



Received: August 16, 2022
Accepted: September 24, 2022
Available online: September 25, 2022

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INTERRELATIONS OF CHILDREN'S LITERATURE AND "POPULAR CULTURE"

ANNOTATION

The article examines the work of Joan Rowling and her series of novels about "Harry Potter" in the context of children's and teenagers' fantastic and fantasy literature, as well as their genre characteristics, their place in the synthesis of popular culture, parallelism with other works, the artistic uniqueness of parodies and fanfictions related to this series. Also, in general the fact that the genre of fantasy was significantly superior to other genres in English children's literature of the 20th century, and the scope of the features of the genre was discussed. The purpose of the study is to analyze the artistic-aesthetic and educational importance Joan Rowling's series of novels about Harry Potter as a phenomenon of children's literature using the example of fan fiction and parodies. The tasks of the research are to analyze the theoretical characteristics of children's literature from the point of view of the evolution of literary types and genres; determining the literary-aesthetic content of children's literature and "popular culture" through examples of fantastic genres; Joan Rowling's series of novels about Harry Potter and parodies and fanfictions based on them were selected as the object of the research. Comparative-historical, psychological, structural analysis methods are used in the article. As a result of the research, the integration of the trend of "mass culture" in the modern English children's literature into the development of universal ideas is based on a scientific and theoretical point of view, and proposals were developed to accept children's literature as a component of adult literature; J.Rowling's artistic and psychological skills in observing the mental states of children and adolescents and looking deeply into the depths

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BOLALAR ADABIYOTI VA "OMMAVIY MADANIYAT"NING UZVIYLIGI

ANNOTATSIYA

Maqolada bolalar va o'smirlar fantastik hamda fentezi adabiyoti kontekstida Joan Rouling ijodi va uning "Garri Potter" haqidagi turkum romanlari hamda ularning janr va boshqa asarlar bilan parallelizm xususiyatlari, "ommaviy madaniyat" sintezida tutgan o'rni, ushbu turkum asosida yozilgan parodiya va fanfikshnlarning badiiy o'ziga xosligi tadqiq etilgan. Shuningdek, XX asr Angliya bolalar adabiyotida fentezi janrining sezilarli darajada ustunligi va qamrovi haqida so'z yuritilgan. Tadqiqotning maqsadi Joan Roulingning "Garri Potter" haqidagi turkum romanlari bolalar adabiyotining fenomeni sifatida badiiy-estetik va ma'rifiy-tarbiyaviy ahamiyatga egaligini fanfikshn va parodiyalar misolida ilmiy-nazariy tahlil qilishdan iborat. Tadqiqotning asosiy vazifalari bolalar adabiyotining nazariy xususiyatlarini adabiy tur va janrlar evolyutsiyasi nuqtayi nazaridan tahlilga tortish, bolalar adabiyoti va "ommaviy madaniyat"ning uzviy munosabatini fantastik janr namunalari orqali adabiy-estetik mazmun-mohiyatini belgilash hisoblanadi. Tadqiqotning ob'yekti sifatida Joan Roulingning "Garri Potter" haqidagi turkum romanlari va ularga taqlidan yozilgan parodiya va fanfikshnlr tanlangan. Maqolada qiyosiy-tarixiy, psixologik, struktural tahlil usullaridan foydalanilgan. Tadqiqot natijasida zamonaviy ingliz bolalar adabiyotida "ommaviy madaniyat" tendensiya umuminsoniy g'oyalar uzviyligi taraqqiyotiga integratsiyasi ilmiy-nazariy jihatdan asoslangan hamda bolalar adabiyotini kattalar adabiyotining tarkibiy qismi sifatida qabul qilish bo'yicha takliflar ishlab chiqilgan. Shu bilan birga J.K. Roulingning bola va o'smirlar ruhiy holatlarini mushohada etish va ular ichki olamining chuqur o'zanlariga teran nazar solishdagi badiiy va

of their inner world, the hero's biography, language and stylistic issues are proved literary-aesthetically in the context of children's literature.

