



Global Conference on Multidisciplinary Research and Innovation

Hosted Online from Berlin, Germany

Date: 2nd August, 2026

Website: <https://econferencia.com>

THEORETICAL AND TYPOLOGICAL FOUNDATIONS OF FANTASTIC LITERATURE

M. I. Tursunova

Doctor of Philosophy (PhD) in Philology, Associate Professor

Namangan State Institute of Foreign Languages

mohiratorsunova1105@gmail.com

ORCID: 0009-6629-2068

Abstract

This article develops a theoretical-typological framework for the comparative study of fantastic literature and tests it on two pairs of texts drawn from the English and Uzbek literary traditions: H. G. Wells and Khojiakbar Shaykhov in the domain of science fiction, and J. K. Rowling and Khudoyberdi Tukhtaboyev in the domain of fantasy. None of the four authors are connected by any documented genetic influence, which makes the material well suited for pure typological comparison. The study integrates two theoretical lineages that are rarely combined in a single analytical model: the Western tradition of genre theory (Todorov, Suvin, Tolkien, Le Guin, Barthes, Chatman) and the Russian formal-structural school (Propp, Meletinsky, Bakhtin, Zhirmunsky). Six typological dimensions are examined, genre boundaries, the cognitive-aesthetic mechanism, morphological-archetypal structure, chronotopic organization, narrative verisimilitude, and the function of contact with the other, each illustrated with textual evidence from the four primary sources. The results show that both science fiction and fantasy, as instantiated in the English and Uzbek traditions, share a stable set of universal structural mechanisms, while the specific cultural filling of these mechanisms, Darwinian rationalism and Arthurian-Celtic mythology on the English side, Eastern humanism and the Uzbek fairy-tale/dastan tradition on the Uzbek side — accounts



Global Conference on Multidisciplinary Research and Innovation

Hosted Online from Berlin, Germany

Date: 2nd August, 2026

Website: <https://econferencia.com>

for the observed differences. The article concludes with a discussion of the institutional, translational, and methodological factors that must be taken into account in comparative studies of fantastic literature across unrelated national traditions.

Keywords: Fantastic literature, science fiction, fantasy, comparative-typological method, cognitive estrangement, archetype, chronotope, narrative verisimilitude, English literature, Uzbek literature.

Introduction

Fantastic literature occupies a paradoxical position in literary theory. On the one hand, its structural mechanisms are frequently described as universal. T. Todorov defines the fantastic through the reader's hesitation between a natural and a supernatural explanation of an event¹. On the other hand, D. Suvin insists that science fiction is distinguished from adjacent genres by "cognitive estrangement": the reader is displaced from familiar reality, yet this displacement always rests on a rationally articulated premise².

These universal mechanisms, however, never appear in a culturally neutral form: they are always realized through the concrete mythological, folkloric, and historical material of a given national literature. The central theoretical problem addressed in this article is therefore twofold: first, to synthesize a coherent typological model of fantastic literature by combining Western genre theory with the Russian structural-morphological tradition; and second, to test this model on

¹ Todorov T. Introduction à la littérature fantastique. Paris: Seuil, 1970. – P. 29–46.

² Suvin D. Metamorphoses of Science Fiction: On the Poetics and History of a Literary Genre. New Haven: Yale University Press, 1979. – P. 7–8.



Global Conference on Multidisciplinary Research and Innovation

Hosted Online from Berlin, Germany

Date: 2nd August, 2026

Website: <https://econferencia.com>

material drawn from two literary traditions, English and Uzbek, that share no documented line of mutual influence.

A further consideration motivates the choice of these two traditions specifically: much comparative scholarship treats Anglo-American science fiction and fantasy as the normative baseline against which other traditions are measured. The present study avoids this asymmetry by treating the English and Uzbek material as methodologically equivalent case studies within the same six-dimension analytical grid, with neither tradition granted a privileged status.

Herbert George Wells (1866–1946) is widely regarded as one of the founders of modern science fiction. His novels “The Time Machine” (1895), “The War of the Worlds” (1898), and “The First Men in the Moon” (1901), among others, constitute a coherent artistic-philosophical system exploring the relationship between progress, evolution, science, and morality against the background of late-Victorian Darwinism and imperial anxiety.

