dunyoni ramziylashtirarkan, geografik yo‘nalishlar (g‘arb, sharq, shimol, janub)ga Yevropa mifologiyasi va tarixiy tajribasiga mos semantik yuk yuklaydi.

Umuman olganda, fasl Tolkin poetikasini arxetipik–mifopoetik tizim sifatida talqin qiladi. Unda qahramonlar, makonlar, jonivorlar, buyumlar va raqamlar bitta yaxlit mifologik model tarkibida o‘zaro bog‘liq holda ishlaydi. Shu tariqa, yozuvchining fantastik dunyosi zamonaviy epik tafakkurning chuqur qatlamlarini, kollektiv xotira va universal insoniy arxetiplarni badiiy shaklda qayta ishlab, yangi madaniyatlararo mif darajasiga ko‘tarilganligi ilmiy jihatdan asoslab beriladi.

Tadqiqotda mifologik motiv va obrazlarning zamonaviy fantastik adabiyot, xususan J.R.R.Tolkinning “The Hobbit, or There and Back Again” asarida

makoniy-arxetipik tizim orqali qanday badiiy vazifa bajarishi tahlil qilinadi. Mifologiya mualliflik olamini quruvchi asosiy manba sifatida talqin qilinib, fazoviy arxetiplar – uy, yo‘l, o‘rmon, tog‘, yerosti, suv, osmon va chegara – eposga xos “safar” va initsiatsiya modelini zamonaviy badiiy struktura bilan bog‘lab beradi. Asarda Uy (Bilbo kulbasi, Elrond uyi, Beorn maskani) xavfsizlik, qulaylik va “o‘z” makoni arxetipi sifatida talqin qilinib, dushmanona tashqi olamga qarama-qarshi qo‘yiladi. Yo‘l arxetipi qahramonning ruhiy kamolot bosqichlarini (uydan chiqish, sinovlar, qaytish) ifodalaydi; qorong‘u o‘rmon va yerosti dunyosi (goblin va Gollum makonlari) sinov, qo‘rquv, o‘lim–tirilish, “soyalar bilan uchrashuv” lokusi sifatida izohlanadi. Yolg‘iz tog‘ (Erebor) kosmik o‘q va “markaz” arxetipi sifatida qahramonning o‘z soyasi va la‘natlangan xazina bilan to‘qnashuvini ramziy ifodalaydi; suv va osmon makonlari esa chegara, o‘tish, poklanish va ilohiy aralashuv (burgutlar motivi) ramzlari bilan bog‘lanadi.

Takidlash kerakki, “Xobbit”dagi fazoviy arxetiplar nafaqat fantastik olam geopoetik tuzilishini, balki qahramonning ichki transformatsiyasi qo‘rquvdan jasoratga, yopiq “o‘z” makonidan keng madaniy-kosmologik olamni anglashgacha bo‘lgan yo‘lini ifodalovchi mifopoetik model sifatida izohlanadi.

Bobning ikkinchi fasli **“Xobbit” romanida qahramon arxetiplarining transformatsion talqini** deb atalub, mazkur faslda adabiyotda transformatsiya hodisasi va uning o‘rni haqidagi qarashlar keltirilgan.

Tadqiqotda transformatsiya tushunchasi adabiy-mifopoetik jarayon sifatida talqin etilib, arxetip obrazlarning turli mifologik manbalardan J.R.R.Tolkin ijodiga o‘tishi va bu jarayonda ularning semantik hamda funksional o‘zgarishi tahlil qilinadi. Transformatsiya umumiy ma’noda sifat jihatdan tubdan yangilanish, bir holatdan boshqa - chuqurroq va murakkabroq holatga o‘tish jarayoni sifatida izohlanadi; adabiyotda esa u obraz, makon, g‘oya va motivlarning yangi kontekstda boshqa vazifa va ma’no kasb etishi bilan bog‘lanadi. Mazkur ishda Tolkin asarlarida turli mifologiyalardan o‘zlashtirilgan arxetip obrazlarning ikki yirik guruhi ajratiladi: 1) transformatsiyaga uchramagan arxetiplar (goblinlar, trollar, qorong‘ulik va “zulmat kuchlari” arxetipi va b.), ular skandinav va german folkloridagi shakliga deyarli monand holda qo‘llanadi (masalan, quyosh nurida trollarning toshga aylanish motivi); 2) transformatsiyaga uchragan arxetiplar, ya’ni Tolkin tomonidan ma’nosi, vazifasi yoki badiiy roli yangilangan obrazlar. Ikkinchi guruh doirasida qahramon (Bilbo Bagginsning “kichik odam”dan qahramonga aylanishi), donishmand yo‘lko‘rsatuvchi (Gandalfning klassik murabbiy arxetipidan farqli ravishda qahramonni mustaqil qaror qabul qilishga majbur etuvchi figura sifatida talqini), ajdaho (Smaugning faqat “yovuz kuch” emas, balki psixologik-axloqiy sinov va manipulyatsiya manbai sifatidagi ko‘rinishi), sehrli artefakt (Nibelung uzugi modelidan O‘rta Yer Uzuqlarining bosqichma-bosqich metafizik va axloqiy mazmun kasb etishi) hamda makon arxetiplari (Shire, Rivendell, Erebor, yerosti dunyosi va boshqalar)ning transformatsion modeli tahlil qilinadi.

Ishning nazariy asosini K.G.Yungning kollektiv ong va arxetip haqidagi qarashlari, J.Kempbelning “qahramonning safar yo‘li” monomif nazariyasi, M.Bodkin, M.L.fon Franz, E.Neymanlarning arxetip va mifopoetik strukturalar

haqidagi ishlari tashkil etadi. Shu bilan birga, mazkur mualliflar arxetip transformatsiyasini tizimli tiplarga ajratmaganligi qayd etilib, dissertatsiyada arxetip transformatsiyasining bir qator turlari taklif etiladi. Jumladan, estetik (badiiy) transformatsiya - arxetipning mohiyati saqlangan holda, ifoda uslubi va janr-estetik qiyofasining o'zgarishi (Bilbo qiyofasida epik qahramon modelining ironik-soddalashtirilgan varianti); axloqiy (etik) transformatsiya – an'anaviy “yaxshi/yomon” oppozitsiyasining murakkablashuvi, obrazning ichki ambivalent xususiyat kasb etishi (Smaug, xazina va ochko'zlik, Bilboning qahramonlikni “oddiylik” ichida kashf etishi); kontekstual transformatsiya – o'sha arxetipning boshqa tarixiy-madaniy sharoitda yangicha talqin qilinishi (epik qahramon modelining Frodo, Harri Potter kabi ichki travma va mas'uliyat bilan yuklangan obrazlarga ko'chishi); sintez transformatsiyasi esa bir obraz tarkibida bir necha arxetip qatlamlarining qo'shilishi (Gandalfning sehrigar, donishmand murabbiy, yo'lchi va qurbon arxetiplarini uyg'unlashtirgan ko'p qirrali figura sifatida shakllanishi) sifatida izohlanadi.

Tolkin ijodida arxetiplarning turli mifologiyalardan o'zlashtirilishi va transformatsiyasi O'rta Yer kosmologiyasini, shuningdek, zamonaviy fantastik adabiyotning chuqur ramziy-falsafiy qatlamlarini anglash uchun asosiy metodologik kalit sifatida namoyon bo'ladi.

Dissertatsiyaning uchinchi bobi **“Uzuklar hukmdori” asarida epik an'analarning zamonaviy talqini**” deb nomlanadi va uch fasldan iborat. Birinchi fasl **“Uzuklar hukmdori” romanidagi epik an'analari**” deb ataladi.

Ushbu faslda J.R.R.Tolkinning “Uzuklar hukmdori” roman epik an'analarning tajribasi, transformatsiyasi va zamonaviy ta'lim masalalari tahlili. Epik an'ana adabiyotda madaniy xotirani uzluksiz saqlab qoluvchi, davrlar va avlodlar o'rtasida g'oyaviy-estetik bog'liqlikni ta'minlovchi muhim omil sifatida talqin qilish. Shu nazardan, Tolkin ijodi eski epik merosni zamonaviy badiiy tafakkur bilan uyg'unlashtirgan noyob loyiha sifatida baholanadi.

“Uzuklardori” asari german-skandinav, kelt, fin, antik va xristian epi an'analari sintezga hukm bo'lib, muallif mualliflar manbalarini ongli ravshan qayta talqin qiladi. Roman, avvalo, “Beovulf” dostoni bilan g'oyaviy va strukturaviy uzviy bog'langan. Qahramonlarning ketma-ket sinovlaridan o', yovuz kuch bilan ketma-ket jang va jang motivi, boyluk davrining la'nati, kurashi, qahramonlik davrining yakuni topishi haqidagi ma'yus ohang “Beovulf” ruhini eslatadi. Sauronga qarshi kurash, elflarning O'rta Yerni tark etishi va sehrning so'nishi epik davr nihoyasini bildiruvchi ramziy voqealar sifatida talqin etiladi.

Skandinav mifologiyasi va “Qadimgi Edda” an'analari romandagi makon tuzilishi, gnomlar obrazi, runalar, sehrli qurollar va donishmand sayohatchi Gandalf timsolida yaqqol namoyon bo'ladi. Hukmronlik Uzugi motivi esa “Nibelunglar qo'shig'i” va “Völsunglar sagasi”dagi la'natlangan uzuk g'oyasi bilan bevosita bog'lanadi. Narsil qilichining Anduril sifatida qayta yaratilishi ham klassik epik qurol motivining davomidir.

Kelt va Artur afsonalarining ta'siri qahramonlarining muqaddas safarga chiqishi, Uzuk Saqlovchilarining Aylana Stol ritsarlarini eslatishi, Aragornning yashirin vorisdan shaxsiy shohga syujeti orqali ochib beriladi. Gandalf obrazi

Merlin an'anasini, Rivendell esa Kamelot makonini yodga soladi. Fin eposi "Kalevala" ta'siri esa olamning qo'shiq va musiqa orqali yaratilishi, til va sehr o'rtasida uzviy bog'liqlikda aks etadi.