Joan Rowling's series of novels about Harry Potter refers to the "popular culture" component in the narrow sense, and the author was able to achieve a positive combination of "popular culture" and children's literature, which encouraged and inspired other writers to write works with similar plots, "popular culture" in the work it was analyzed that the positive aspects of their traditions were demonstrated.

Key words: children's literature, popular culture, context, concept, mind, analysis, fantasy, bestseller.

psixologik mahorati, muallif biografiyasi, til va uslub masalalari bolalar adabiyoti kontekstida adabiy-estetik jihatdan dalillangan.

"Garri Potter" romani muallifi Joan Rouling o'zining ushbu turkumdagi asarlari bilan bolalar adabiyotining ijobiy uyg'unligiga erisha olganligi, "ommaviy madaniyat" an'alarining samarali qirralarini namoyon etganligi, boshqa yozuvchilarni ham shunga o'xshash syujetli asarlar yozishga undagani va ilhomlantirgani bilan kitobxonlar qalbidan joy olganligi ta'kidlangan.

Kalit so'zlar: fanfikshn, fentezi, ommaviy madaniyat, kontekst, tushuncha, aql, tahlil, fantaziya, bestseller, parodiya.

INTRODUCTION

V.G. Belinskiy stated that "The purpose of children's books is to develop the feelings that nature has presented us with". The direct and indirect effect of such books should be focused on their emotions and not on their minds. Feeling precedes knowledge, and one who does not feel the truth does not understand it... What is applied to adults also can be applied to children. Only, it is necessary to explain them at a pace according to children's comprehension [Matjonov S., Kurbanliyazov M., 2009; 5]. When it comes to interrelationship of children's literature and popular culture, before discussing the positive and negative aspects of this culture for children's minds, it would be appropriate to start with social culture.

Popular culture was established in Europe in the second half of the last century and is referred to as "popular", "mass culture" or abbreviated as "pop-culture". According to philosophers and sociologists, the term "anti-culture" does not exist in modern science, so the concept of "pop culture" is used instead. A significant difference can be seen in the views of Western and Eastern people regarding popular culture. If the West accepts this culture more gently and positively, Eastern countries, especially Uzbekistan, consider mass culture as uncivilized, unspiritual, and immoral. Westerners also say, "We need not the Ninth Symphony (Beethoven)!" or "Let's turn the Mona Lisa into mud!" are considered to be the basis of popular culture programs. The sad part is that sometimes people with high thinking and talent also serve the negative development of popular culture. For example, Leonardo da Vinci's "Mona Lisa" ("Jaconda"), a high example of the famous Italian renaissance, was humiliated by the artist Salvador Dali, drawing a mustache on the lips of Mona Lisa mixed with black humor, creating the work "Jaconda with Mustache".

METHODS

According to researchers, such "bitter, sarcastic, black humor" is one of the leading signs of "popular culture" activity. Representatives of popular culture consider black, poisonous, obscene humor as "expressing rebellion". The question, "Rebellion

against what?" arises. If we judge by the results of "pop-culture" donations "to the world like "pop-art", "pop-music", "pop-literature", they rebel against all the values created by the mankind and neglect high culture, spirituality, morals, high dreams and goals... Goodness does not exist for them, particularly, the high standards of creativity, such as the fact that art is a spiritual wealth created by special talents, a miracle, cause extreme anger to supporters of "pop culture". According to them, everyone can be an artist and everything can be called art. This conclusion leads to appearance of the "Pop-art" – "public art" [<http://elib.buxdu.uz/index.php/pages/referatlar-mustaqilish-kurs-ishi/item/13483-ma-naviyat-va-ommaviy-madaniyat>].

Carl Mann, one of the most mature representatives of popular culture, believes that all existing creatures can rise to the level of art. However, in this type of "pop-art" things for artists are more valuable, rather than humanity. Today, popular culture is mixed with all types of art, creating such branches as "pop-music", "pop-film", "pop-painting", and "pop-literature". Interrelation of popular culture and literature is understood as works with superficial content intended for reading only once.