Khojiakbar Shaykhov (1941–2015) represents an important stage in the development of twentieth-century Uzbek science fiction. His works such as, the novellas “Alanga” (“Flame”) and “Olmos jilosi” (“The Sparkle of Diamond”), and the short stories “Ajdodlar xotirasi” (“Memory of Ancestors”), “Darxon qo’shiqlari” (“Songs of Darkhon”), and “O’sha g’aroyib kunda” (“On That Extraordinary Day”) were created against the background of the era’s space programme and its humanist ideals, and remain closely tied to the broader concerns of Uzbek prose — the moral world of the individual and the continuity of national values.

On the fantasy side of the comparison, J. K. Rowling (b. 1965) is the author of the seven-volume Harry Potter series (1997–2007), whose protagonist, an adolescent unaware of his own magical ability, is admitted to Hogwarts School of Witchcraft and Wizardry and drawn into a struggle bound up with the history of the wizarding



Global Conference on Multidisciplinary Research and Innovation

Hosted Online from Berlin, Germany

Date: 2nd August, 2026

Website: <https://econferencia.com>

world and his own destiny. Khudoyberdi Tukhtaboyev (b. 1932) is a major figure in Uzbek children's and youth literature, his fairy-tale novel *Shirin qovunlar mamlakati* ("The Land of Sweet Melons", 1963) sends its protagonist, Khoshimjon, into a fantastic land ruled by an unjust khan and his corrupt officials, combining the structure of the folk tale with social satire.

The aim of this study is to construct a theoretical-typological framework capable of accounting for both universal genre mechanisms and national-cultural specificity in fantastic literature, and to demonstrate its explanatory power on the English-Uzbek pairs described above. The following objectives follow: (1) establish the chronological and genetic independence of the four authors; (2) identify theoretical categories describing both genres within a single framework; (3) apply this framework systematically to primary texts; (4) interpret the resulting parallels and divergences in national-cultural, institutional, and translational terms. Since its publication, the Harry Potter series has attracted substantial academic commentary. A collection edited by L. Whited examines its roots in folklore, myth, and children's literary tradition³, while a further collection edited by E. Heilman approaches it from pedagogical, sociological, and genre-theoretical perspectives, emphasizing its continuities with the British school-story tradition⁴.

Uzbek literary scholarship, by contrast, has generally approached Tukhtaboyev's and Shaykhov's work through the lens of national children's-literature history rather than international genre theory; a systematic comparison of Uzbek fantastic prose with Western science fiction or fantasy theory remains largely absent, and this asymmetry is itself part of the justification for the present study.

³ Whited L. A. (ed.) *The Ivory Tower and Harry Potter: Perspectives on a Literary Phenomenon*. Columbia: University of Missouri Press, 2002. – P. 1–12.

⁴ Heilman E. E. (ed.) *Harry Potter's World: Multidisciplinary Critical Perspectives*. New York: RoutledgeFalmer, 2003. – P. 9–24.



Global Conference on Multidisciplinary Research and Innovation

Hosted Online from Berlin, Germany

Date: 2nd August, 2026

Website: <https://econferencia.com>

The methodological foundation of this study rests on V. M. Zhirmunsky's classical distinction between "genetic" and "typological" parallels: a genetic parallel results from direct influence, translation, or borrowing, whereas a typological parallel arises independently of any historical contact, under analogous social-historical or generic conditions⁵.

N. I. Konrad further argued that the independent passage of unrelated national literatures through analogous historical-artistic stages constitutes important evidence for the unity of world literature as a single process⁶.

No documented influence connects Wells and Shaykhov, separated by more than half a century, language, and social system. The same holds, a fortiori, for Tukhtaboyev and Rowling: Tukhtaboyev's novel was published in 1963, thirty-four years before the first Harry Potter volume, which chronologically excludes influence in either direction. Both pairs therefore provide material for a methodologically clean typological comparison.

The primary corpus consists of five major works by Wells ("The Time Machine", "The Island of Doctor Moreau", "The Invisible Man", "The War of the Worlds", "The First Men in the Moon"), five major works by Shaykhov (Alanga, Olmos jilosi, Ajdodlar xotirasi, Darxon qo'shiqlari, O'sha g'aroyib kunda), the first Harry Potter novel together with selected material from the third and seventh volumes of the series, and Tukhtaboyev's Shirin qovunlar mamlakati. English-language texts were analysed in the original; Uzbek-language texts were likewise analysed in the original, with English glosses provided for quoted material.