Antik epik an'ana - sinov, Homer epikasi - romandagi uzoq safar, ketma-ketlar, keng ko'lamli janglar va epik taqqoslashlar orqali davom ettiriladi. Faslda Tolkinning epik uslubni tasvirda tildan mahorat bilan davolashi ham yoritiladi. Arxaik leksika, tantanali sintaksis, inversiya, vaqtincha epitetlar va she'riy parchalar romanda yaxlit stillashtirishni tiklaydi. Muallif tomonidan berilgan epi sun'iy tillar olamning ishonarliligini ta'minlovchi asosiy omil sifatida baholanadi.

Qahramonlar tizimi ham epik an'analar bilan uz bog'liq holda talqin quvvat. Aragorn klassik jangchi-qahramon idealini ifodalasa, Frodo va Sem obrazlari epik qahramonlikning axloqiy talqinini namoyon etadi. Gollum fojiviy qahramon sifatida hokimiyat vavasasining halokatli hayotini ochib beradi. Asarda qahramonlik kuch bilan emas, balki iroda, rahm-shafqat va sadoqat orqali namoyon bo'lishi g'oyasi oldin suriladi. Demak, "Uzuklar hukmdori" romani epik an'analarning zamonaviy adabiyotdagi yuksak sintezi bo'lib, To'lqin zamonaviy eposlarga tayangan holda, ammo ularni takrorlamasdan, yangi va epik olam muvaffaqiyatga muvaffaqiyatli bo'lgan. Ush asar fentezi janrida yangi epik modelni shakllantirib, keyingi adabiy jarayon uchun mustahkam poydevor bo'lib xizmat qilgan.

Ikkinchi fasl "**Arxaik epos an'analari rivoji va taraqqiyoti**" deb nomlanadi. Ushbu faslda epik an'ananing kelib chiqishi, uning adabiyotdagi tarixiy rivoji va J.R.R.Tolkin ijodida qanday badiiy shaklda davom etgani tahlil qilinadi. Epik an'ana xalqning tarixiy xotirasi va qahramonlik idealini uzluksiz ravishda avlodlarga yetkazuvchi badiiy tizim sifatida talqin etilib, uning og'zaki ijoddan yozma adabiyotga o'tish jarayoni bayon etiladi.

Mazkur bo'limda qahramonlik eposi genezisini o'rganishda muhim bo'lgan ilmiy tadqiqotlarni tahlil qilish. boshqa, V.M.Jirmunskiy va V.L.Propp qarashlari qiyosiy asosda yoritiladi. Jirmunskiy eposning asosiy belgisini uning tarixiy xususiyati bilan bog'lab, qahramonlik eposini xalqning tarixiy xotirasini idealizatsiya qilingan shaklda aks ettiruvchi tasvir sifatida talqin qiladi. Propp esa eposning hikoyani va xalq tarixiylikdan ko'ra qahramonlik harakati, epik shakl ideallarini himoya qilish g'oyasi bilan izohlaydi hamda eposni mif bilan qiyoslab tahlil qiladi.

Biz eng maqbul nazariy model sifatida E.M.Meletinskiyning konsepsiyasi asos qilib oldik. U epos taraqqiyotini arxaik, klassik (qahramonlik) va postklassik bosqichlarga ajratadi. Arxaik bosqich mifologiyadan eposga o'tish davri bo'lib, unda madaniy qahramon obrazi, mifologik syujetlar, sehr, jodu va g'ayritabiiy kuchlar muhim o'rin egallaydi. Bu bosqichga mansub epik yodgorliklarda qahramon hali to'liq tarixiy shaxs sifatida shakllanmagan bo'lib, uning faoliyatida shomonlik, sehr va mifologik kuchlar ustunlik qiladi.

Arxaik eposning muhim xususiyatlaridan biri sifatida fetishistik va animistik dunyoqarash keng tahlil. Qadimgi inson bor jonli, ruhga ega yagona tizim sifatida qabul qilingan va mahsulotlar, hayvonlar, o'simliklar tana a'zolarini sehrli kuch tashuvchisi deb bilgan. Ushba qarashlar eski mif va eposlarda turli ramziy obrazlar

orqali ifodalangan. Tom Bombadil, Entlar va tirik tabiat obrazlari orqali talqin qilinib, tabiat va inson o'ziga xos qadimiy uyg'unlik g'oyasi yoritiladi. Arxaik eposda qahramonlik hali sof jismoniy kuch bilan emas, balki sehr va mo'jizalar bilan uyg'unlashgan holda namoyon bo'lishi ta'kidlanadi. Tolkin eposida bu holat sehrgarlar, Mayarlar, palantirlar va najotkor qushlar motivi orqali ifodalanadi.

Xulosa sifatida, ushbu bo'limda arxaik eposning asosiy poetik va mifologik xususiyatlari aniqlanib, zamonaviy epik tafakkurda, tasvir, Tolkin ijodida qanday material transformatsiyaga uchragani ilmiy asosda ko'rsatib beriladi. Arxaik mifologik tafakkur muammolari zamonaviy adabiyotda yangi semantik va ramziy ma'no kasb etgani asoslanadi.

Bobning **“Qahramonlik eposi an'analarining transformatsion talqini”** deb nomlanuvchi uchunchi faslida klassik qahramonlik eposining shakllanishi, uning asosiy belgilarini belgilab beruvchi ijtimoiy-tarixiy sharoitlar hamda J.R.R.Tolkinning **“Uzuklar hukmdori”** asarida bu an'ananing zamonaviy badiiy shaklda davom etishi tahlil qilinadi. Siyosiy birlikning kuchayishi, davlat tuzilmalarining paydo bo'lishi va milliy tarixning ideallashtirilishi natijasida epik vaqt asta-sekin tarixiy vaqtga, ya'ni **“xalqning ulug' o'tmishi”**ga aylanishi ko'rsatiladi. Shu jarayonda qahramonning xaos kuchlari va xthonik maxluqlarga qarshi kurashi asta-sekin begona etnik yoki diniy muhitga, **“o'z”** va **“begona”** jamoalar o'rtasidagi ziddiyatga almashib borishi epik tafakkurning tarixiy ongga aylanish bosqichi sifatida talqin etiladi.

Nazariy asos sifatida Gegelning epos haqidagi qarashlari va N.Frayning **“ensiklopedik epika”** konsepsiyasi qo'llanadi: epos keng makon-zamon qamrovi, taqdirga bog'langan butun olam manzarasi va qahramon zimmasiga yuklangan tarixiy missiya bilan tavsiflanadi. Qahramonlik eposining markaziy belgilari ideal jangchi yoki yetakchi timsoli, ajdaho va xaos kuchlariga qarshi kurash, **“o'z/begona”** dualizmi, fatalizm (taqdirga bo'ysunib ham, sharaf bilan kurashda sobit qolish), qahramonning mo'jizaviy tug'ilishi, initsiatsiya sinovlari, qabilaviy va harbiy an'analarning ulug'lanishi kabi jihatlar izchil yoritiladi. German-skandinav eposi (**“Beovulf”**, **“Edda”**) doirasida shakllangan taqdir, jasorat, shon-sharaf va fojeaviy g'alaba ruhining Tolkin poetikasiga qanday o'tganligi alohida ko'rsatiladi.

Tolkin qadimgi eposni folklor emas, avvalo badiiy-mualliflik asari sifatida talqin etadi va o'zi ham an'anani ongli ravishda ijodiy qayta ishlashga urinadi. Asarda O'rta Yer kosmos va xaos, yorug'lik va zulmat kuchlari o'rtasidagi abadiy qarama-qarshilik maydoni sifatida namoyon bo'ladi; Morgoth va Sauron timsolida yovuzlikning kosmik darajadagi manbai, elflar va insonlar timsolida esa yaratuvchanlik va tartibni himoya qiluvchi kuchlar gavdalanadi. Eposga xos kosmologik dualizm Tolkin olamida axloqiy dualizm ya'ni, yaxshilik va yovuzlik o'rtasidagi kurash shaklida yangidan talqin etiladi.

Til va uslub darajasida **“Uzuklar hukmdori”** obyektiv epik bayon, monumental ohang, batafsil fazoviy-tarixiy aniqlik (xaritalar, nasabnomalar, toponimlar), keng qamrovli jang sahnalari va qahramonlik qo'shiqlari (**“Boromir qo'shig'i”**, **“Gil-Galad qo'shig'i”** va boshqalar) orqali klassik epos talablari bilan chambarchas bog'lanadi. Muallif psixologik introspeksiyanidan ko'ra tashqi

voqealar, xalq taqdiri va butun olamning burilish nuqtasini tasvirlashga urg'u beradi. Fasl xulosasida "Uzuklar hukmdori" o'z ildizlari german-skandinav an'anasi va klassik eposga borib taqaladigan, arxaik va klassik qahramonlik epik modelini zamonaviy mifopoetik shaklda davom ettirgan "adabiy epos" sifatida baholanadi; unda epik qahramonlik, taqdir, axloqiy tanlov va yovuzlik ustidan g'alaba g'oyalarining zamonaviy o'quvchi uchun yangicha mazmunda qayta tiklangani isbotlanadi.

