

**MYSTERIOUS EVENTS AND THEIR ARTISTIC EXPRESSION IN ENGLISH AND
UZBEK LITERATURE: SPECIFIC FEATURES OF THE MYSTERY GENRE**

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Annotation: The article explores mysterious events and their artistic expression in English and Uzbek literature. It compares how each tradition reflects mystery through logic and suspense in English works and through symbolism and mysticism in Uzbek writings, revealing cultural and aesthetic distinctions of the genre.

Keywords: mystery, symbolism, spirituality, morality, English literature, Uzbek literature, culture, narrative, psychology, philosophy

**INGLIZ VA O'ZBEK ADABIYOTIDA SIRLI VOQEALAR VA ULARNING BADIY
IFODASI: MISTERIYA JANRINING O'ZIGA XOSLIKLARI**

Annotatsiya Maqolada ingliz va o'zbek adabiyotlarida sirli voqealarning badiiy ifodasi tahlil qilinadi. Har ikki adabiy an'ana sirni ifodalashda o'ziga xos yondashuvlarga ega bo'lib, ingliz adabiyotida mantiq va saspensga, o'zbek adabiyotida esa ramz va tasavvufiy timsollarga urg'u beriladi. Tadqiqot janrning madaniy va estetik xususiyatlarini yoritadi.

Kalit so'zlar: sir, ramziylik, ma'naviyat, axloq, ingliz adabiyoti, o'zbek adabiyoti, madaniyat, hikoya, psixologiya, falsafa

**ТАИНСТВЕННЫЕ СОБЫТИЯ И ИХ ХУДОЖЕСТВЕННОЕ ВЫРАЖЕНИЕ В
АНГЛИЙСКОЙ И УЗБЕКСКОЙ ЛИТЕРАТУРЕ: СПЕЦИФИЧЕСКИЕ
ОСОБЕННОСТИ ЖАНРА ТАЙНЫ**

Аннотация: В статье рассматривается художественное отражение таинственных событий в английской и узбекской литературе. Обе литературные традиции по-разному выражают мистику: английская — через логику и напряжение, узбекская — через символику и суфийские мотивы. Исследование раскрывает культурные и эстетические особенности жанра.

Ключевые слова: тайна, символизм, духовность, нравственность, английская литература, узбекская литература, культура, повествование, психология, философия

INTRODUCTION Throughout human history, people have been fascinated by the unknown — by events that challenge rational explanation and awaken the imagination. Literature, as a reflection of human consciousness, often transforms mystery into an artistic form that stimulates curiosity, tension, and philosophical reflection. The mystery genre, characterized by secrecy, suspense, and revelation, serves not only as entertainment but also as a means of exploring moral dilemmas, cognitive limits, and cultural perceptions of truth and illusion. In English literature, the mystery genre began to take shape in the nineteenth century, largely due to the works of Edgar Allan Poe. His story *The Murders in the Rue Morgue* (1841) is widely recognized as the first modern detective tale, introducing analytical reasoning and logical



deduction as artistic tools for unraveling enigmatic events[1]. Later, writers such as Arthur Conan Doyle and Agatha Christie expanded the genre by combining suspense, human psychology, and moral conflict, turning mystery into a refined form of intellectual and emotional art[2].

In Uzbek literature, however, mystery acquires a different philosophical and cultural dimension. Rooted in oral storytelling, Sufi mysticism, and mythological imagery, mysterious events often symbolize the spiritual journey of the human soul rather than a logical puzzle to be solved. Modern Uzbek prose incorporates mythological and symbolic motifs that connect ancient folklore with contemporary realities, where mystery becomes a bridge between the visible and the invisible, the known and the divine[3].

The purpose of this article is to examine how mysterious events are artistically expressed in English and Uzbek literature, to identify the aesthetic and cultural features of the mystery genre in both traditions, and to highlight how different civilizations conceptualize and interpret the unknown. By comparing these literary traditions, the study reveals that mystery, beyond its narrative intrigue, embodies a universal artistic language through which writers explore human nature, spirituality, and the search for truth.