The asymmetry in corpus size between the two genre pairs, five works each for the science-fiction authors against one primary work for each of the fantasy authors

⁵ Жирмунский В. М. Сравнительное литературоведение: Восток и Запад. Л.: Наука, 1979. – С. 66.

⁵ Конрад Н. И. Запад и Восток. М.: Наука, 1972. – С. 315.

⁶ Конрад Н. И. Запад и Восток. М.: Наука, 1972. – С. 315.



Global Conference on Multidisciplinary Research and Innovation

Hosted Online from Berlin, Germany

Date: 2nd August, 2026

Website: <https://econferencia.com>

reflects a genuine difference in output rather than an arbitrary sampling choice: both Wells and Shaykhov produced multiple independent science-fiction narratives, whereas Rowling's seven volumes form a single continuous narrative and Tukhtaboyev's fantastic fiction is concentrated within a broader career devoted mainly to realist children's prose.

The analysis draws on six theoretical categories. First, T. Todorov's category of the fantastic and D. Suvin's concept of cognitive estrangement are used to delimit genre boundaries. Second, Suvin's notion of the "novum", (a new, rationally grounded element introduced into the fictional world together) with the technique of extrapolation, is used to describe the cognitive-aesthetic mechanism of science fiction specifically⁷.

Third, V. Propp's morphology of the folktale supplies a functional model of narrative structure (departure, trial, magical helper, antagonist, return), which E. Meletinsky extended to the mythopoetic transformation of archetypes in modern literature⁸.

Fourth, M. Bakhtin's theory of the chronotope "the intrinsic connectedness of temporal and spatial relationships" artistically expressed in literature — is used to analyse the spatio-temporal organization of the four texts, complemented by J. R. R. Tolkien's concepts of the "secondary world" and "eucatastrophe" for the fantasy pair⁹.

⁷ Suvin D. *Metamorphoses of Science Fiction*. Yale University Press, 1979. — P. 63–65.

⁸ Пропп В. Я. *Морфология сказки*. Л.: Academia, 1928. — С. 24–65; Мелетинский Е. М. *Поэтика мифа*. М.: Наука, 1976. — С. 259–260.

⁹ Bakhtin M. M. *Forms of Time and of the Chronotope in the Novel* // *The Dialogic Imagination*. Austin: University of Texas Press, 1981. — P. 84; Tolkien J. R. R. *On Fairy-Stories* // *Tree and Leaf*. London: George Allen & Unwin, 1964. — P. 36–37, 68.



Global Conference on Multidisciplinary Research and Innovation

Hosted Online from Berlin, Germany

Date: 2nd August, 2026

Website: <https://econferencia.com>

Fifth, R. Barthes's concept of the "reality effect" and S. Chatman's "narrative contract" are used to analyse the pseudo-documentary and topographical strategies through which fantastic texts secure the reader's provisional belief¹⁰.

Sixth, U. K. Le Guin's account of the alien or magical being as a mirror of human nature is used to analyse the function of contact with the Other¹¹.

The analysis proceeds in three stages, following the historical-typological procedure outlined by A. N. Dmitriyev: (1) constitution of the textual corpus; (2) thematic-motivic analysis aimed at identifying recurrent structural parallels across the corpus; (3) contextual interpretation of the identified parallels and their divergences in light of the national-cultural, institutional, and linguistic conditions under which each text was produced.

Because the corpus spans two languages not mutually translated by the authors themselves, translation constitutes an unavoidable methodological variable, entailing some loss of wordplay and onomastic effects (for instance, the semantic layering of "Muggle") in cross-language reading. In the present study, all primary texts were analysed in their original languages, and structural-level conclusions (chronotope, archetype function, duality of worlds) are treated as more translation-resistant than lexical-level ones.

Methodological limitations. As D. Fokkema warns, typological conclusions risk collapsing into "pseudo-typology" if they rest on a single striking coincidence rather than on several independently verifiable parallels¹².

To guard against this risk, the present study relies on six independent structural dimensions, each supported by separate textual evidence from both pairs of

¹⁰ Barthes R. L'effet de réel // Communications. 1968. № 11. – P. 84–89; Chatman S. Story and Discourse. Ithaca: Cornell University Press, 1978. — P. 149.

¹¹ Le Guin U. K. The Language of the Night: Essays on Fantasy and Science Fiction. New York: Putnam, 1979. – P. 90.

¹² Fokkema D. W. Comparative Literature and the New Paradigm // Canadian Review of Comparative Literature. 1982. Vol. 9, № 1. – P. 5.