Tolkin asarlarida eposga xos ko'plab unsurlar yangi badiiy shaklda namoyon bo'ladi. Biroq asosiy epik motiv "insoniy" va "demonik" kuchlarning qarama-qarshiligi unda o'ziga xos tarzda qayta talqin qilingan. Qadimgi eposlarda bu to'qnashuv kosmosni xaosdan himoya qilishga oid mifologik mazmuni ifodalagan va voqealardan yuqorida turgan umumiy falsafiy qatlam sifatida mavjud bo'lgan. Yangi adabiyotda esa voqealar sabab-oqibat asosida izohlanishi talab etilishi sababli, Tolkin bu qadimiy dualizmni "yaxshilik va yovuzlik" oppozitsiyasi shaklida ifodalaydi. U o'zining diniy-falsafiy qarashlariga tayangan holda yaxshilik va yovuzlik o'rtasidagi kurashni butun mavjudotga xos abadiy holat sifatida ko'rsatadi. Natijada bu axloqiy qarama-qarshilik qadimgi "kosmos-xaos" oppozitsiyasining o'rnini egallab, epik tuzilmaning umumiy ma'no qatlamini belgilaydi. Shunday qilib, "Uzuklar hukmdori" metafizik dualizmni saqlagan holda, uni zamonaviy o'quvchi uchun mos bo'lgan axloqiy mazmunda talqin qiladi.

XULOSA

1. "Xobbit" asarida makon va qahramon arxetiplari Tolkin poetikasining markaziy mexanizmi sifatida ishlaydi: tashqi geografiya (Uy, Yo'l, O'rmon, Tog', Yerosti, Suv, Osmon, Chegara) qahramonning ichki ruhiy xaritasiga izomorf bo'lib, har bir makon bosqichi Bilboning ichki kamolot bosqichiga muvofiq keladi. Uy – xavfsizlik va identifikatsiya; Yo'l – initsiatsiya; O'rmon noaniqlik va sinov; Tog' – "markaz" va soyaga qarshi kurash; Yerosti esa o'lim/qo'rqinch va qayta tug'ilish; Suv esa o'tish va poklanish; Osmon esa erkinlik va transsendens; Chegara bu yangi qonunli olamga kirish nuqtasi.

2. Qahramon arxetiplari esa statik epik modeldan dinamik zamonaviy modelga siljiydi: Bilbo "anti-qahramonlik" boshlang'ich holatidan axloqiy-psixologik sinovlar orqali "kichik jasorat" etikasi asosida qahramonga aylanadi; Gandalf klassik "doim hamroh ustoz" emas, balki mustaqillikka undovchi, paytida paydo bo'ladigan yo'l boshchi sifatida talqin etiladi; Smaug esa oddiy yovuz kuchdan ziyoda intellektual, manipulativ raqibga ko'chadi. Natijada qahramonlik tashqi g'alabadan ko'ra ichki o'zini yengish, nafs va qo'rquvni bosish bilan o'lchanadi.

3. Arxetip transformatsiyasi ikki yo'nalishda namoyon: 1) transformatsiyaga uchramagan (masalan, trollarning quyoshda toshga aylanishi singari skandinav arxetiplari) va 2) transformatsiyaga uchragan (to'liq yoki qisman) obrazlar. Transformatsiyaning estetik, axloqiy, kontekstual va sintez ko'rinishlari asarda uzviy qo'llanib, mif/toposlarni zamonaviy ma'naviy muammolar bilan "re-aktualizatsiya" qiladi. Rivendell "abadiy osoyishtalik" emas, balki vaqtinchalik

panoh va xotira makoni; Erebor esa g'alaba sahnasidan ko'ra axloqiy sinov va fojiviy o'sish maydoni sifatida ochiladi.

4. Tadqiqot shuni ko'rsatdiki, Tolkin fazoviy arxetiplarni nafaqat olam qurilishining semantik karkasi, balki qahramonning individuatsiya jarayoni uchun operativ mexanizm sifatida ishlatadi: makon-ma'no-axloq uchligi bir-birini harakatga keltiradi. Jung (kollektiv onglik), Kempbell (monomif), Bodkin, von Franz va Neumannning nazariy qarashlari bilan dialogda, "Xobbit" arxetiplarning o'zgarimas "shablon" emas, balki kontekstga mos ravishda yangilanadigan semantik yadrolar ekanini tasdiqlaydi.

5. Asardagi makon va qahramon arxetiplari "borish va qaytish" sikli orqali abadiy qaytish arxetipini zamonaviy etik o'q bilan yangilaydi: uyga qaytgan Bilbo endi "o'sha" emas. Shuning uchun Tolkin poetikasida haqiqiy g'alaba – tashqi dushmani emas, ichki soyani yengish; haqiqiy xarita esa O'rta Yerniki emas, inson ruhini. Shu jihatdan "Xobbit" arxetiplarni yangilovchi, ularni zamonaviy o'quvchining ma'naviy tajribasiga ko'chiruvchi badiiy laboratoriya sifatida qadr topadi.

6. "Xobbit" asaridagi an'anaviy arxetiplar ayrim holatlarda adibning badiiy maqsadlari natijasida to'liq va noto'liq transformatsiyalarga uchragan va bu orqali hikoyani o'quvchilar uchun, hatto zamonaviy kontekstda ham tushunarli va universal qilishga erishilganki, oqibatda transformatsion arxetiplar shaxsiy o'sish, yaxshilik va yomonlik o'rtasidagi kurash va o'zlikni anglash allegoriyasiga aylanashi natijasida ko'p qatlamli talqinni taqdim etgan.

7. "Xobbit" hamda "Uzuklar hukmdori" asarlarida o'quvchi bir vaqtning o'zida hikoyani sarguzasht, yaxshilik va yomonlik haqidagi masal yoki Skandinaviya dostonlarining aks-sadosi sifatida qabul qilishi mumkinki, bularning barchasi parallel ravishda, bir-birini to'ldirishi, arxetip qahramonning sayohati bir vaqtning o'zida tom ma'noda ham geografik ko'chish va ham ma'naviy o'sishni anglatadi. Bu kabi detallarining ramziy ma'nolari hind-yevropa xalqlarining eng qadimgi mifologik an'analarga borib taqaladigan ko'p qatlamli semantik yukni ko'taradi.

8. "Uzuklar hukmdori" romani o'zida qadimgi eposlarga xos epik an'alar bilan birga ritsarlik romanlari xususiyatlarini ham o'zida mujassam etadi hamda asarda arxaik epos hamda qahramonlik eposlari an'analari zamonaviy talqinda tasvirlangan.

9. Tolkinning asarlari o'rta asr afsonalari va dostonlari merosini urushlar va qadimiy qadriyatlarning yo'qolishi bilan larzaga kelgan yigirmanchi asr Yevropasi uchun ma'naviy tayanch topishga urinish bilan birlashtiradi. Uning asarlari bir vaqtning o'zida qadimiy adabiy modellarga tayanadigan va ma'no, qahramonlik va madaniy ildizlar haqidagi zamonaviy savollarga javob beradigan mifologik dunyoni yaratadi. Tolkin zamondoshlariga shunchaki fantastik hikoyadan ko'proq narsani taklif qilish uchun qadimiy ertaklarning tili va tuzilishidan foydalib, halokatli falokatlar davrida yo'qolgandek tuyulgan narsani qayta kashf etish mumkin bo'lgan yaxlit dunyoqarash tizimini yaratadi. Uning falsafasi va badiiy usuli qadimiy an'analarga sadoqat va o'z davrining o'tkir ma'naviy ochlik tuyg'usi kesishmasidan kelib chiqadi.

**SCIENTIFIC COUNCIL PhD.03/27.12.2025.Fil.35.02 AWARDING
SCIENTIFIC DEGREES AT NAMANGAN STATE INSTITUTE OF
FOREIGN LANGUAGES NAMED AFTER IS'HOKKHON IBRAT**

**NAMANGAN STATE INSTITUTE OF FOREIGN LANGUAGES
NAMED AFTER IS'HOKKHON IBRAT**

MUZAFFAROV JAVLON KODIRJONOVICH

**MODERN ARTISTIC INTERPRETATION OF MYTHOLOGICAL
ARCHETYPES AND EPIC TRADITIONS IN THE WORKS
OF JOHN TOLKIEN**

10.00.04 - National languages and literature of Europe, America and Australia

ABSTRACT

of Dissertation of the Doctor of Philosophy (PhD) in PHILOLOGICAL SCIENCES

The topic of the dissertation for the degree of Doctor of Philosophy (PhD) is registered with the Higher Attestation Commission under the Ministry of Higher Education, Science and Innovation of the Republic of Uzbekistan under the number B2024.4.PhD/Fil5268.

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INTRODUCTION (annotation of the Doctor of Philosophy (PhD) dissertation)

Relevance and necessity of the dissertation topic. In world literature, the works of John Ronald Reuel Tolkien remain one of the most influential literary phenomena that gave rise to the entire fantasy genre. Studying how Tolkien reinterpreted ancient archetypes and epic structures for modern readers allows us to understand the mechanisms of cultural continuity and the renewal of myth in twentieth-century literature. Indeed, the question of how traditional mythological images adapt to new historical conditions is extremely important for understanding the development of fiction. An analysis of Tolkien's methods helps us to see how archaic narrative forms can acquire relevance and meaning for people of a completely different era. This, in turn, determines the necessity of conducting serious research in the field, studying works written in the fantasy genre, clarifying their genre characteristics, and examining the stylistic features of authors.

In world literary studies, the genre characteristics of fantasy literature, particularly English fantasy literature, the scope of this literature, its macro-comparative and micro-comparative studies, as well as its poetic aspects, have in recent years become the subject of intense debate, which in turn is providing a creative impetus for this issue to become an object of research in Uzbek literary scholarship as well. However, it is important to note that these studies have not yet been carried out on a broad scale, which determines the necessity of scholarly research in these areas. It should also be emphasized that the limited number of works examining the poetics, ideological content, and essence of English fantasy literature underscores the urgency of conducting academic research in this field.

In our country, a principle has taken shape that emphasizes studying new styles and approaches in world literature, creatively assimilating them, and actively applying them in research. Likewise, in the prose of the independence period, a practice emerged of harmonizing Western-developed principles of artistic reinterpretation of the world with Uzbek literary-aesthetic traditions. "Uzbekistan must be globally competitive in the fields of science, intellectual potential, and advanced technologies."¹ Therefore, literary studies are also entrusted with the obligation to elevate both theoretical and innovative practical research to the level of international standards.