In the 60s of the 20th century, T.Southern and M.Hoffenbergs co-authored the novel "Candy" ("Honey Girl") and depicted a young life that prefers an easy life. John Rechi's "Night City" parallels the party of crimes in the middle of the night and reveals that the human personality and value are not worth a penny. The repeated edition of works at the request of readers, that are far from fiction, focusing on entertaining have been assessed by US literary critics as "a huge step forward in cultural crisis".

If we assume that literature is the art of words, pop literature is an anti-literature concept, because "word without art" literature does not exist, the propagandists of "pop culture" do not accept "pop literature" as a component of their own culture. Although the artistic value of mass culture is lower than that of folk culture, it has a wider audience, it can respond to people's current demands and periodic social problems. However, the works that have entered into the popular culture have a short life and lose their relevance and importance after some time. Works written on the basis of artistic criteria do not undergo such degradation even after many years.

Logically popular culture can be divided into the following groups in sequence:

- Art culture is "mass culture" intended for the educated part of the population, and its task is to close "mass culture" to traditional culture patterns as possible.
- Mid-culture – the scope of this culture is very wide. Although it reflects some features of traditional culture, it is directly related to popular culture.
- Kitsch culture – (*kitschen* means "cheapen", "turning into a cheap thing", according to the sociologist German Broch, it is a system of simile, imitation, 1969). So, *kitsch* is not an original thing, but a cheap imitation of an expensive thing. Thus, it means stealing from the original and creating something artificial.

Based on the above information, the words given in the works written in the spirit of "popular culture" have a different meaning in the context of "popular culture", without limiting the meaning given in the dictionaries [<https://arxiv.uz/ru/documents/slaydlar/madaniyatshunoslik/ommaviy-madaniyatning-milliy-adriyatlarimizga-krsatadigan-ta-didi>].

Table 1. Vocabulary offered to young people by "Popular Culture"

Concept	Popular culture	National culture
Extravagance	a sign of wealth	Waste of money is the first step towards a crisis.
Youth	a fleeting, enjoyable time	It's time to learn every minute, to reach for perfection.
Loyalty	the hangover	the characteristics of a perfect person, good deeds
Shame	immorality	a sign of morality
Honesty	losing a chance	acting conscientiously
Generosity	spending money without purpose	gracious help to others, magnanimity
A good father	a positive partner who gives a lot of money to the child	a father who helps his child learn a profession and get knowledge
Family	the chain that stifles personal freedom	the closest group of people based on affection, the highest value
Betrayal	a sign of freedom, a manner to be forgiven	disloyalty, treachery, betrayal
Selfish	living for him(her)self, not caring for family, good habit	self-centeredness, disrespect for others, bad habit

RESULTS AND DISCUSSION

Analysis of "popular culture" in the context of children's literature shows that the types of "art culture" and "mid-culture", emphasized above, are leading. These two types of "popular culture" are saturated with positive coloring, and based on the analysis undertaken during our research. It was proved that Rowling's novels about Harry Potter can be an example of "art culture".

Interrelationships of "popular culture" and children's literature presented in different works embody the aspects of the modern world formed in children's mind; the issues they see as problems and, most importantly, ensure keeping pace with the times in the books intended for young readers. Popular children's literature covers the characteristics of multiculturalism, and writers present their books not only to the children of one nation, but also to a worldwide children's audience.

Rowling's talent is to show children growing up without parents, through the character of Harry Potter, who needs to move forward in life, trying to find a way out of helplessness in an artistic way. Till nowadays, this method was not only effective but also purposeful for the children who listened to all the messages addressed to children through the novels of the writer in church, mosque, family and school circles. Among the works where the positive side of "popular culture" has shown its power and it is appropriate to give as an example the series of novels about Harry Potter, as a bright example of children's literature.

These works specified not only the further development of children's literature, but also the genre of fantasy. In general, in the English children's literature of the 20th century, the fantasy genre not only significantly prevailed over other genres, but also the range of features of this genre expanded.

