



## THE SYMBOL OF MIRROR IN ENGLISH CHILDREN'S LITERATURE AND ITS FANTASTIC FEATURES

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### ABSTRACT

*This article takes the study of children's literature as a threshold for change, enabling readers to explore the surrounding reality, imagine other worlds and understand other perspectives. Based on the concept of children's cognitive development, it is divided into four stages –pre-reading, fantastic stage, fantastic-realistic stage and aesthetics stage– reading becomes a resource to combine fantasy and experience where the mirror is a very illuminating element, easy to produce hundreds of interpretations and applications, such as Brother Grimm (Grimm's Snow White), Lewis Carroll (Lewis Carroll) "The Through the Mirror Glass, Michael Ende's "Endless Story" and JK Rowling's "Philosophy Stone" and so on. Therefore, when young readers move from one stage to another, the mirror becomes more symbolic and complex. They are faced with the discovery of self and the other self, as well as the so-called confrontation between elementary and elementary. The second world, reality and wonder.*

Introduction: As we all know, a large part of children's and young adult literature is popular folklore. However, folk tales (themes, characters, adventures, moral lessons, etc.) were not originally designed for children. In fact, many of them must be modified to eliminate the high component of violence, cruelty, and arrogance that make up their characteristics, and this is part of the conventional pedagogy of fear of their time. This adaptation has undoubtedly been adapted in various ways, and these adaptations undoubtedly make the doctrinal and moral background of the current folktales more distinct: replace

punishment with other more suitable solutions, some The arrangement of characters and their personality characteristics (especially the most horrible), and finally some stereotyped changes.

Body part: The symbol of the mirror is very enlightening and easy to make hundreds of interpretations and applications. It is foreseeable that as we move from one stage to another, its symbolism becomes more complicated in children's and young adult literature. Therefore, in the pre-reading stage (four to six years old), it is almost nothing more



than an object that reflects oneself in daily life: washing face and brushing teeth, combing and recognizing oneself. At this stage, there is no magic in the mirror, and the illustrations take up almost all of the story. In addition, since it is a stage where the temporary consciousness has not been properly developed and the self is in the stage of self-discovery as the subject, the mirror will not take us to any unexplored place (the second world), because the focus is on the body itself. The world without any introspection. At this age, the child's eyes are changing objects, not the other way around. The mirror will not open as a threshold, nor will it trigger any mystery of our own reflection. Likewise, it does not represent any danger or threat that may trap our soul, because we are not aware of it at all. Finally, there are no cursed characters, such as vampires or demons, and the images they reflect cannot be seen.

However, this does not happen in the so-called dreamlike stage (six to eight years old), in which the child finds himself in the personal transition of logical thinking, right The wonderful awakening generated interest.

At this stage of the child's growth, we can also include a story or adaptation of the story "Snow White" written by Brothers Grimm. As we all know, the mirror here is not a threshold, but a strange prediction that can be said. However, in the second world, no one is surprised by this. This may be because it is an object that has become an object, and its influence is at the center of the subsequent change and evolution of the role.

In fact, in "Snow White", we can not only use mirrors as flat screens to replicate images, but also contain and absorb them (Cirlot 2008), which may be the first

important evidence of mirrors. This magical talent makes the mirror a direct participant in the storyline, and even responsible for the transformation of the story, because as we have seen, the mirror in the dream stage is not represented as a simple neutral object, people just look at it to obtain objective information.

Instead, they are actively disorienting. As Jean Chevalier and Alain Gheerbrant remind us, its origin may be the image of the "mirror of great wisdom" of Tibetan Buddhism, which can show The dirtiest reality behind the brief appearance. This is why the mirror cannot lie to the queen about the beauty of the little princess, but cannot lie to her dangers or threats.

In this sense, he shows the paradox of human obsession, the phenomenon of distorting reality due to our interest and selfishness. In addition, in the traditional folklore that is the basis of the Brothers Grimm story, mirrors are more spectral than reflective. It even has a semi-transparent form, which emerges from the shadow when it is called. However, in the more adaptable infant stage, the mirror is summoned with the magic of the words "mirror, mirror on the wall" or "magic mirror on the wall". Then, as we know, neutral, human faces emerge from the background. Is it the embodiment of the inanimate world? It is the world of the soul. Truth cannot tolerate any lies. Does human being face his true reality?

Children will see mysteries we don't understand in some way, and these mysteries usually affect our actions. Some people call it destiny, which is after all the goal of adventure: to find and realize our destiny.