This dissertation contributes, to a certain extent, to the implementation of the tasks set forth in the Decree of the President of the Republic of Uzbekistan No. PF-5847 dated October 8, 2019, "On Approval of the Concept for the Development of the Higher Education System of the Republic of Uzbekistan until 2030"; the Decree of the President of the Republic of Uzbekistan No. PF-6097 dated October 29, 2020, "On Approval of the Concept for the Development of Science until 2030"; Resolution No. 139 dated March 11, 2020, "On Measures to Further Increase the Effectiveness of Fundamental and Applied Research in Uzbek Language and Literature"; the Decree No. PF-60 dated January 28, 2022, "On the

¹ Ўзбекистон Республикаси Президенти Ш.Мирзиёевнинг 2017 йил 22 декабрдаги Олий Мажлисга мурожаатномаси // "Халқ сўзи" газетаси, 2017 йил 23 декабрь.
https://president.uz/uz/2221?utm_source=chatgpt.com (Access date: 27.12.2017)

Development Strategy of New Uzbekistan for 2022–2026”, as well as other relevant regulatory and legal documents related to the topic².

Compliance of the research with the priority directions of the development of science and technology in the Republic. The dissertation research has been carried out in accordance with Priority Area I of the development of science and technology in the Republic – “Forming a system of innovative ideas and implementing them in the social, legal, economic, cultural, and spiritual-educational development of an information-oriented society and a democratic state.”

Degree of investigation of the problem. Although fantasy literature is considered a relatively new direction in world literary studies, certain scholarly research has been conducted on this literary phenomenon. In particular, Kristina Fossett has examined the didactic role of wild and evil characters in shaping the protagonists in J.R.R.Tolkien’s works³, while Gloriana St.Clair, in her research, has demonstrated the influence of Northern myths on Tolkien’s writings.⁴ Thomas J.McPartland, in his article, discusses the mythopoeics of *The Lord of the Rings*⁵.

A number of Russian literary scholars have also devoted their research to the study of J.R.R.Tolkien’s works. In particular, I.A.Maklakov examined the elements of medieval chivalric romances in *The Lord of the Rings* epic, as well as the reinterpretation of mythological motifs in the work.⁶ In her scholarly study, Yu.A.Nesterova analyzed objects and natural elements in Tolkien’s fantasy novel *The Lord of the Rings*.⁷ O.S.Potapova’s dissertation is devoted to the poetics of myths in Tolkien’s *The Silmarillion*,⁸ while A.V.Martynenko’s research aims to clarify the distinctive features of the category of the fantastic in Tolkien’s *The Lord of the Rings* trilogy.⁹ In addition, several researchers have published articles dedicated to Tolkien’s creative work. For example, M.Vejkut, in her article, analyzes the poetics of cosmogonic myths in Tolkien’s *The Silmarillion*¹⁰.

² Ўзбекистон Республикаси Президентининг “2017-2021 йилларда Ўзбекистон Республикасини ривожлантиришнинг бешта устувор йўналиши бўйича Ҳаракатлар стратегияси тўғрисида”ги Фармони. // Халқ сўзи, 2017 йил 8 февраль, № 28 (6722) // http://lex.uz/pages/getpage.aspxlact_id=3107036; “Олий таълим тизимини янада ривожлантириш чора-тадбирлари тўғрисида”ги 2909-сон қарори // http://lex.uz/pages/getpage.aspxlact_id=31711590; // (Ўзбекистон Республикаси қонун ҳужжатлари тўплами, 2017й., 18-сон, 313-модда, 19-сон, 335-модда, 24-сон, 490-модда.

³ Fawcett, Christina. *J.R.R.Tolkien and the morality of monstrosity*. PhD thesis. Glasgo University Press, 2014.

⁴ St.Clair, Gloriana. *Tolkien’s Cauldron: Northern Literature and The Lord of The Rings*. Carnegie Mellon University Press, 2000. – 256 p.

⁵ McPartland, Thomas J. “The Lord of the Rings: Mythopoesis, Heroism, and Providence.” Paper presented at the American Political Science Association Annual Conference, Seattle, September 1, 2011.

⁶ Маклаков И.А. Эпопея Дж.Р.Р.Толкина «Властелин колец» в контексте западноевропейских литературных традиций. Автореферат дисс. кан.филол.наук. – Казань, 2007. – 47 с.

⁷ Нестерова Е..А. Вещи и природные в мире фантазии: «Властелин колец» Дж.Р.Толкиена, «Бесконечная история» М.Энде. Автореферат дисс. кан.филол.наук. – Москва, 2018. – 45 с.

⁸ Потапова О.С. мифотворчество Дж.Р.Р.Толкина: “Сильмариллион” в контексте современной теории мифа. Дис. Кандидат филологических наук. Нижний Новгород, 2005. – 200 с.

⁹ Мартыненко А.В. Логика фантастического: историко-культурный аспект изучения авторского мифотворчества на материале трилогии Дж.Р.Р.Толкиена «Властелин колец». Автореферат дисс. кан.филол.наук. – Москва, 2009. – 49 с.

¹⁰ Вейкуть Маргарита. Космогонические мифы в творчестве Дж.Р.Р.Толкина (на основе анализа произведения «Сильмариллион») // *Uventus in litteratura* : материалы 74-й и 75-й научных конференций студентов, магистрантов и аспирантов БГУ / редкол.: А. М. Бутырчик [и др.]. – Минск : РИВШ, 2018. – 110 с.

Certain research has also been carried out on the study of the fantasy genre. In particular, M.A.Galkina's article is devoted to examining the genre characteristics of fantasy literature¹¹, while the scholarly article by Ye. V.Kharitonova and M.S.Fokina investigates the features of mythonomic space in the fantasy genre¹². In the scholarly article by A.V.Brovina and D.M.Skakun, the characteristics of fantasy literature in Russian and English are analyzed¹³.

Interest in fantasy literature began to emerge in Uzbek literary studies in the 21st century. In particular, D.A.Nasriddinov, in his scholarly work, studied the poetics of George R.R.Martin's fantasy works,¹⁴ while M.Tursunova's research analyzes the interplay of realistic and fantastic categories in J.K.Rowling's "Harry Potter" series¹⁵. In the scholarly research of N.A. Saidova, the mythopoetic features of the fantasy genre in English children's literature have been studied¹⁶. In the academic works of U.Kochimov and M. Obidjonova, the issues of artistic psychologism in fantasy works, as well as common and original tendencies in English and Uzbek fantasy storytelling, have been examined¹⁷.

Interest among Uzbek readers in J.R.R.Tolkien's work also began in the second decade of the current century, primarily after the film adaptation of "The Lord of the Rings" trilogy was released. The author's trilogy was first translated into Uzbek in 2019 by translator Sh.Z.Dolimov¹⁸.

However, it should be specially noted that, in Uzbek literary studies, scholarly research on the poetics of J.R.R.Tolkien's works has not yet been conducted on a monographic scale. Furthermore, the issue of the transformational interpretation of archetypes, symbols, and epic traditions used in the author's works remains an area that requires literary scholarly investigation. This dissertation represents the first study in Uzbek literary scholarship directly devoted to this topic. As a result of the research, it becomes possible to gain a deeper understanding of the writer's artistic intentions, to reveal the characteristics of Tolkien's literary world within the

¹¹ Галкина.М.А. О жанровом своеобразии фэнтези // Театр. Живопись. Кино. Музыка. – Москва, 2021. №1. 108 с.

¹² Харитонова.Е.В., Фокина М.С. Особенности мифонимического пространства в зарубежной литературе жанра фэнтези (на материале произведений Дж. Толкина и Дж.Мартина) // Russian Linguistic Bulletin. 4 (12) 2017.

¹³ Бровина.А.В., Скакун Д.М. Особенности художественного жанра фэнтези в английском и русском языках // Филологические науки. Гуманитарный научный вестник, 2022. №5. - 115 с.

¹⁴ Насриддинов Д.А. Жорж Мартин фэнтези асарлари поэтикаси. Филол. фан. бўйича фалсафа фанлари доктори дис. автореферати. – Т., 2021. – 48 б; Насриддинов Д. Фэнтези ва фантастик асарларнинг бадиий хусусиятлари // Жаҳон адабиёти киёсий адабиётшуносликнинг долзарб масалалари. – Тошкент: 2022. – 156 б; Nasriddinov D. Fantasy genre and its scientific interpretation in theoretical views // Xorijiy lingvistika va lingvodidaktika. Issue – 1 № 2 (2023). – 155 б.

¹⁵ M.Tursunova "Zamonaviy o'zbek va ingliz bolalar adabiyotida fantastik va realistik kategoriyalar uyg'unligi". Filol.fan bo'yicha falsafa fanlari doktori dis. avtoreferati. – Toshkent, 2024. – 48 б.

¹⁶ Саидова.Н.А. «XX–XXI аср Инглиз болалар адабиётда фэнтези жанрининг мифопоэтик хусусиятлари». Филол. фан. бўйича фалс. докт. (PhD) автореф. – Т., 2024 – 49 б; Саидова Н.А. Фэнтези адабиётининг жанрий хусусиятлари // Methods of teaching foreign languages – innovations, traditions, problems and solutions proceedings of International scientific-practical conference. Тошкент, 2023. 309-310-бетлар; Saidova N.A.K.lyuisning "Narniya yilnomalari"da bolalar fentezi an'analar // FarDU. Ilmiy xabarlar. Farg'ona, 2023. №3. – 493 б.

¹⁷ Кўчимов.У. Фантастик асарларда бадиий психологизм концепцияси (Рэй Брэдбери ва Хожаикбар Шайхов ижоди мисолида) Филол. фан. бўйича фалс. докт. (PhD) дисс... – Тошкент, 2020 – 151 б; Обиджонова М. Инглиз ва ўзбек фантастик хикоячилиги: оригинал ва муштарак тенденциялар (Рэй Бредбери ва Хожаикбар Шайхов ижоди мисолида. Филол.фан.бўйича фалсафа д-ри (PhD) ... дисс. – Тошкент, 2022. – 169 б.