At the end of the 20th century, in 1997, the fantasy novel "Harry Potter" created by English writer Joan Rowling became one of the most sensational works in the

English children's literature and was translated into 67 languages. Thanks to the development of modern information and communication technologies, children and teenagers were far away from books; however, fairly these works returned children to the world of books and the "Harry Potter" phenomenon covered the whole world.

"It is not only the most successful bestseller in the history of children's literature. At the same time, it is an extraordinary work of art. According to this children's writer, the "Harry Potter" novels have destroyed the "border" between children and adults reading [Ksenofontova S.E., 2009].

Joan Kathleen Rowling, the author of "Harry Potter" was born on July 31, 1965 in Gloucestershire, England. Rowling, who had been writing stories since she was a child, could read them to her sister. In 1986, she graduated from Exeter University in Paris and went to London. Rowling is accepted as a secretary in the research department of Amnesty International in this city. Rowling, who moved to Manchester in 1990, while she was traveling by train, she got the idea to write a story about a boy who attends a wizarding school.

Rowling explains the creation of "Harry Potter" as follows: "When I was traveling to London by a passenger train, the idea of Harry Potter suddenly appeared. Although I had been writing regularly since I was six years old, no idea had ever excited me so much. The image of a dark-haired boy with glasses, unaware of his magic, began to appear more and more clearly in front of my eyes. I started writing "Philosopher's Stone" on that day.

The same year, Rowling's mother died after a long illness. Although, the mental state of the writer as a result of severe depression did not affect the work she started.

After that, Rowling started working as an English teacher at a school in Porto, Portugal. After the lessons, she would continue the work she had begun earlier. Then she married George Arantes, a journalist in Portugal and their daughter was born. Unfortunately, their marriage did not last long. Rowling took her daughter and three chapters of "Harry Potter" and moved to live with her sister in Edinburgh. At that time, Rowling was diagnosed with clinical depression by doctors. In one of her interviews, she said that at that time even she had an intention to commit a suicide due to depression. From that state of mind, the idea of the soul-sucking Dementors depicted in the third book of the work appeared.

In 1995, Rowling, who found the strength to desist herself, studied at the Morey School of Education at the University of Edinburgh. By that time, she was still subsisting on government welfare. After Rowling finished writing the first "Harry Potter" book, she sent it to 12 publishers for publication. However, no publisher would accept the work.

After not being able to publish her work for a year, Rowling got a permission to publish the book from the editor of Bloomsbury publishing house in London, Barry Cunningham. Although the publisher allowed the book to be published, Cunningham advised the author to find another extra job, saying that writing children's books would not all time bring much income. Not long after, in 1997, the Scottish Arts Council offered Rowling £8,000 to continue writing the work. That year in June, "Harry Potter

and the Philosopher's Stone" was printed in 1,000 copies. Five months later, the book won its first prize, the Nestle Smarties Book Prize. In a 1998 auction, Scholastic Inc. bought the right to publish this book and the work was published under the title "Harry Potter and the Sorcerer's Stone" ("Harry Potter and the Legendary Stone").

The continuation of the work "Harry Potter and the Chamber of Secrets" also won the "Nestle Smarties Book Prize". A year later, the third book "Harry Potter and the Prisoner of Azkaban" won the award again, making Rowling the first writer to win the award three times in sequence.

The fourth "Harry Potter" book, "Harry Potter and the Goblet of Fire", was sold 3 million copies within 48 hours of its emergence. In 2000, Rowling was awarded the title of the "Writer of the Year" for this book. The fifth part of the book appeared in 2003, three years after "Harry Potter and the Order of the Phoenix". In July 2005, the sixth book "Harry Potter and the Half-blood Prince" emerged and 9 million copies were sold on the day of its emergence and set a new record.

The author's seventh book "Harry Potter and the Deathly Hallows", published in 2007, broke the previous records and 11 million copies were sold in one day. This way, the value of the work "Harry Potter" which began to be published in 1997, was estimated at 15 billion dollars [Makarova P., 2005; 73].