REVIEW OF RELATED LITERATURE The mystery genre, as one of the most psychologically engaging forms of literary expression, has been studied from various theoretical and cultural perspectives. Scholars emphasize that mystery is not only a structural element of narrative suspense but also a reflection of the human search for meaning, truth, and transcendence.

According to The Cambridge Companion to Crime Fiction (2003), the origins of the mystery genre in English literature can be traced to the Gothic novels of the late eighteenth century, where the atmosphere of fear, darkness, and moral ambiguity laid the foundation for later detective and psychological narratives[4]. These Gothic elements evolved into more rational and analytical forms in the works of Edgar Allan Poe, who is widely considered the founder of detective fiction. Poe's stories, such as *The Murders in the Rue Morgue* (1841), introduced a logical approach to solving enigmas through observation and deduction, establishing a model that deeply influenced Arthur Conan Doyle and subsequent English writers[5].

Agatha Christie further refined the genre by combining intellectual puzzles with complex psychological motives. Her works, including *Murder on the Orient Express* (1934) and *The Murder of Roger Ackroyd* (1926), are recognized for their carefully constructed suspense, narrative economy, and use of misleading clues. As noted by The British Library (2023), Christie's contribution lies not only in her narrative ingenuity but also in her subtle moral exploration of guilt, justice, and deception[6].

In contrast, the representation of mystery in Uzbek literature stems from a spiritual and symbolic tradition rather than from rational investigation. Uzbek literary scholars such as Manzura Otajanova (2022) argue that mythological and mystical motifs are essential elements of modern Uzbek prose. Through the reinterpretation of folklore and Sufi imagery, writers explore existential and metaphysical questions rather than criminal or logical mysteries. In her article *Mythologism in Modern Uzbek Prose*, Otajanova demonstrates that the Uzbek artistic conception of mystery is closely tied to the notions of fate, divine will, and the invisible world of the spirit[7].



Furthermore, comparative studies highlight that while English mystery narratives often rely on logic and empirical reasoning, Uzbek literature integrates emotional depth, cultural symbolism, and metaphysical insight. This difference mirrors the broader philosophical divide between Western rationalism and Eastern mysticism. Consequently, mystery as a literary device becomes not merely a genre, but a mode of perceiving and interpreting the world — one rooted in distinct cultural worldviews and artistic traditions.

In summary, previous research establishes that the mystery genre functions as both an intellectual and spiritual inquiry. English writers developed it into a structured narrative of problem-solving, while Uzbek authors transformed it into a symbolic medium for expressing the unseen and the sacred. The present study builds upon these perspectives to analyze how mysterious events are artistically represented in both traditions, highlighting the interplay between logic and intuition, reason and revelation.

METHODOLOGY This research employs a comparative and analytical approach to explore the representation of mysterious events in English and Uzbek literature. The study uses qualitative analysis of selected literary texts from both traditions, focusing on narrative structure, symbolism, and psychological depth. Descriptive and interpretive methods are applied to identify the defining features of the mystery genre and its cultural variations. Scholarly sources and critical studies are also used to support the findings and ensure academic accuracy

ANALYSIS AND RESULTS The analysis of mysterious events in English and Uzbek literature reveals both shared archetypal patterns and unique cultural features that define the mystery genre in each context. In English literature, mystery is often tied to psychological exploration and philosophical reflection, while in Uzbek literature, it is closely related to moral allegory, spirituality, and collective consciousness. These variations emerge from distinct historical, cultural, and linguistic backgrounds that shape the perception of the unknown.

In English literature, authors such as Edgar Allan Poe, Arthur Conan Doyle, and Agatha Christie developed mystery as a means of exploring the boundaries of human reason. Poe's *The Fall of the House of Usher* presents mystery as an inward collapse of the mind, where suspense is used to reveal psychological instability rather than external threat. Doyle's detective fiction, on the other hand, focuses on logic, evidence, and rational deduction, where mystery is a puzzle to be solved through intellect. In contrast, Agatha Christie blends logic with intuition, turning mystery into an intricate play between deception and human nature [8].