¹⁸ Tolkien J.R.R. „Uzklar hukmdori“ (o'zbek tiliga Sh.Dolimov tarjimasini). – Toshkent: Ilm-ziyo-zakovat, 2019. – 320 б.

context of his entire body of work as well as in the framework of English literature and culture, and to determine the influence of the author on subsequent developments in fantasy literature.

The connection of the dissertation research with the research plans of the higher education institution where the dissertation was conducted. The dissertation topic was carried out based on the comprehensive research plan of the Department of English Language and Literature at Namangan State Institute of Foreign Languages, under the theme “Issues of Studying Uzbek Literature Abroad, Translation Studies, and Problems of Foreign Language Education.”

The aim of the research is to elucidate the poetic features of the artistic interpretation of archetypes and epic traditions in J.R.R.Tolkien’s “The Hobbit and The Lord of the Rings”.

The tasks of the research are as follows:

To study theoretical perspectives on archetypes and epic traditions in literary studies and the problems of classifying archetypes and symbolic images in literary works;

To investigate the poetic features of the transformational interpretation of the hero archetypes expressed in The Hobbit;

To clarify their artistic function by examining the modern literary interpretation of epic traditions depicted in the works of J.R.R.Tolkien;

To reveal the development of archaic epic traditions and the significance of the transformational interpretation of heroic epic conventions in the poetics of The Lord of the Rings;

The object of the research consists of the central archetypes and epic traditions in J.R.R.Tolkien’s The Lord of the Rings and The Hobbit novels.

The subject of the research constitutes the poetic characteristics of the archetypes and epic traditions in The Lord of the Rings and The Hobbit novels.

Research Methods. In the research, a set of theoretical methods (poetics, literary text analysis) and prognostic methods (expert evaluation and the generalization of independent assessments) were applied. In addition, the principles and techniques of literary work analysis, intertextual interpretation, as well as diachronic and synchronic methods of analysis were used.

The scientific innovation of the research is as follows:

In “The Hobbit”, it has been determined that traditional archetypes undergo both complete and partial transformation as a result of the author’s artistic intentions. Through this process, the narrative becomes understandable and meaningful for modern readers. The transformed archetypes turn into allegories of personal growth, the struggle between good and evil, and the search for self-identity.

In both “The Hobbit” and “The Lord of the Rings”, the reader can perceive the story simultaneously as an adventure tale, a moral parable about good and evil, or as an echo of Scandinavian epic traditions. The archetypal hero’s journey represents not only a literal geographical movement but also a process of spiritual and moral development.

In “The Hobbit”, heroic archetypes shift from a static epic model to a dynamic modern model. The main characters evolve from an initially anti-heroic

state into true heroes through moral and psychological trials, guided by an ethic of modest courage. Their victory is achieved not through physical strength, but through firmness of will, mercy, and loyalty. This reinterpretation of epic tradition demonstrates that true greatness is revealed not in physical power, but in moral resilience.

In “The Lord of the Rings”, unlike many other epic traditions, the mythological world of Middle-earth begins with the creation of languages such as Quenya and Sindarin. The novel combines features of ancient epic traditions with elements of chivalric romance, while reinterpreting archaic and heroic epic conventions within a modern literary framework.

Practical Results of the Research. The practical results of the dissertation are defined as follows:

It has been shown that the research broadens the possibilities for analyzing the main structural and poetic features of the artistic landscapes in Tolkien’s works;

the archetypes used by the author are categorized into groups that undergo complete and partial transformations, and their artistic roles within the poetics of the works are explained;

the mythological foundations of the central archetypes in the characters of The Hobbit and The Lord of the Rings, as well as the symbolic meanings of various artistic details that, although ultimately rooted in the most ancient mythological traditions of Indo-European peoples, carry a multilayered semantic charge and depict contemporary political, social, and ecological issues, have been expanded in terms of analytical potential.

Reliability of the Research Results. The reliability of the research is ensured by the alignment of the dissertation topic with the goals of the Action Strategy for the Development of the Republic of Uzbekistan, the study of scientific-theoretical views and practical experiences at the international level, the applied research methods, and adherence to scientific-theoretical principles; by the large volume of analyzed material in the original language and in translation; by the use of theoretical principles from previous literary studies; and by the consistency of the research results with the theoretical framework of the dissertation. Additionally, the conclusions, recommendations, and proposals have been applied in practice, and the obtained results have been confirmed by authorized institutions.

Scientific and Practical Significance of the Research. The scientific significance of the study lies in its contribution to examining the national and cultural characteristics of emerging directions and topics in literary studies, analyzing the nature of works created in English literature from linguistic and poetic perspectives, and determining the content-stylistic aspects and interpretive possibilities in literary analysis. In doing so, it serves as a scholarly resource for demonstrating the comprehensive cultural features of the corresponding historical period in English literature.

The practical significance of the research lies in the fact that the conclusions drawn and the extensive new literary material can be used to create textbooks and teaching aids for courses such as “History of the Literature of Countries Studied in the Language”, “World Literature”, “Development of Literary Movements”, “Contemporary Foreign Literature”, “Comparative Literary Studies”, “Literary

Relations”, and “Anglo-American Literature”. They can also be applied in delivering lectures and seminar sessions, supervising undergraduate and master’s theses, and developing new educational materials on English literature for students and teachers in the English language and literature programs. Additionally, the findings can be utilized in preparing manuals and teaching aids on Romantic-era literature and in teaching general courses on the history of English literature.

Implementation of the research results. Based on the scientific results obtained during the research on “The artistic interpretation of mythical archetypes, symbols, and epic traditions in Tolkien’s works”:

It has been utilized in this dissertation, based on scientific conclusions regarding John Tolkien’s mythological works as a unique synthesis of philosophical and aesthetic principles within the context of twentieth-century European literature during the world wars and periods of spiritual crisis, and grounded in the search for medieval mythopoetic tradition and cultural specificity. A number of scientific results from the innovative project IL-402104209 “Creation of an automatic processing tool for information retrieval systems (Google, Yandex, Google Translate) the morpholexicon and morphological analyzer software for the Uzbek language” (as evidenced by the Certificate No. 04/1-5642 issued by the Alisher Navoi Tashkent State University of Uzbek Language and Literature) have been employed. As a result, the project participants understood that Tolkien interpreted the spiritual crisis of the twentieth century in a new way through mythology. Furthermore, they recognized that the author combined medieval myths with contemporary ideas, thereby re-presenting cultural specificity.

Based on scientific conclusions regarding the mythological foundations of the central archetypes in the character systems of *The Hobbit* and *The Lord of the Rings*, the multilayered semantic weight of various artistic details whose symbolic meanings trace back to the most ancient mythological traditions of Indo-European peoples, the fact that *The Lord of the Rings* embodies both epic traditions characteristic of ancient epics and features of chivalric romance, and the depiction of archaic epic and heroic conventions in a modern interpretation in the work, these findings were practically applied in the scripts of the 2025 February and August editions of the programs “Jahon adabiyoti” (“World Literature”), “Ta’lim va taraqqiyot” (“Education and Progress”), and “Adabiy jarayon” (“Literary Process”) prepared by the creative team of the Uzbekistan National Television and Radio Company’s O‘zbekiston–24 television channel (as documented in Information Note No. 05-09-1913 dated November 28, 2025, of the National Television and Radio Company of the Republic of Uzbekistan). As a result, the content of these television programs was enriched both artistically and scientifically, and television viewers acquired a clear understanding of the original meanings of the characters and symbols in Tolkien’s works and their connections to ancient mythology.

It has been applied on the basis of scientific information concerning the effective use of traditional archetypes by the author in *The Hobbit*, and the fact that in some cases these archetypes undergo complete and partial transformations and are portrayed in a modern interpretation, within the framework of the 2024–2025 ERASMUS+ Capacity Building Project 101129076 EMPOWER: Women

Entrepreneurship, Empowerment, Employability and Self-Confidence (as evidenced by Certificate No. EMPOWER-0129 issued by Namangan State Institute of Foreign Languages). The dissertation used a number of scientific results from this innovative project. As a result, the research demonstrated that in The Hobbit Tolkien reworked archetypes and endowed them with new and contemporary meanings. Consequently, these changes made the meanings of mythological images more explicit and comprehensible.

Validation of the research findings. The results of this dissertation have been presented and discussed at two national and two international scientific-practical conferences.

Publication of the Research Results. A total of 19 works have been published on the topic of the research. In particular, the main content, conclusions, and results of the study have been recommended by the Higher Attestation Commission of the Republic of Uzbekistan for publication as the principal outcomes of doctoral dissertations. Additionally, the findings have been reflected in 8 periodical publications, including 5 in national journals and 3 in international scientific journals.

Structure and Volume of the Dissertation. The dissertation consists of an introduction, three chapters, a conclusion, and a list of references, with a total volume of 146 pages.

MAIN CONTENT OF THE DISSERTATION

In the introduction section, the relevance and necessity of the research were substantiated, its alignment with the priority directions of science and technology in the Republic of Uzbekistan was demonstrated, the extent to which the problem has been studied was outlined, the scientific novelty and practical outcomes of the dissertation were indicated, the research objectives and tasks, as well as the object and subject of the study were presented, the scientific and practical significance of the obtained results was elucidated, the implementation of research findings, published works, and information on the structure of the dissertation were provided.