While dwelling on the events of "Harry Potter", the events took place in a world that was outwardly similar to our world, that was, England. Although the events and the places where they take place are a product of the author's artistic fabric, the time in which the events happen, is clearly indicated in the book. The story of Rowling's first book begins with the birth of Harry in 1980. Each book of the series covers a year of Harry's life, and his adventures from 1991 to 1998, before he graduates from secondary school.

The world described by Rowling differs from the real world, since, along with ordinary people, wizards and sorcerers live in it. They can do whatever they want with a magic wand through various spells. But ordinary people, muggles (who are not wizards), are completely unaware of the existence of this class of people living nearby with them. In the wizard world described by Rowling, there are also schools, hospitals, offices, railways, newspapers and magazines. Able to do many things with spells, these sorcerers do not use techniques that ordinary people use. The entry of such techniques into the wizard world is strictly controlled by a special committee of the Ministry of Magical Affairs. For example, in "Harry Potter and the Chamber of Secrets", Ron Weasley's call to Harry, who has never used a telephone, makes the reader wonder as well as laugh. There are many similar incidents in the work. For example, they use owls to carry letters, feathers and ink to write. Electricity or equipment is completely strange to the wizard world. Schools and houses are lit by candles.

Another unique aspect of Harry Potter's world is that it depicts magical creatures instead of ordinary animals. For example, centaurs (half-horse, half-human creatures), goblins (a short human-like creature), house elves (who act as servants in wizards' houses, but have more powerful spells than wizards), dragons, and etc.

In addition, the vehicles of the wizard world are also unique. They mostly use magical methods instead of vehicles to get from one place to another. Another tool that is most used in the wizard world is to reach the desired destination through a network of fireplaces. In this, magicians sprinkle magic traveling powder on the fireplace, enter the fire and tell the address. After that, they will see themselves in the right place in a few seconds. If the name of the address is not clearly stated, it is impossible to get lost. Another tool that wizards use to reach any destination is a portal. A portal is a magical object that transports a magician from one place to another at a predetermined time. The advantage of the portal over the travel powder is that it can reach very long distances in an instant.

Although the appearance and clothing of people in Harry Potter works are not different from our world, the words they use (spells, item names, sports, etc.), vehicles, currency, various creatures and social groups of people are completely different from our world.

After the publication of the “Harry Potter” series of novels, the phenomenon of “Pottermania” occurred in children’s literature and the film industry. The story of the scarred and bespectacled young wizard inspired many other writers to write works with similar plots. Here the feature of the “popular culture” of Rowling’s works is revealed. Parodies of Harry Potter also have their fans, and books in this regard are written and published in English, French, Russian, German, Hungarian and other languages.

Harry Potter parodies in English:

- “Harry Rotter and the Goblet of Spunk” [Lange J., 2022; 241] is a novel about a schoolboy who dreams of becoming famous like his sick parents;

- “Larry Bottem and the Sorcerer’s Scone” [Aroling J., 2021] is a work about the adventures of Larry, Mon and Wormey on their way to find a scone;

- “Barry Trotter” [Gerber M., 2002; 176] is with a plot designed for the film industry, a script written in a postmodern style, etc.

Parodies of Harry Potter in Russian:

- “Porri Gutter” [Zhvalevsky A.V., Myt'ko I.Y., 2002; 384] focuses on the inversion of existing mythology in the original “Harry Potter” novels, works about Porri Gutter, who uses technology in the wizard world, 4 books of this series have been published till now.

- Also, Sergey Panarin’s “Harry Proglotter” [Panarin S., 2005; 447], Alexander Zorich’s “Denis Kotik” [Zorich A., 2007; 435; Zorich A., 2007; 395; Zorich A., 2003; 401; Zorich A., 2005; 379] series of novels, Yaroslav Morozov’s “Larin Pyotr” [Morozov Y., 2004; 407; Morozov Y., 2005; 306; Morozov Y., 2004; 291; Morozov Y., 2005; 232; Morozov Y., 2006; 361] series, Valentin Postnikov’s “A boy named Harry and his puppy named Potter” [Postnikov V., 2005; 208] are considered an integral part of the Harry Potter phenomenon written in an imitative spirit.

