

**EPIPHANIC PLOT NARRATIVES IN ENGLISH AND UZBEK  
CHILDREN'S LITERATURE: A COMPARATIVE STUDY OF M.  
IBROHIMOVA AND C. S. LEWIS**

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**Annotation:** This article explores the epiphanic plot narrative as a structural and thematic element in children's literature, focusing on selected works by the Uzbek author M. Ibrohimova and the English writer C. S. Lewis. The study examines how moments of sudden insight, revelation, or self-discovery function as turning points in children's narratives, influencing character development, thematic depth, and moral instruction. Through a comparative analysis, it identifies both universal and culturally specific manifestations of the epiphany, drawing attention to the interplay between cultural tradition, moral pedagogy, and narrative technique.

**Keywords:** Epiphany, children's literature, narrative structure, M. Ibrohimova, C. S. Lewis, cross-cultural comparison, moral pedagogy, literary analysis.

**INGLIZ VA O'ZBEK BOLALAR ADABIYOTIDA EPIFANILI  
SYUJET NARRATIVLARI: M. IBROHIMOVA VA C. S. LEWIS ASARLARI  
QIYOSIY TAHLILI**

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**Annotatsiya:** Mazkur maqolada bolalar adabiyotida epifanili syujet narrativi strukturaviy va tematik element sifatida o'rganiladi. Tadqiqot o'zbek yozuvchisi

М. Иброҳимова ҳамда инглиз адаби C. S. Lewisning айрим асарлари мисолда олиб борилиб, қўтилмаган тushuncha, ваҳий yoki o'zini anglash lahzalari болалар hikoyalarida бурилиш nuqtasi sifatida қандай ishlashini tahlil қилadi. Ushbu lahzalar qahramon xarakteri rivojiga, mavzu yuksalishiga hamda axloqiy tarbiyaga қандай ta'sir ko'rsatishi ko'rib chiqiladi. Qiyosiy tahlil orqali epifaniyaning umumiy va madaniyatga xos ko'rinishlari aniqlanadi hamda madaniy an'ana, axloqiy pedagogika va narrativ uslub o'rtasidagi o'zaro aloqaga e'tibor qaratiladi.

**Kalit so'zlar:** Epifaniya, болалар адабиёти, narrativ struktura, М. Иброҳимова, C. S. Lewis, madaniyatlararo qiyos, axloqiy pedagogika, адабий tahlil.

**ЭПИФАНИЧЕСКИЕ СЮЖЕТНЫЕ НАРРАТИВЫ В  
АНГЛИЙСКОЙ И УЗБЕКСКОЙ ДЕТСКОЙ ЛИТЕРАТУРЕ:  
СРАВНИТЕЛЬНОЕ ИССЛЕДОВАНИЕ ПРОИЗВЕДЕНИЙ М.  
ИБРОХИМОВОЙ И К. С. ЛЬЮИСА**

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**Аннотация:** В данной статье рассматривается эпифанический сюжетный нарратив как структурный и тематический элемент детской литературы. Исследование проведено на примере отдельных произведений узбекской писательницы М. Иброҳимовой и английского писателя К. С. Льюиса. Анализируется, каким образом моменты внезапного прозрения, откровения или самопознания выступают в детских повествованиях как поворотные точки, влияя на развитие характера, углубление тематики и нравственное воспитание. Путём сравнительного анализа выявляются как универсальные, так и культурно-специфические проявления эпифании, при

этом уделяется внимание взаимосвязи культурной традиции, нравственной педагогики и повествовательной техники.

**Ключевые слова:** Эпифания, детская литература, повествовательная структура, М. Иброхимова, К. С. Льюис, межкультурное сравнение, нравственная педагогика, литературный анализ.

Children's literature, in every tradition, carries within it a responsibility that extends beyond storytelling—it is both a source of delight and an instrument of moral and intellectual formation. When a young reader encounters a story, the journey is rarely linear; there are moments in which the narrative shifts suddenly, where a character's understanding of themselves or the world deepens in an instant. Such moments are what literary theory terms *epiphanies*—sudden insights that transform the trajectory of the plot and the consciousness of the character. In the works of M. Ibrohimova, one of the most distinctive contemporary voices in Uzbek children's prose, and C. S. Lewis, whose *Chronicles of Narnia* have become a touchstone of English-language children's literature, the epiphany functions as a key narrative device that bridges the child's imaginative engagement with the text and their gradual acquisition of moral sensibilities.