The first chapter of the dissertation is entitled “**Theoretical Perspectives on the Issue of Archetypes and Epic Traditions in Literary Studies**” and consists of two sections. The first section, titled “**Literary Archetypes and Their Classification Features,**” theoretically grounds the phenomenon of archetypal images and illuminates their role in the formation of artistic thought, national consciousness, and cultural memory. Archetypal images are interpreted as artistic reflections of a people’s accumulated life experience, ethnic specificity, moral and normative views, and aesthetic taste; they are preserved in oral tradition, mythology, religion, rituals, and written literature as a stable system of symbols and are passed down from generation to generation. Therefore, archetypal images serve as a “spiritual bridge” between historical and cultural layers, transforming concrete reality into generalized emblematic forms, deepening the layers of textual meaning, and ensuring the continuity of national identity and collective memory. They are also interpreted in modern literature in new poetic forms and are viewed

as a dynamic aesthetic phenomenon enriched with new semantic load within the dialectic of “tradition and innovation”.

During the course, the distinction between the concepts of “archetype” and “archetypal image” is specifically clarified. Drawing on Carl Gustav Jung’s theory, archetypes are understood as primal psychic structures that constitute the deep, universal, and unchanging layer of the human psyche, whereas archetypal images are the concrete artistic expressions of this psychic matrix in specific historical, cultural, and literary contexts. Thus, archetypes such as the mother, hero, or wise old man serve as biological-psychic foundations, while their manifestations like Demeter, Rustam, Don Quixote, a Sufi spiritual guide, or a character in contemporary fantasy are interpreted as archetypal images shaped within various literary traditions and periods. The polysemantic and flexible nature of archetypal images explains how, in the transition from one literary era to another, their semantic field is renewed and their function may shift from religious-aesthetic to social, psychological, or existential interpretation.

As a theoretical foundation, the concepts of K.G.Jung regarding the collective unconscious and archetypes, J.Campbell’s “monomyth” and the hero’s journey model, N.Frye’s classification of archetypal genres and mythological structures, G.Durand and R.Graves’ mythopoetic views on symbols, the “white goddess,” and images of nature, J.J.Frazer’s concept analyzing archaic symbols through rituals and myths, as well as the approaches of G.Bachelard, Yu.Lotman, and D.Likhachev, which interpret spatial and natural symbols as semiotic and cultural models, are systematically summarized. Based on these approaches, the cognitive (knowledge-related), semiotic (sign-meaning), anthropological, and cultural functions of archetypal images are revealed; their significance in the global literary process as a universal code, a means of intercultural communication, and a source of creative inspiration is established. It is recognized that the study of archetypal images is not only important for analyzing individual texts but also serves as a crucial scientific and theoretical basis for understanding the internal mechanisms of literature, the evolution of poetic thought, and the complex harmony between national and universal human values.

Among the scientific attempts to systematize literary archetypes typologically, the works of prominent scholars such as Y.M.Lotman, Y.M.Meletinsky, V.N.Toporov, and B.A.Uspensky stand out. Their approaches made it possible to analyze archetypes based on the cultural semiosphere, mythological thinking, intertextual relations, and symbolic structures. In particular, Lotman’s ideas about cultural codes and semiotic systems provide a basis for analyzing archetypes not only as psychological phenomena but also as socio-cultural ones.

Although Carl Gustav Jung’s psychoanalytic theory of archetypes has served as an important foundation in this field, it did not attempt to systematically classify archetypes. Jung interpreted archetypes as ancient and universal images existing within the human collective unconscious and noted their manifestation in myths, fairy tales, religious texts, and works of art. The primary archetypes he described such as the “Mother,” “Divine Child,” “Father,” “Anima,” “Animus,” “Shadow” (in Jungian terminology, “the Shadow”), “Trickster,” “Persona,” and “Wise Old

Man”, among others possess deep psychological and mythological significance, yet the interrelations between them were not systematically developed¹⁹.

One of the significant attempts to systematize and classify literary archetypes is presented in the study by the Russian researcher Y.V.Domansky, titled “The Meaning-Forming Role of Archetypal Meanings in Literary Texts.” In this work, the author attempts to approach archetypal motifs functionally and structurally by grouping them on a semantic basis. Domansky divides archetypal motifs into three main groups:

1. Motifs associated with depictions of nature and the elemental structures of the universe – this includes images related to natural phenomena, climatic elements, seasonal changes, and natural forces.

2. Motifs directly connected with the stages of human life, its main phases, and existential categories – this refers to archetypal forms of universal life experiences and conditions such as birth, growth, orphanhood, old age, and death.

3. Motifs characterized by human spatial positioning – this analyzes the archetypal expression of spatial concepts such as “home,” “forest,” “road,” and “border.”²⁰

The second chapter, titled **“Epic Traditions and Modern Literature,”** discusses the epic genre and the place of epic traditions in contemporary literature. This chapter is dedicated to exploring the role of epic traditions in literature, their transformation in modern reflective thought, and their functional and semantic significance in today’s global literary landscape. The epic, as one of the oldest and most fundamental forms of literature, has developed as a universal model representing humanity’s collective memory, historical experience, and cultural identity. The epic genre embodies the human attempt to preserve and transmit their own history through words to future generations.

In modern literature, epic traditions have not disappeared; rather, they have been reinterpreted in new philosophical, aesthetic, and cultural contexts. While classical epics often focus on heroism, courage, war, and historical events, in twentieth- and twenty-first-century literature, epic qualities are closely connected with the human inner world, spiritual journeys, memory, and issues of identity. Thus, even when the modern epic takes the form of a novel, fantasy, or postmodern text, it remains, in essence, a continuation of the epic consciousness.

M. Bakhtin’s interpretation of the epic as a “genre of absolute past” provides an important theoretical basis for distinguishing classical and modern epic. According to Bakhtin, the epic represents a completed and sacred history, while the novel is an open genre of ongoing time. In the postmodern era, this opposition is overcome, and epic structures actively merge into the poetics of the novel. In modern literature, the epic is no longer monologic but becomes dialogic, intertextual, and polyphonic. Examples of modern epic thought can be seen in the works of J. Joyce, T. Morrison, Ch.Aitmatov, and N.Gaiman. Joyce’s *Ulysses* relocates Homer’s *Odyssey* to a modern urban setting, transforming the epic journey into the poetics of everyday life.

¹⁹ Beebe, John. *Energies and Patterns in Psychological Type: The Reservoir of Consciousness*. London: Routledge, 2016. – 189 p.

²⁰ Доманский Ю.В. Смыслообразующая роль архетипических значений в литературном тексте. Пособие по спецкурсу. / Ю.В. Доманский. – Тверь, 2001. – С. 31.

This chapter also examines philosophical interpretations of epic traditions. N. Frye evaluates the epic as an archetypal genre connected with myth and considers it a source of literary genres. P. Ricoeur interprets the epic as a mechanism for ordering time through narrative, emphasizing that the epic text allows understanding not in a historical but in a spiritual and mythological sense.

In modern and postmodern literature, epic form becomes fragmented, while its meaning deepens. In T.S. Eliot's *The Waste Land*, the epic structure is reconstructed against the backdrop of modern decay and the loss of meaning. In the works of J. Joyce and V. Woolf, epic space shifts to the inner realm of human consciousness. In the works of M. Atwood, N. Gaiman, and U. Eco, epic motifs appear as open and multi-interpretable systems, free from patriarchal or absolutist ideas.

It should be noted that in contemporary literature, epic traditions do not function as a historical genre but as an ontological cultural paradigm. They serve as a means for understanding human identity, engaging with history and memory, and facilitating global intercultural dialogue. Therefore, epic traditions in modern literature are not echoes of the past but a mode of comprehending the future.

Overall, the chapter interprets the epic genre not as a historical form but as an ideological and ontological paradigm in literature: even today, it functions as a universal artistic model arising from humanity's need to narrate its history, understand its identity, and engage in intercultural communication.

The second chapter of the dissertation is titled **"The Contemporary Artistic Interpretation of Archetypes in J.R.R. Tolkien's Works"** and consists of two sections.

The first section, titled **"Interpretation and Analysis of Archetypes in The Hobbit and The Lord of the Rings,"** presents an archetypal and mythopoetic analysis of Tolkien's worlds in these works. The primary focus is on revealing the broad cultural and spiritual layers underlying the characters and artistic details. Characters such as Bilbo, Gandalf, Smaug, Thorin, Bard, Beorn, Elrond, Gollum, the eagles, and the dwarves are interpreted as various archetypes based on Jung, Campbell, and mythological traditions: the "unexpected hero," the "trickster," the "wise elder," the "banished king," the "folk hero," the "hidden king," the "Shadow," the "victim of a curse," the "guardian of the threshold," the "king-priest," and others. In this way, Tolkien's characters are presented not merely as individual personalities but as artistic manifestations of deep collective symbols within the human psyche.

Special attention is given to the dual nature of objects and artifacts in Tolkien's works (the Ring, the Elven sword, the Black Arrow, Galadriel's Mirror, and others): on one hand, they drive the plot forward; on the other, they serve as symbolic centers for concepts such as power, curse, memory, and destiny. Additionally, Tolkien imbues geographical directions (west, east, north, south) with semantic significance corresponding to European mythology and historical experience.

Overall, this section interprets Tolkien's poetics as an archetypal-mythopoetic system. Characters, locations, animals, objects, and numbers operate within a single coherent mythological model. Thus, the writer's fantastic world is scientifically substantiated as a creative reworking of the deep layers of modern

epic thought, collective memory, and universal human archetypes, elevating them to a new level of intercultural myth.

The study also analyzes how mythological motifs and images function artistically in modern fantasy literature, specifically in J.R.R. Tolkien's *The Hobbit*, or *There and Back Again*, through a spatial–archetypal system. Mythology is interpreted as the primary source for constructing the authorial world, while spatial archetypes home, road, forest, mountain, underground, water, sky, and boundary link the epic model of “journey” and initiation to a contemporary artistic structure. In the work, the home (Bilbo's hobbit-hole, Elrond's house, Beorn's dwelling) is interpreted as an archetype of safety, comfort, and “one's own” space, contrasted with the hostile external world. The road archetype reflects the stages of the hero's psychological development (leaving home, trials, returning); the dark forest and underground realms (goblin and Gollum's domains) function as loci of trial, fear, death–rebirth, and encounters with “shadows.” The solitary mountain (Erebor) symbolizes the cosmic axis and “center,” representing the hero's confrontation with his shadow and the cursed treasure. Water and sky spaces are associated with boundaries, transitions, purification, and divine intervention (the motif of the eagles).