Similarly, we found a similar case in the Odyssey in which Ulysses struggled with



his own destiny, a destiny marked by the gods. Here, journey, transformation and threshold crossing constitute a huge metaphor for the process of human maturity. Let us remember that Ulysses struggled with the imposition of a series of restrictions, desires and conditions that changed the self internally and externally.

Similar things have happened to some young characters in children's literature. These characters are defined by their exploratory desire, adventurous tendency and desire to find wonderful things. However, when the child's contemplation succumbs to the pragmatic desire to have a primitive world, all this will stop. At this point, we can say that magic is in danger of disappearing and may cross the threshold again.

Therefore, at this stage of the child, begin to emphasize symbolic resection, this resection will gradually gain more form and determination. It is the existence of the "primitive world" and the "second world": the interference between them will produce chaos and chaos, or on the contrary, it will produce a new vision of reality, where there are failures, contradictions and nonsense.

Here, we can also cite the best example of this nonsense: Lewis Carroll (Alice through the Looking Glass). This book combines "Journey" with the opposite of reality, combining its complexity. We must remember that six months after Alice (Wonderland) first adventure, Alice has been dreaming in the symbolic autumn: now it is no longer falling down a tunnel, but crossing a threshold. This intersection creates expectations in the young protagonist, who is eager to understand the complexity and abnormality of the things reflected. In the end, it seems to tell us that

according to a person's imagination or perception of the reality around us, this person can adopt more or less wonderful or changing aspects.

Similarly, it implies that fantasy plays a very positive role of change, because every idea, every step or every action has its reversal and its consequences, because it strangely also In chess, the story is in this game and Alice's adventure is based on this novel.

Harry Potter in "The Sorcerer's Stone" meets the Eriz Mirror. His first feature is to have a name, which is not like the number of anonymous mirrors flooded in children's books. Strangely, before meeting the mirror, his inseparable friend Ron was teaching Harry to play chess. Considering its reversible and symmetrical arrangement on the board, is this a simple coincidence? We don't think so. Once he finds Erised's room, the young protagonist will read his inscription (which is upside down but it says "I am not showing your face, but your inner desire.") When Harry looked at himself in the mirror, the greatest The surprise soon came: "Because he not only saw himself in the mirror, but also saw a large group of people standing behind him." (1998, p. 208).

The strange thing is that this happened to a child until now, if his characteristic is loneliness. What followed was a fear of deception or delusion, but not long after, Harry saw his parents approaching him with other relatives for the first time, undoubtedly reproducing what they said happened when a person was dying and saw Moment. Relatives around him.

Therefore, from another perspective, the mirror is also a threshold of life. Master Dumbledore provided us with a logical explanation when he said it. 'It shows us



nothing more or less than the deepest, most desperate desire of our hearts. You, who have never known your family, see them standing around you. Ronald Weasley, who has always been overshadowed by his brothers, sees himself standing alone, the best of all of them. However, this mirror will give us neither knowledge or truth. Men have wasted away before it, entranced by what they have seen, or been driven mad, not knowing if what it shows is real or even possible.'

Conclusion: Therefore, according to the formation stage and cognitive development of children, the symbol of the mirror has been changing its manifestation in children's literature. This is especially evident in stories where the structure of fantasy adventures dominates the plot and is marked by the confrontation and complementarity between the original world and the secondary world. Under these circumstances, the mirror has changed from being a mere decoration (using reality as self-discovery to show reality) to actively participating in, shaping, transforming and even questioning reality. Therefore, it acts as a union of two worlds, which are in contact with each other through ever-changing surfaces, and in some cases can also be connected through the use of certain words that change the

habits of daily life. Therefore, in most of these books, mirrors and words are related. In addition, it is the fear of fear and the awareness of death, as well as the existence of other values such as passion or frustration, that give the mirror itself a more mysterious, surprising and mysterious feature; as we have seen, Sometimes the mirror becomes a dangerous and gloomy symbol, because if we need light to see ourselves in the light, it can indeed lead us to the deepest shadows, where death is even greater than physical death: including death that forgets life. Dumbledore mentioned this, just as Carroll himself asked us "the man of dreams" in the last chapter, so he reminded us. Sometimes returning to the order side is the most difficult step, because we no longer do this as we did before: we return with a brand new look, giving us experience beyond the limits. Mirrors, the limitations of language, and good times have opened up a truth that enables us to have a deeper understanding of us now or in the future.

Maybe the last book is indeed a mirror that really tells us to read, open, and go over the other side, so that it can make us different. This world reminds us that we saw it for the first time and how to make it a part of ourselves.



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