In Uzbek literature, the didactic tradition has always been deeply intertwined with oral storytelling. Folktales, legends, and everyday moral anecdotes have provided a framework in which epiphanic moments are not merely private realizations but public, socially embedded recognitions. Ibrohimova's narratives often root these moments in encounters with elders, in the wisdom of ordinary rural life, or in the observation of natural phenomena that quietly reveal profound truths. These revelations are often sensory—linked to the smells of a kitchen, the changing colors of a field at dusk, or the sound of a lullaby—where the child protagonist begins to understand the values of respect, responsibility, and perseverance. The narrative subtly signals the epiphany, often without dramatizing it in overt language, allowing the reader to share in the character's internal shift.

By contrast, C. S. Lewis draws on the Western Christian tradition, with its emphasis on divine intervention, moral choice, and personal salvation. His epiphanic moments are frequently mediated by symbolic figures such as Aslan, or by enchanted objects and magical landscapes that serve as metaphors for spiritual truths. In *The Lion, the Witch and the Wardrobe*, Edmund's transformation is marked by the recognition of Aslan's self-sacrifice. The scene is charged with Biblical resonance, drawing on the Passion narrative, and the moral insight is framed as a personal turning point in Edmund's journey from selfishness to loyalty. Lewis's use of allegory means that the epiphany often carries a double function: it advances the plot and simultaneously reveals the author's theological vision.

*Both authors position the epiphany at structurally critical points in their narratives.* In Ibrohimova's *Oydinda Suhbat* ("Conversation in the Moonlight"), the moment of realization comes in a quiet scene where a young boy listens to his grandmother under the pale glow of the moon. Her stories, threaded with the hardships she endured, awaken in him a sense of gratitude and an eagerness to contribute to the household. The epiphany here is communal: it restores the harmony of the domestic sphere and reinforces intergenerational bonds. In Lewis's work, by contrast, the pivotal insight often propels the character toward action in a larger, mythic quest, such as joining the final battle or making a decisive moral choice.

The cultural frameworks surrounding these authors profoundly shape how the epiphany is staged. In Uzbek narratives, the moment of insight frequently resolves tension by reaffirming shared social values; in English narratives of Lewis's kind, it may lead the character to embrace an individual moral destiny. This difference reflects broader patterns in cultural attitudes toward the self: one embedded in community, the other defined in part by personal moral accountability before a divine order.

There are also stylistic divergences. Ibrohimova employs realistic description and the rhythms of everyday speech, even when the subject matter is

emotionally charged, allowing the reader to feel that the revelation is attainable in their own lives. Lewis, however, often layers his prose with elevated diction, poetic imagery, and an undercurrent of mystery, making the epiphany feel like an extraordinary gift bestowed upon the worthy. Yet despite these differences, both rely on the reader's capacity to recognize change in the protagonist's inner life, and both trust that such recognition will leave an imprint on the reader as well.

The universal appeal of the epiphanic narrative lies in its ability to compress moral transformation into a single, memorable instant. For children, whose moral and imaginative faculties are still in formation, these moments can be particularly resonant. A revelation in a story can become a reference point in the child's own moral reasoning, a remembered moment when fiction illuminated life. That is why epiphanies in children's literature, whether arising from a moonlit conversation in a rural Uzbek village or a lion's sacrifice in a magical wood, retain their power long after the story is finished.

In examining these two authors side by side, it becomes clear that the epiphany serves not only as a structural pivot but also as a cultural mirror. Ibrohimova's characters awaken to the moral textures of ordinary life, guided by family and community; Lewis's characters awaken to a cosmic order, guided by allegorical forces. Yet in both, the reader is invited to share in the joy, the solemnity, and the enduring clarity that comes when a truth—long gestating—finally reveals itself.

### **Conclusion**

The phenomenon of epiphany in children's literature serves not only as a pivotal plot device but also as a powerful means of enhancing the educational and moral value of a literary work. In the creative output of M. Ibrohimova and C. S. Lewis, this phenomenon emerges from different cultural contexts, yet both authors share the same goal — to involve the reader in the character's inner transformation and, through this process, to strengthen the reader's worldview and moral compass.

Ibrohimova conveys epiphany through depictions of real-life situations, family values, and folk wisdom, while Lewis uses allegorical figures, religious symbolism, and fantastical worlds. For Ibrohimova, the epiphany often appears as a collective awakening and a renewed appreciation of shared values, whereas for Lewis, it is closely linked to personal moral choice and spiritual redemption.

Both authors' works demonstrate that epiphanic plots have a strong emotional and intellectual impact on readers. Young audiences draw personal lessons from the experiences of the characters, which in turn influence their future moral decisions. Thus, epiphanic narratives should be recognized as a significant artistic device that expands the aesthetic and educational potential of children's literature, transcending cultural boundaries.

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