It should be emphasized that the spatial archetypes in *The Hobbit* not only reflect the geopoetic structure of the fantastic world but also serve as a mythopoetic model expressing the hero's inner transformation from fear to courage, from a confined “own” space to the comprehension of a vast cultural–cosmological world.

The second section of the chapter is titled “**The Transformational Interpretation of Hero Archetypes in *The Hobbit*,**” and in this section, views on the phenomenon of transformation in literature and its significance are presented.

In this study, the concept of transformation is interpreted as a literary–mythopoetic process, analyzing how archetypal images from various mythological sources are transmitted into J.R.R. Tolkien's works and how their semantic and functional roles change in this process. In general terms, transformation is explained as a process of qualitative renewal, moving from one state to another, a deeper and more complex condition; in literature, it is associated with images, spaces, ideas, and motifs acquiring new functions and meanings in a different context.

In Tolkien's works, two major groups of archetypal images derived from various mythologies are distinguished:

1. Untransformed archetypes – such as goblins, trolls, and the archetype of darkness and “forces of evil,” which are applied almost identically to their forms in Scandinavian and Germanic folklore (for example, the motif of trolls turning to stone in sunlight).

2. Transformed archetypes – images whose meaning, function, or artistic role has been renewed by Tolkien. This group includes:

The hero (Bilbo Baggins' transformation from a “little person” to a hero);

The wise guide (Gandalf, interpreted not as a classic mentor archetype but as a figure compelling the hero to make independent decisions);

The dragon (Smaug, appearing not only as a “malevolent force” but also as a source of psychological–ethical trial and manipulation);

Magical artifacts (the One Ring, evolving from the Nibelung model into a gradual metaphysical and ethical significance in Middle-earth);

Spatial archetypes (the Shire, Rivendell, Erebor, the underground world, etc.) analyzed in terms of their transformational model.

The theoretical basis of the study includes K.G.Jung's ideas on the collective unconscious and archetypes, J.Campbell's monomyth theory of the hero's journey, and the works of M.Bodkin, M.L.von Franz, and E.Neumann on archetypal and mythopoetic structures. At the same time, it is noted that these authors did not classify archetype transformation systematically. The dissertation proposes several types of archetype transformation:

Aesthetic (artistic) transformation – the essence of the archetype is preserved, while its mode of expression and genre–aesthetic form change (for example, the epic hero model in Bilbo as an ironically simplified variant);

Moral (ethical) transformation – the traditional “good/evil” opposition becomes more complex, and the character acquires internal ambivalent qualities (e.g., Smaug, the treasure and greed, Bilbo discovering heroism in “ordinary” life);

Contextual transformation – the archetype is interpreted differently in another historical-cultural context (e.g., the epic hero model evolving into characters like Frodo or Harry Potter, burdened with internal trauma and responsibility);

Synthesis transformation - multiple archetypal layers are combined within a single character (e.g., Gandalf as a multifaceted figure integrating the archetypes of wizard, wise mentor, guide, and sacrificial figure).

In Tolkien's works, the incorporation and transformation of archetypes from various mythologies serve as a key methodological tool for understanding the cosmology of Middle-earth, as well as the deep symbolic and philosophical layers of contemporary fantasy literature.

The third chapter of the dissertation is titled **“The Contemporary Interpretation of Epic Traditions in The Lord of the Rings”** and consists of three sections. The first section is titled **“Epic Traditions in the Novel The Lord of the Rings.”**

This section analyzes the experience, transformation, and contemporary significance of epic traditions in Tolkien's The Lord of the Rings. Epic tradition in literature is interpreted as a crucial factor that continuously preserves cultural memory and ensures ideological and aesthetic continuity across eras and generations. From this perspective, Tolkien's work is evaluated as a unique project that integrates ancient epic heritage with modern artistic thought.

The Lord of the Rings represents a synthesis of Germanic-Scandinavian, Celtic, Finnish, classical, and Christian epic traditions, with Tolkien consciously reinterpreting these source materials. The novel is closely connected in ideology and structure to the Beowulf epic. The sequence of trials faced by the heroes, the recurring motif of battles against evil forces, the curse associated with wealth, and the resolution of the heroic cycle echo the spirit of Beowulf. Symbolic events, such as the struggle against Sauron, the elves' departure from Middle-earth, and the fading of magic, mark the end of the epic age.

Scandinavian mythology and the traditions of the Poetic Edda are reflected in the novel's spatial structure, the figure of the dwarves, runes, magical weapons, and the wise traveler Gandalf. The motif of the Ring of Power is directly connected

to the idea of the cursed ring in the Nibelungenlied and the Volsunga Saga. The reforging of Narsil into Andúril continues the classic epic motif of the legendary weapon.

The influence of Celtic and Arthurian legends is visible in the sacred journeys of the heroes, the Fellowship of the Ring reminiscent of the Knights of the Round Table, and Aragorn's narrative from hidden heir to king. Gandalf evokes the Merlin tradition, while Rivendell recalls the Camelot setting. The Finnish epic Kalevala contributes to the creation of the world through song and music, reflecting the intrinsic connection between language and magic.

Classical epic traditions, such as trials and long journeys, are continued through Homeric structures: long voyages, sequential events, large-scale battles, and epic comparisons. This section also highlights Tolkien's mastery of epic style in language. Archaic vocabulary, ceremonial syntax, inversion, temporal epithets, and poetic passages restore stylistic unity in the novel. The invented languages provided by the author are assessed as a key factor ensuring the credibility of the fictional world.

The system of heroes is also interpreted in connection with epic traditions. Aragorn embodies the classical warrior-hero ideal, while Frodo and Sam reflect the moral interpretation of epic heroism. Gollum, as a tragic hero, reveals the destructive consequences of the obsession with power. In the novel, heroism is depicted not through force but through will, compassion, and loyalty.

Thus, *The Lord of the Rings* represents a high-level synthesis of epic traditions in contemporary literature. Tolkien, building upon modern epic forms, creates a new epic world without merely repeating past models. The novel establishes a new epic model within the fantasy genre and serves as a solid foundation for subsequent literary developments.

The second section is titled **“The Development and Evolution of Archaic Epic Traditions.”** This section analyzes the origins of epic tradition, its historical development in literature, and how it continues in artistic form in the works of J.R.R. Tolkien. Epic tradition is interpreted as a literary system that continuously conveys the historical memory of a people and the ideal of heroism to successive generations, and the transition from oral creativity to written literature is described.

This chapter also examines key scholarly studies that are important for understanding the genesis of heroic epics, with a comparative analysis of the views of V.M. Zhirmunsky and V.L. Propp. Zhirmunsky links the essential characteristic of the epic to its historical specificity, interpreting the heroic epic as a representation of the historical memory of a people in an idealized form. Propp, on the other hand, explains the epic not primarily in terms of narrative or historical context, but as the heroic act and the defense of epic ideals, comparing the epic to myth in his analysis.

As the most suitable theoretical model, the dissertation adopts E.M. Meletinsky's concept. He divides the development of the epic into archaic, classical (heroic), and post-classical stages. The archaic stage represents the transition from mythology to epic, in which the image of the cultural hero, mythological plots, magic, sorcery, and supernatural forces play a central role. In epic monuments belonging to this stage, the hero is not yet fully formed as a

historical individual; rather, shamanic, magical, and mythological powers dominate his actions.

One of the key features of archaic epic is the widespread presence of fetishistic and animistic worldviews. Ancient humans were perceived as a single living, spiritual system, and objects, animals, and plants were believed to carry magical powers. These beliefs are expressed in ancient myths and epics through various symbolic images. In Tolkien's work, this is interpreted through characters and motifs such as Tom Bombadil, the Ents, and living nature, highlighting the idea of a primordial unity between humans and nature. In archaic epic, heroism is not manifested through purely physical strength but in combination with magic and miracles. In Tolkien's epics, this is expressed through wizards, Maiar, Palantíri, and the motif of savior birds.

In conclusion, this section identifies the main poetic and mythological characteristics of archaic epic and demonstrates, on a scholarly basis, how they undergo material transformation in modern epic thought, imagery, and Tolkien's works. Issues of archaic mythological thinking acquire new semantic and symbolic meanings in contemporary literature.

The third section of the chapter, titled **“The Transformational Interpretation of Heroic Epic Traditions,”** analyzes the formation of the classical heroic epic, the socio-historical conditions that defined its main characteristics, and the continuation of this tradition in a modern artistic form in J.R.R. Tolkien's *The Lord of the Rings*. It demonstrates how, as a result of the strengthening of political unity, the emergence of state structures, and the idealization of national history, epic time gradually transforms into historical time, that is, into the “great past of the people.” In this process, the hero's struggle against forces of chaos and chthonic creatures is gradually replaced by conflicts with alien ethnic or religious environments and by oppositions between “one's own” and “the other” communities, which is interpreted as a stage in the transformation of epic thinking into historical consciousness.

As a theoretical foundation, Hegel's views on the epic and N. Frye's concept of “encyclopedic epic” are employed. According to these approaches, the epic is characterized by a broad spatial-temporal scope, a comprehensive vision of the world bound by fate, and a historical mission placed upon the hero. The central features of the heroic epic are consistently examined, including the ideal image of the warrior or leader, the struggle against dragons and forces of chaos, the “own/alien” dualism, fatalism (submission to fate combined with steadfastness in honorable struggle), the hero's miraculous birth, initiation trials, and the glorification of tribal and military traditions. Particular attention is given to how the spirit of fate, courage, honor, and tragic victory, shaped within Germanic-Scandinavian epics such as *Beowulf* and the *Edda*, is transferred into Tolkien's poetics.