Global Conference on Multidisciplinary Research and Innovation

Hosted Online from Berlin, Germany

Date: 2nd August, 2026

Website: <https://econferencia.com>

authors; no single parallel is allowed to carry the weight of the study's typological conclusions.

Results. Applying the framework outlined above to the four primary texts yields the following six typological dimensions, each illustrated with evidence from both the science-fiction pair (Wells–Shaykhov) and the fantasy pair (Rowling–Tukhtaboyev).

Applying Todorov's and Suvin's criteria jointly, the four texts fall cleanly into two genre categories. In Wells and Shaykhov, the fantastic premise is presented as rationally, if speculatively, grounded: Wells frames the Time Traveller's machine and the Martian invasion in the vocabulary of contemporary physics and astronomy, while Shaykhov frames the "genetic memory" device in Ajdodlar xotirasi in pseudo-neurological terms. In Rowling and Tukhtaboyev, by contrast, the fantastic premise rests on an internally consistent but non-scientific system of magic: Hagrid's introduction of Harry to his true nature is emblematic of this mode: "You're a wizard, Harry."¹³

No causal-scientific justification is offered or expected; the magical premise is simply asserted as a fact of the secondary world. The land of sweet melons in Tukhtaboyev's novel operates on the same logic: it is a self-consistent fantastic polity, not a rationally extrapolated future state of the reader's own world.

This genre boundary governs the reader's entire interpretive stance: the Wells–Shaykhov pair invites the question "could this happen, given what we know?", while the Rowling–Tukhtaboyev pair invites "what would follow, given the internal rules of this world?" This distinction, familiar in Western genre theory, is here confirmed for the first time against Uzbek-language material.

In the science-fiction pair, the novum is generated through extrapolation the projection of a real social or scientific phenomenon to its logical limit. In The Time

¹³ Rowling J. K. Harry Potter and the Philosopher's Stone. London: Bloomsbury, 1997. – Ch. 4.



Global Conference on Multidisciplinary Research and Innovation

Hosted Online from Berlin, Germany

Date: 2nd August, 2026

Website: <https://econferencia.com>

Machine, class division is extrapolated into the biological split between the Eloi and the Morlocks; in Alanga, the psychological strain of prolonged space-mining isolation is extrapolated from real concerns about long-duration spaceflight:

“17-shaxta xodimlari birdan madaniyat markaziga qatnamay qo’yishdi... Muloqotdan ixtiyoriy voz kechish, ayniqsa bunday kichik jamoa uchun nihoyatda g’alati holatdir.”¹⁴ [“The workers of Shaft 17 suddenly stopped visiting the cultural centre... Such a voluntary withdrawal from communication is a strange thing indeed for so small a community.”]

In the fantasy pair, the corresponding mechanism is not extrapolation but the construction of a self-contained secondary world, in Tolkien’s sense: the wizarding world and the land of sweet melons are not projections of present-day reality but autonomous fictional systems the reader is asked to accept "from the inside" for the duration of the narrative.

All four texts conform, at the level of plot function, to Propp’s model of the initiation narrative: the protagonist departs from a familiar world, encounters a magical or expert helper, undergoes a series of trials, confronts an antagonist, and returns transformed (or attains a stable position in the new world). In Doctor Moreau, the antagonist function is occupied by the scientist himself; in Harry Potter, the helper function is distributed between Hagrid and Dumbledore. In Darxon qo’shiqlari, the helper role traditionally an elder or wise old man in Uzbek folklore is inverted. The first successful contact is achieved not by an adult expert but by a six-year-old child, Sanjar, whose lack of learned fear allows the encounter to succeed.

In Shirin qovunlar mamlakati, the antagonist function is occupied by the unjust khan and his court, a figure directly continuous with the “cruel ruler” archetype of Uzbek folk narrative, while helper figures correspond to the “wise elder”

¹⁴ Шайхов Х. Аланга. Илмий-фантастик кисса. Тошкент: Ёш гвардия, 1979. – Б. 23.



Global Conference on Multidisciplinary Research and Innovation

Hosted Online from Berlin, Germany

Date: 2nd August, 2026

Website: <https://econferencia.com>

archetype. In Rowling's novel, by contrast, the underlying mythological reservoir is Celtic-Arthurian, motifs such as the enchanted object and the mentor-apprentice bond descend from the Arthurian cycle. The same functional structure is thus filled with two entirely distinct national vocabularies.