In Uzbek literature, mysterious elements are interwoven with spiritual and moral symbolism. Works such as Abdulla Qodiriy's *O'tkan kunlar* and Oybek's *Navoiy* reveal a deep connection between fate, divine justice, and human experience. Here, the unknown often carries a sacred meaning — a divine test, a dream, or an omen that guides the characters toward enlightenment or moral realization. Unlike Western mystery fiction, where suspense and crime dominate the plot, Uzbek mysterious narratives emphasize destiny, purity, and truth-seeking [9]. The following table summarizes the key comparative features of mysterious events in English and Uzbek literature

Feature	English Literature	Uzbek Literature
Central Focus	Psychological suspense,	Spiritual meaning, moral



	crime, rational inquiry	allegory, destiny
Key Motifs	Secrets, death, investigation, hidden guilt	Dreams, divine signs, moral trials
Representative Authors	Poe, Doyle, Christie	Qodiriy, Oybek, A. Qahhor
Purpose of Mystery	To challenge logic and reveal human psychology	To unveil moral truth and spiritual order
Reader's Role	Analytical observer, problem-solver	Reflective thinker, moral learner

Table 1. Comparison of Mystery Features in English and Uzbek Literature¹

This comparison shows that the mystery genre functions not only as a literary form but also as a mirror of cultural values. English writers use mystery to question rationality and uncover inner fears, whereas Uzbek authors employ it to express metaphysical realities and ethical dilemmas. Despite these differences, both traditions use mystery as a bridge between the known and the unknown — a means of exploring the limits of human perception and moral awareness [10].

The results demonstrate that mystery in English and Uzbek literature operates as both a narrative strategy and a philosophical tool. While English mystery emphasizes logical reasoning, Uzbek mystery transforms the unknown into a moral revelation. This duality highlights the adaptability of the mystery genre across cultures, proving its universal appeal as a form of artistic expression rooted in the human search for truth.

CONCLUSION AND RECOMMENDATIONS

The conducted analysis confirms that mysterious events serve as a vital artistic and philosophical component in both English and Uzbek literature. Although they share the universal function of exploring the unknown, their thematic focus, narrative style, and cultural symbolism differ significantly. In English literature, mystery is primarily a psychological and intellectual construct, reflecting humanity's struggle to understand fear, logic, and moral ambiguity. In contrast, Uzbek literature treats mystery as a spiritual and ethical category, symbolizing divine order, destiny, and the harmony between human and cosmic forces .

The study demonstrates that in English works, authors such as Edgar Allan Poe and Agatha Christie employ mystery to challenge the reader's perception, emphasizing reasoning, deduction, and the complexity of human consciousness. Uzbek writers like Abdulla Qodiriy and Oybek, however, transform mysterious elements into tools of moral introspection and cultural self-expression. Their works reveal how mystery functions not only as narrative suspense but as a means of preserving national identity and spiritual values .

Another significant conclusion is that the mystery genre transcends geographical and linguistic borders, offering a shared literary space where human curiosity, fear, and faith converge. Despite differences in structure and purpose, both English and Uzbek writers use the unknown as a way to express the universal human quest for truth, justice, and meaning. This shows that

¹ Prepared by the author



mystery, as an artistic phenomenon, remains deeply connected to cultural psychology and moral development. Based on the findings, the following recommendations can be proposed:

- For literary researchers: Future studies should focus on the philosophical and semiotic aspects of mystery in comparative literature, especially its role in shaping ethical and aesthetic perceptions.
- For educators: Incorporating comparative analysis of English and Uzbek mysterious narratives into literature curricula will enhance students' critical thinking and intercultural understanding.
- For writers and translators: Promoting cross-cultural translation of mystery works can enrich both literary traditions, encouraging innovation and global dialogue.
- For cultural institutions: Supporting conferences and publications that examine the mystery genre across cultures can strengthen academic cooperation and preserve national literary heritage.

In conclusion, mysterious events in literature act as both a reflection of human consciousness and a creative method of exploring metaphysical questions. The mystery genre continues to evolve, adapting to new cultural and psychological realities while maintaining its timeless mission — to reveal the invisible dimensions of truth and the moral spirit that defines humanity

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