In the context of world children’s literature, Joan Rowling is embodied not only as a representative of this literature, but also as a promoter of “popular culture”. The writer’s possibilities in the “Harry Potter” series of novels to involve the readers’

attention.

The “Pottermania” and “Harry Potter” parodies mentioned above are the influence of “popular culture” on literature, and the writer was able to give a positive motivation not only to the audience of readers, but also to the contemporary writers. However, at the same time, it should be noted that in most of the parodies the main character, who is similar to Harry Potter, is not characterized by positive qualities, as in Rowling’s works. According to the historical basis and traditions, parodies show negativity with their characters.

Parodies of the “Harry Potter” series of novels in modern literature are embodied in the “Barry Trotter” series of novels by Michael Gerber. All three parts of “Barry Trotter” have been published under different titles in the United Kingdom and the United States. As in Rowling’s work, the story of the main character Barry Trotter (Harry Potter) and his two friends Lon Measley (Ron Weasley) and Ermine Kringer (Hermione Granger) at Hogwarts School of Witchcraft and Wizardry (Hogwarts School of Witchcraft and Wizardry) is represented.

In the parody trilogy “Barry Trotter”, the story of Barry Trotter begins when Barry is at the age of 22 and still does not want to leave Hogwash School of Witchcraft and Wizardry. After the “Barry Trotter” trilogy by Michael Gerber, Barry becomes the most famous person in Hogwash and is given the title of “lifelong student”. This popularity served for Barry to become a millionaire.

Shooting films based on Rolling’s books caused three major problems for Hogwash:

- losing creative control, that is, the content of the books differs from the essence of the films based on them;
- cheap trade, i.e., inappropriate estimation of Rolling’s masterpiece according to the essence and level;
- the arrival of millions of unnecessary “madls” (actually “muggles”) to Hogwash, that is, the heroes of the play are performed by madls who are completely unaware of magic.

With Professor Bumblemore (actually Professor Dumbledore) and Barry plans to shut down Hollywood and cancel shooting films at Hogwash, and even this struggle is depicted throughout the play with humorous scenes.

In the first part of the trilogy, “Barry Trotter and the Shameless Parody” [Gerber M., 2002; 298], author Gerber appeals to the original source of the parody, “Harry Potter”, and establishes a dialogue between the two characters. The dialogue was so unsuccessful that it was impossible to say that it served any of the characters:

“I am hungry,” Barry said.

“I like bugs,” said Harry as a mutant killer insect landed on his shoulder and began to chew on his ear.

“You really should come over some time,” Barry began, “for dinner, I mean. I’d love to have you,” he finished, smiling evilly with his fangs reflecting the florescent glow of the mutant-killer-insect-fro-hybrids below.

“Me too,” Harry said to the bug on his shoulder who was apparently

communicating with him through a leg stuck deep in his ear.

“But really, I am thirsty more than anything else,” Barry commented, licking his lips and eyeing Harry’s neck” [Gerber M., 2002; 298].

Such unsuccessful dialogues are common for Barry Trotter throughout the play, and it is precisely because of this that the qualities of this character are not equaled to the level of Harry Potter. Comparing “Barry Trotter” and “Harry Potter”, it should be inferred that in the “Barry Trotter” trilogy, the use of anecdotes, stories full of laughter and irony shows the presence of sarcasm in the original text. Thus, it can be said that the main problem of “Barry Trotter” is in the text, since this facet of the author’s style destroys the development of the plot. For example, in the stories related to the “Legendary Stone”, the essence of the work would have become more serious if the author’s text in the “chess playing” scene is filled with funny situations from the pragmatics and discourse.