The four texts display markedly different chronotopic types. The Time Machine is organized around a linear-cosmological chronotope: the protagonist travels forward through deep time toward the eventual heat-death of the Earth. Harry Potter is organized around a cyclical-institutional chronotope: each volume corresponds to a single academic year at Hogwarts, and the series as a whole possesses the recursive rhythm of a school-story bildungsroman.

This chronotopic contrast carries interpretive weight: the linear-cosmological chronotope of The Time Machine implies that any social arrangement is provisional and liable to dissolve over time, while the cyclical-institutional chronotope of Harry Potter implies continuity and renewal, as each new intake of students restarts the cycle. The choice of chronotope thus encodes, at the level of narrative architecture, the same optimism/anxiety axis identified in the dimensions above.

A specialized device, the Time-Turner, further complicates this structure in the third volume, folding linear time into a self-repeating loop. Shirin qovunlar mamlakati, by contrast, is organized around a linear road chronotope typical of the folktale: each new location marks a new stage of trial. Ajdodlar xotirasi inverts the temporal vector altogether, moving backward into the evolutionary past via the device of "genetic memory":



Global Conference on Multidisciplinary Research and Innovation

Hosted Online from Berlin, Germany

Date: 2nd August, 2026

Website: <https://econferencia.com>

“Men o’z tanamni ko’rdim... dag’al junli, tekis egilgan tirnoqlarga ega panjalar edi.”¹⁵ [“I saw my own body... it had paws, covered in coarse fur, with flattened, curved claws.”]

All four authors deploy pseudo-documentary and topographical strategies to secure the reader’s provisional belief in the fantastic premise. Wells anchors *The War of the Worlds* in the real topography of Surrey and London and inserts references to non-existent scientific bulletins:

“As I learned afterwards, the first Martians had appeared near Horsell... the Ottershaw astronomical observatory noted their appearance at eleven forty at night, and a report was sent to the London scientific journal, but delayed there.”¹⁶

Shaykhov, in *O’sha g’aroyib kunda*, opens with references to invented future medical journals and textbooks, achieving a similar documentary effect within a different cultural idiom. Rowling secures verisimilitude through institutional and bureaucratic density — the Ministry of Magic, the Wizengamot court, detailed procedures for underage-magic violations — while Tukhtaboyev grounds his fantastic kingdom in ethnographically precise social detail (courtly ritual, official hierarchy, marketplace scenes) reminiscent of the satirical tradition in Central Asian narrative prose. In every case, the reality effect is produced not through grand declarations but through small, seemingly incidental factual detail — precisely the mechanism Barthes identified as central to the rhetoric of realism. The institutional register also differs along national lines: Wells and Rowling favour quasi-legal and bureaucratic apparatus, reflecting a shared British institutional imagination, whereas Shaykhov and Tukhtaboyev favour,

¹⁵ Шайхов Х. Аждодлар хотираси // Танланган асарлар. Тошкент: Адабиёт ва санъат нашриёти, 1985. — Б. 14.

¹⁶ Wells H. G. *The War of the Worlds*. London: William Heinemann, 1898. — Book I, Ch. II.



Global Conference on Multidisciplinary Research and Innovation

Hosted Online from Berlin, Germany

Date: 2nd August, 2026

Website: <https://econferencia.com>

respectively, state scientific-popular publishing conventions and pre-modern courtly-ethnographic detail.

In the science-fiction pair, contact with the Other exposes human fragility and moral duplicity: after his encounter with the Beast Folk, Wells's Prendik cannot free himself of a lingering suspicion toward his fellow Londoners:

"I could not persuade myself that the men and women I met were not also another Beast People, animals half wrought into the outward image of human souls..."¹⁷ Shaykhov's extraterrestrial visitors in Darxon qo'shiqlari, by contrast, are benevolent and curious, affirming rather than undermining human dignity. In the fantasy pair, the wizarding world functions, for the Muggle-born reader-surrogate, as a revelation of hidden human potential, while Tukhtaboyev's kingdom functions as a satirical mirror of the real social order the author lived under.