Tolkien interprets the ancient epic not merely as folklore but primarily as an artistic, authorial work, and consciously undertakes its creative reinterpretation. In *The Lord of the Rings*, Middle-earth appears as a field of eternal confrontation between cosmos and chaos, light and darkness. Morgoth and Sauron embody the cosmic source of evil, while elves and humans represent the forces that defend

creativity and order. The cosmological dualism typical of the epic is reinterpreted in Tolkien's world as a moral dualism, namely the struggle between good and evil.

At the level of language and style, *The Lord of the Rings* is closely connected to the requirements of classical epic through objective epic narration, a monumental tone, detailed spatial and historical precision (maps, genealogies, toponyms), large-scale battle scenes, and heroic songs ("The Lament for Boromir," "The Song of Gil-galad," and others). Rather than focusing on psychological introspection, the author emphasizes external events, the fate of peoples, and pivotal moments in the destiny of the entire world. In the conclusion of the section, *The Lord of the Rings* is evaluated as a "literary epic" whose roots extend to Germanic-Scandinavian traditions and classical epic, continuing archaic and classical heroic epic models in a modern mythopoetic form. It is demonstrated that ideas of epic heroism, fate, moral choice, and victory over evil are rearticulated with renewed meaning for the modern reader.

In Tolkien's works, many elements characteristic of the epic appear in new artistic forms. However, the central epic motif, the opposition between "human" and "demonic" forces, is reinterpreted in a distinctive way. In ancient epics, this confrontation expressed a mythological effort to protect cosmos from chaos and functioned as a general philosophical layer transcending concrete events. In modern literature, where events are expected to be explained through cause-and-effect logic, Tolkien presents this ancient dualism in the form of the opposition between good and evil. Drawing on his religious and philosophical views, he depicts the struggle between good and evil as an eternal condition inherent to all existence. As a result, this moral opposition replaces the ancient "cosmos-chaos" dichotomy and defines the overarching semantic structure of the epic. Thus, *The Lord of the Rings* preserves metaphysical dualism while interpreting it in an ethical form accessible and meaningful to the modern reader.

CONCLUSION

1. In "The Hobbit", spatial and heroic archetypes function as the central mechanisms of Tolkien's poetics: external geography (Home, Road, Forest, Mountain, Underworld, Water, Sky, Boundary) mirrors the hero's internal psychological map, with each stage of space corresponding to Bilbo's inner development. Home represents safety and identity; the Road, initiation; Forest, uncertainty and trial; Mountain, the "center" and the struggle against shadow; Underworld, death/terror and rebirth; Water, transition and purification; Sky, freedom and transcendence; and Boundary, the point of entry into a new, lawful world.

2. Heroic archetypes shift from a static epic model to a dynamic modern one: Bilbo transforms from an initial state of "anti-heroism" into a hero guided by the ethics of "small courage" through moral and psychological trials; Gandalf is interpreted not as a classical "always-accompanying mentor" but as a guiding figure who encourages independence and appears at critical moments; Smaug evolves from a simple evil force to an intellectual, manipulative adversary. Consequently, heroism is measured less by external victories than by internal self-conquest, mastery over desire, and overcoming fear.

3. Archetype transformation manifests in two directions: 1) non-transformed (e.g., Scandinavian archetypes such as trolls turning to stone in sunlight) and 2) fully or partially transformed images. Aesthetic, moral, contextual, and synthetic forms of transformation are integrally applied in the work, “re-actualizing” myths and topoi in relation to modern moral concerns. Rivendell is not “eternal tranquility” but a temporary refuge and place of memory; Erebor emerges not merely as a site of victory but as a space for moral trial and tragic growth.

4. The study demonstrates that Tolkien uses spatial archetypes not only as the semantic framework of his world but also as operational mechanisms for the hero’s individuation process: the triad of space-meaning-ethics activates each element. In dialogue with the theoretical perspectives of Jung (collective unconscious), Campbell (monomyth), Bodkin, von Franz, and Neumann, *The Hobbit* confirms that archetypes are not immutable “templates” but semantic cores that renew according to context.

5. In the work, spatial and heroic archetypes update the eternal “departure and return” cycle with a modern ethical interpretation: Bilbo, upon returning home, is no longer the same. Thus, in Tolkien’s poetics, true victory lies in conquering the internal shadow rather than the external enemy; the true map is not of Middle-earth but of the human spirit. In this sense, *The Hobbit* functions as an artistic laboratory that renews archetypes, translating them into the spiritual experience of the modern reader.

6. Traditional archetypes in *The Hobbit* undergo complete or partial transformations according to the author’s artistic objectives, making the narrative comprehensible and universal even in a contemporary context. As a result, transformed archetypes provide multilayered interpretations, serving as allegories of personal growth, the struggle between good and evil, and self-awareness.

7. In *The Hobbit* and *The Lord of the Rings*, readers can simultaneously perceive the story as an adventure, a reflection on good and evil, or as an echo of Scandinavian sagas. These levels coexist and complement each other, so that the archetypal hero’s journey signifies both literal geographical movement and spiritual development. The symbolic meanings of these details carry multilayered semantic weight tracing back to the oldest mythological traditions of Indo-European peoples.

8. *The Lord of the Rings* combines epic traditions characteristic of ancient epics with the features of chivalric romance, portraying both archaic and heroic epic traditions in a modern interpretation.

9. Tolkien’s works link the legacy of medieval legends and epics with the moral vacuum of twentieth-century Europe, shaken by wars and the erosion of ancient values. They simultaneously rely on ancient literary models and offer a mythological world that answers contemporary questions about meaning, heroism, and cultural roots. By employing the language and structure of ancient tales, Tolkien provides more than a fantastic story; he reconstructs a coherent worldview in which lost knowledge can be rediscovered even during catastrophic times. His philosophy and artistic method arise from a fidelity to ancient traditions while responding to the acute spiritual void of his era.

**НАУЧНЫЙ СОВЕТ ПО ПРИСУЖДЕНИЮ УЧЕНЫХ СТЕПЕНЕЙ
PhD.03/27.12.2025.Fil.35.02 ПРИ НАМАНАГАНСКОМ
ГОСУДАРСТВЕННЫЙ ИНСТИТУТ ИНОСТРАННЫХ ЯЗЫКОВ
ИМЕНИ ИСХАКХАНА ИБРАТА**

**НАМАНАГАНСКИЙ ГОСУДАРСТВЕННЫЙ ИНСТИТУТ
ИНОСТРАННЫХ ЯЗЫКОВ ИМЕНИ ИСХАКХАНА ИБРАТА**

МУЗАФФАРОВ ЖАВЛОН КОДИРЖАНОВИЧ

**СОВРЕМЕННАЯ ХУДОЖЕСТВЕННАЯ ИНТЕРПРЕТАЦИЯ
МИФОЛОГИЧЕСКИХ АРХЕТИПОВ И ЭПИЧЕСКИХ ТРАДИЦИЙ
В ПРОИЗВЕДЕНИЯХ ДЖОНА ТОЛКИНА**

10.00.04 – Язык и литература народов Европы, Америки и Австралии

**АВТОРЕФЕРАТ
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ВВЕДЕНИЕ (аннотация диссертации доктора философии (PhD))

Целью исследования является выявление поэтических особенностей художественной интерпретации архетипов и эпических традиций в произведениях Дж.Р.Р.Толкина «Хоббит» и «Властелин колец».

Задачи исследования:

Изучение теоретических взглядов на проблему архетипов и эпических традиций в литературоведении, а также вопросов классификации архетипов и символических образов в художественных произведениях;

Исследование поэтических особенностей трансформационного толкования архетипов героев, воплощённых в произведении «Хоббит»;

Определение художественной функции эпических традиций в произведениях Дж.Р.Р.Толкина через изучение их современного художественного осмысления;

Раскрытие значения в поэтике произведения «Властелин колец» развития архетипических эпических традиций и трансформационного толкования традиций героического эпоса.

Объектом исследования состоят из центральных архетипов и эпических традиций в романах Дж.Р.Р.Толкина «Властелин колец» и «Хоббит».

Предметом исследования составляют поэтические особенности архетипов и эпических традиций в романах «Властелин колец» и «Хоббит».

Методы исследования. В исследовании применялся комплекс теоретических (поэтика, анализ художественного текста) и прогностических методов (экспертная оценка, обобщение независимых оценок). Кроме того, использовались принципы анализа художественного произведения, методы интертекстуальной интерпретации, диахронного и синхронного анализа.

Научная новизна исследования заключается в следующем:

В произведении «Хоббит» установлено, что традиционные архетипы подвергаются полной и частичной трансформации в соответствии с художественными целями автора. Благодаря этому повествование становится понятным современному читателю. Трансформированные архетипы приобретают значение аллегории личностного роста, борьбы добра и зла и процесса самопознания;

В произведениях «Хоббит» и «Властелин колец» читатель может воспринимать повествование одновременно как приключенческую историю, как притчу о добре и зле или как отголосок скандинавских эпических традиций. Путь архетипического героя осмысливается не только как буквальное географическое перемещение, но и как духовное и нравственное становление.

В «Хоббит» наблюдается переход архетипа героя от статической эпической модели к динамической современной модели. Главные персонажи проходят путь от первоначального состояния, близкого к антигероическому, к подлинному героизму через нравственно-психологические испытания, основанные на «этике малой храбрости». Их победа достигается не физической силой, а стойкостью воли, милосердием и верностью. Тем самым

осуществляется новое прочтение эпической традиции, где подлинное величие проявляется не в физической мощи, а в нравственной стойкости.

В романе «Властелин колец», в отличие от многих других эпических традиций, мифологический мир Средиземья начинается с создания языков, таких как квенья и синдарин. Произведение сочетает в себе черты древнего эпоса и элементы рыцарского романа, представляя традиции архаического и героического эпоса в их современном художественном осмыслении.

Структура и объем диссертации. Содержание диссертации включает введение, три главы, заключение, список использованной литературы и составляет общий объем 146 страниц.

E'LON QILINGAN ISHLAR RO'YXATI
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