A serious point in the parody is that Barry Trotter’s funding is based solely on franchises and it shows that he dislikes books considering them as inferior to movies. This is not only directed to the original work, but also today’s society, and Gerber strongly criticizes today’s youth. But the fact that the author sprinkles the plot of the work with fairy tale traditions logically leads to failure to achieve the expected result of the parody. The fact that Lord Valdemar, who forms the image of a negative character in the parody, but tries to be shown as a positive character at the end of the work, indicates that there are flaws in the writer’s artistic skills.

Michael Gerber’s another problem with parodies is that the author himself does not properly consider to which age range of readers they are intended for. Unfortunately, many details of the work are related to “sexual relations”. The question arises: whom are these parodies written for and what should be the age limit of their audience? In our opinion, unlike the “Harry Potter” series of novels, these parodies are aimed at an adult literature audience. However, it is unlikely that people over the age of forty will be interested in books of this level.

Although the work is written on the basis of changing names and words belonging to Harry Potter, the author’s skillful use of pun increases the artistic value of the parody. Most of the text of the work is made up of lexemes which are characteristic of the colloquial style. This feature is able to show the closeness of the Barry Trotter trilogy to a real life in an artistic style.

CONCLUSION

While maintaining the originality of works that have reached the level of a universal phenomenon in literature, imitations of them have always existed and will continue to; works created by talented people have always tended to multiply. They encourage their readers to be creative, encourage them to write works with their own conclusions and teach them not to scare any experience. For this reason, they have the status of extraordinary masterpieces.

It is possible to analyze the artistic, social and psychological significance of the works about Harry Potter through the possibilities that Rowling’s original texts open

to parodies. No one, even the most skilled storytellers in the world, can achieve all the intended goals through one work without making mistakes. The phrase “they lived a happy life” in the conclusion of the work does not guarantee that the whole plot is structured appropriately. It can be seen in the samples of “fan fiction” interpreted by readers even after the work is finished. However, in a number of texts such as fan fiction, parody, imitation, plagiarism, the issue of “authenticity” can be of different degrees. In fan fiction and parody, there is an obvious reverence and respect for the “original” text.

“Pottermania” is a source of inspiration not only in literature, but also for television and publishing houses. Happily, replicas of the work have also been well received by public, and there is no doubt that Joan Rowling’s skill has become the first cause of interest in those creations. The writer said in her interviews that she was afraid that she would die without finishing the book.

Joan Rowling published 7 works about Harry Potter during 1997-2007; these works were published in 65 languages of the world. The total circulation of her fairy tales is more than 400 million. In 2011, the seventh Harry Potter film based on her works was screened. The “Harry Potter” brand was valued at £7 billion at the time.

Interests of Uzbek literature researchers and translators Joan Rowling and the novels of the “Harry Potter” series show positive aspects. The writer’s seven-book cycle of novels was translated from Russian into Uzbek by translator Shakir Dolimov [Dolimov Sh., 2018; 368; Dolimov Sh., 2021; 400; Dolimov Sh., 2019; 432; Dolimov Sh., 2019; 720; Dolimov Sh., 2019; 944; Dolimov Sh., 2020; 608; Dolimov Sh., 2020; 701]. Since the purpose of our research was not related to the analysis of whether the translated text samples were close to the original or what problems the translator came across, we limited ourselves from commenting in this area.

Although, “Harry Potter” is a fantasy novel, the characters use today’s modern technology. They fight with evils using their intelligence. Furthermore, they apply various methods, particularly, chemical, physical, biological, and most importantly magical methods.

To conclude, the level of a writer’s works in world literature, how many copies were published, and what languages they were translated into determine the writer’s status. However, such status serves as a kind of mirror. Joan Rowling’s status as a writer and the “Harry Potter” series of novels is one of the masterpieces of world literature that fully meets these qualities. The author is one of those writers who has broken down the age barrier between reading for adults and children, and she is the author of a series of books rich in fantasy, mythological plots suitable for all readers, who has a significant status in world literature.

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