3.7. Summary of typological parallels

Across all six dimensions, the same pattern recurs: a shared universal mechanism (cognitive estrangement or secondary-world construction, Proppian functional structure, chronotopic organization, the reality effect, the function of the Other) is filled, in each tradition, with distinct cultural content — Darwinian rationalism, imperial anxiety, and Celtic-Arthurian mythology on the English side; Eastern humanist optimism, the era's ideal of collective science, and the indigenous fairy-tale/dastan tradition on the Uzbek side. In genre boundary, cognitive-aesthetic mechanism, and chronotope, the Wells-Shaykhov pair favours rational extrapolation and linear or retrospective time, while the Rowling-Tukhtaboyev pair favours autonomous world-construction and cyclical or road-based time; in verisimilitude and the function of the Other, both pairs rely on the reality effect, though the Uzbek pair is consistently more affirmative in emotional register. This

¹⁷Wells H. G. *The Island of Doctor Moreau*. — London: Heinemann, 1896. — Ch. XXII.



Global Conference on Multidisciplinary Research and Innovation

Hosted Online from Berlin, Germany

Date: 2nd August, 2026

Website: <https://econferencia.com>

recurring pattern across six independent dimensions provides the strongest available evidence against the risk of pseudo-typology identified in Section 2.6.

4. Discussion

4.1. National-cultural substratum

The single most consistent source of divergence across all six dimensions is the mythological and philosophical substratum each author draws upon. Wells writes from within a post-Darwinian, imperially anxious British rationalism in which progress is inherently double-edged; Rowling draws on the Arthurian-chivalric and Germanic fairy-tale traditions mediated through the modern British school-story genre. Shaykhov and Tukhtaboyev, by contrast, draw on an Eastern humanist philosophical current, reinforced by mid-century collectivist ideals, in which human nature is assumed to be fundamentally capable of moral improvement, and on the indigenous Uzbek fairy-tale and dastan tradition, with its characteristic figures of the wise elder, the unjust khan, and the itinerant hero.

This divergence shapes each narrative's resolution logic. Wells's endings are characteristically open or elegiac — the Martians are felled not by human agency but by terrestrial bacteria — while Shaykhov's are resolved through renewed understanding or institutional correction. The same contrast recurs, in modulated form, between Rowling's endings, which require sacrifice even in victory, and Tukhtaboyev's, in which justice is restored unambiguously, in keeping with the folktale's characteristic closure.

4.2. Institutional and receptive context

Differences that might otherwise appear purely aesthetic are in part explained by the institutional conditions of production. Shaykhov's and Tukhtaboyev's works were produced within a state-publishing system, under ideological editorial oversight and an explicit pedagogical mandate, which helps explain their relatively compact length and overt moral-satirical orientation. Rowling's series was



Global Conference on Multidisciplinary Research and Innovation

Hosted Online from Berlin, Germany

Date: 2nd August, 2026

Website: <https://econferencia.com>

produced within a Western commercial publishing industry oriented toward a mass readership, which helps explain its far greater length, serial structure, and progressively more complex plotting across seven volumes. Wells, writing at the height of British periodical publishing and the three-volume novel tradition, occupies an intermediate institutional position.

A further finding of this study concerns the differentiated behaviour of the two genres examined. Science fiction (Wells, Shaykhov) and fantasy (Rowling, Tukhtaboyev) share the same morphological, chronotopic, and verisimilitude-generating mechanisms, but diverge sharply at the level of cognitive-aesthetic grounding extrapolation from a real premise versus construction of an autonomous secondary world. This suggests that “fantastic literature” is best understood not as a single genre but as a family of genres unified at the structural-morphological level and differentiated at the level of cognitive framing, a conclusion consistent with, but more precisely specified than, Suvin’s original distinction.

Taken together, these findings support the broader theoretical claim that fantastic literature possesses a genuinely universal structural core, independent of language, historical period, and social system, while its cultural “filling” is irreducibly national. This dual character explains why such comparative studies are both possible and necessary. The English-Uzbek material examined here, spanning both science fiction and fantasy, offers unusually clean confirmation of this claim precisely because genetic influence is chronologically excluded in both pairs.

Beyond its theoretical contribution, the framework developed here has practical value for comparative and world-literature curricula seeking to place English and Uzbek fantastic literature in dialogue rather than treating one as normative. By foregrounding shared structural mechanisms before turning to cultural content, the framework allows instructors to present Wells and Shaykhov, or Rowling and Tukhtaboyev, as symmetrically valid realizations of a shared genre logic, rather



Global Conference on Multidisciplinary Research and Innovation

Hosted Online from Berlin, Germany

Date: 2nd August, 2026

Website: <https://econferencia.com>

than positioning the Uzbek texts as derivative or peripheral. This symmetry principle is, in the authors' view, the single most transferable outcome of the study for pedagogical use.

This study is limited in scope to six structural dimensions and four primary authors; a fuller typological map of English and Uzbek fantastic literature would need to incorporate additional authors and additional dimensions, such as gender representation and the reception history of translated editions. The theoretical framework developed here. Combining Western genre theory with the Russian structural-morphological tradition is, however, portable to such extensions, and could equally be applied to other unrelated national pairings in future comparative work.

Conclusion

This study set out to construct and test a theoretical-typological framework for comparative fantastic literature on English and Uzbek material. Four conclusions follow. First, the absence of any documented or chronologically possible genetic connection between Wells and Shaykhov, and between Tukhtaboyev and Rowling, makes both pairs reliable material for typological as opposed to genetic comparison. Second, across six independent structural dimensions, both science fiction and fantasy display a stable, recurrent set of universal mechanisms, providing strong evidence against the risk of pseudo-typological conclusions. Third, the divergences observed within each dimension are systematically explicable in terms of national mythological substratum, institutional context of production, and translation, rather than being random or idiosyncratic. Fourth, science fiction and fantasy, while sharing a common structural-morphological and chronotopic apparatus, are differentiated at the level of cognitive-aesthetic



Global Conference on Multidisciplinary Research and Innovation

Hosted Online from Berlin, Germany

Date: 2nd August, 2026

Website: <https://econferencia.com>

grounding, suggesting that "fantastic literature" is best conceived as a structurally unified family of genres rather than a single undifferentiated category.

More broadly, this study suggests that comparative work on fantastic literature stands to gain from treating the English and Uzbek traditions — and other unrelated national traditions — as symmetrical objects of inquiry, rather than treating one as a normative model and the other as a regional variant.

References

1. Bakhtin M. M. Forms of Time and of the Chronotope in the Novel // The Dialogic Imagination: Four Essays. — Austin: University of Texas Press, 1981.
2. Barthes R. L'effet de réel // Communications. — 1968. — № 11.
3. Chatman S. Story and Discourse: Narrative Structure in Fiction and Film. — Ithaca: Cornell University Press, 1978.
4. Fokkema D. W. Comparative Literature and the New Paradigm // Canadian Review of Comparative Literature. — 1982. — Vol. 9, № 1.
5. Le Guin U. K. The Language of the Night: Essays on Fantasy and Science Fiction. — New York: Putnam, 1979.
6. Rowling J. K. Harry Potter and the Philosopher's Stone. — London: Bloomsbury, 1997.
7. Rowling J. K. Harry Potter and the Prisoner of Azkaban. — London: Bloomsbury, 1999.
8. Rowling J. K. Harry Potter and the Deathly Hallows. — London: Bloomsbury, 2007.
9. Suvin D. Metamorphoses of Science Fiction: On the Poetics and History of a Literary Genre. — New Haven: Yale University Press, 1979.
10. Todorov T. Introduction à la littérature fantastique. — Paris: Seuil, 1970.



Global Conference on Multidisciplinary Research and Innovation

Hosted Online from Berlin, Germany

Date: 2nd August, 2026

Website: <https://econferencia.com>

11. Tolkien J. R. R. On Fairy-Stories // Tree and Leaf. — London: George Allen & Unwin, 1964.
12. Wells H. G. The Time Machine. — London: William Heinemann, 1895.
13. Wells H. G. The Island of Doctor Moreau. — London: William Heinemann, 1896.
14. Wells H. G. The War of the Worlds. — London: William Heinemann, 1898.
15. Дмитриев А. Н. Сравнительное литературоведение: методы и подходы. — М.: РГГУ, 2003.
16. Жирмунский В. М. Сравнительное литературоведение: Восток и Запад. — Л.: Наука, 1979.
17. Конрад Н. И. Запад и Восток. — М.: Наука, 1972.
18. Мелетинский Е. М. Поэтика мифа. — М.: Наука, 1976.
19. Пропп В. Я. Морфология сказки. — Л.: Academia, 1928.
20. Шайхов Х. Аланга. Илмий-фантастик қисса. — Тошкент: Ёш гвардия, 1979.
21. Шайхов Х. Аждодлар хотираси // Танланган асарлар. — Тошкент: Адабиёт ва санъат нашриёти, 1985.
22. То'хтабоев Х. Ширин қовунлар мамлақати. — Тошкент: Ёш гвардия, 1963.