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**COMPARISON OF LINGUO-CULTURAL CHARACTERISTICS
OF THE FANTASY GENRE IN THE WORKS OF URSULA LE GUIN
AND KHUDAYBERDI TOXTABOYEV**

Annotation: The article deals with the comparison of the linguistic and cultural features of the fantasy genre in the works of Ursula Le Guin and Khudoiberdi Tokhtaboyev. The works are analyzed and compared in terms of changes in the system of images of literary sources. Fantasy, in particular, is characterized by features such as the transition of inner conflict to the outer plane, the shift of emphasis from personal changes of characters to their adventures, the change of story-based protagonist's journey, and the strengthening of the role of antagonists.

Keywords: fantasy, Ursula Le Guin, image system, Khudoiberdi Tokhtaboyev, linguistic-cultural comparison, creativity

When we talk about the genre of fantasy, the works understand the imagination - a mental activity that consists in the formation of imaginary and imaginary qualities that are not perceived by man in life. It is manifested in a person's ability to be creative, his mastery of artistic textures, his ingenuity, his propensity for invention, his ability to create antiquated, irrational situations.

The phenomenon of fantasy plays an important role in modern culture and includes literary works and movies, animation, computer games, and live games. An important feature of fantasy is the construction of a coherent, detailed conditioned world in which events take place. Undoubtedly, literary works in the fantasy genre are attractive for film adaptation, but despite the extensive

technical capabilities of modern cinema, many popular works have not yet been shot and many film adaptations have been found to be unsuccessful. Children's works should be in harmony with their stone heart and pure spirit. When Khudoiberdi Tukhtaboev was writing for children, he was, of course, imagining his readers. One of the main reasons why the author's works for children and adolescents are interesting, educational and attractive is that they turn to fantasy.

Ursula Le Guin and Khudoiberdi Tokhtaboyev focus on the hero's initiative, his maturity and formation, which uses the hero's travel scheme, which allows you to clearly embody the path of formation of the person and connect the metaphor with life. Although the movement in the writers' novels takes place in a magical world, the characters develop based on psychological laws, so changes in the protagonist's personality occur gradually throughout the work. There are stories in the books *The Wizard of the Sea* and *Riding the Yellow Giant*: Ged and Tenar are Hashimjan, who traces the evolution of the character. Using the image of Ursula Le Guin Ged, see how easy it is to fall into the power of a false idea and upset the balance of the world through internal change, and that the responsibility for action lies entirely with the hero and that only he can correct the situation. The change in the protagonist's personality is less clearly articulated in the book, and internal conflicts are translated into the external plane, resulting in an increased role for antagonists - for example, the image of Jasper acquires distinctive features. evil and treacherous, in the book he is in many ways Ged's twin, and the shadow taken from the incarnation of the dark side of the protagonist's personality is symbolized by the enemy, the enemy. is to destroy the protagonist and complicate the search for the magic artifact. In literature, the need to reinforce the dynamics of the story necessitates the introduction of numerous episodes in which one protagonist explains to another the essence of the laws of the world, as well as the consequences of certain actions. The plot of the play is about Tesey and Ariadna in the traditional way - Ged and Tenar first enter the maze as allies in the fight against the

invading king, and Tenar, like Ariadne, helps the protagonist go through the maze and get out of it. , and a duel motif reminiscent of a fight with a Minotaur emerges, even the motif of the Ariadne rope. The reference to the legend of Teseus and Ariadne is also embodied in the romantic feelings that arise between the characters, and thus love becomes the motive for their actions and in the book, there is no line of love in principle.

As the search for a magical artifact takes precedence in the book, the Atomic cult of the Nameless catches the forces of evil with the power of faith and turns into a pro-Christian place, from the protagonist to the ally of Tenar, the assistant and the protagonist's magical bride in the finale. The desire to translate internal conflict into external conflict and, in this connection, to simplify the plot, to bring it into a formula that is easily read by the modern spectator, leads to a significant distortion of the content of the story genre. It also leads to a change in the images of little characters like the priests of Tar and Kossil. However, the opposite happens in the book: the protagonist receives salvation for changing his religion, replacing a narrow religious view of the world with a broader understanding of the laws of the world.

An important contradiction in the book that helps to reveal both the images of the heroes and the principles of the world order of the Earth's sea is the contrast. Resistance to the disturbance of loneliness, the mental void that evokes fear, and the community of people who help each of its members maintain peace are more concentrated in the anime. It contrasts the images of the protagonist's inner shootings with the images of man's creative activities related to farming, land farming, and animal husbandry. This contradiction does not exist in the film; the protagonist fights the shadow as an enemy outside of himself.

In the book, the creative activity of people and the idea of their cultural community are embodied mainly through the image of heroes who are distinguished by their simplicity, good nature and dedication. Penetrates to the bottom of the universe, then its companion embodies stability on earth, common

sense and practicality. It should be noted that the book enhances the humorous features of the characters; the tendency to be overweight is emphasized, which makes it possible to see similarities with the image. Creating a visual image of evil becomes a daunting task for filmmakers, and negative characters are most clearly different from their literary prototypes. There are few negative images in the works of Ursula Le Guin and Khudoiberdi Tokhtaboyev, which can be divided into evil forces and those who serve them. The forces of darkness are not a symbol of absolute evil, they are the ancient chthonic forces of destruction that have always existed and will continue to exist, but the forces of darkness must remain within them in order to maintain harmony in the human world.

People who choose to serve these forces and seek to use them for their own purposes will disrupt the harmony of the universe, where the forces of destruction must remain within their boundaries and not go out into the world. Ursula Le Guin uses the images of the protagonists to show how easy it is to fall into the power of false ideas and serve the dark, while at the same time demonstrating the protagonist's ability to correct his own thoughts. Practice is confirmed by conscious choice on the threshold of life and death. It is very important that light and dark principles coexist in the personality of any person and that everything depends only on the choice of the protagonist himself.

There are also characters in the books that embody extraordinary evil - for example, in the anime "Fairy Tales of the Earth" these are exaggerated depictions of slave traders, treasure hunters and spiders, which are characterized by the pursuit of immoral behavior. Enjoy them, but at the same time, the negative symptoms are also reduced. Because of their ridiculous features, the result is terribly funny. Characteristically, visual clichés are used to create the image of evil, a type of evil man developed in the literature.

In the book, the darkness is mysterious, formless, and uncharacteristic, while in the film, the darkness becomes a peculiar antagonistic character. It will be possible to physically defeat the evil one, but there is no such opportunity in

the book. The shadow takes a name, begins to savagery, enters into a conversation with the protagonist and threatens him, and the evil is associated with the beginning of hell, taking the form of a living dead, stereotypically with black spaces instead of eyes equipped with. Decay and the image of evil diminish at the expense of the emblem. The film is also presented with a royal image that is not found in a literary source - it has a lot of brutalities, but in general, it conveys the characteristics of the antagonistic heroes in the sea cycle of the Earth Wizard.

In conclusion, fantasy may be related to a lack of in-depth understanding of the features and functions of the literary genre. There are many national versions of fantasy, and great authors working in this genre develop specific features of their poetics. However, the whole layer of fantasy works in the public mind is perceived through the prism of epic fantasy. Magical things, lots of chases, fights and contests help to attract and hold the viewer's attention but make the word "average". Often cinematography presents such a "moderate" fantasy using the methods of different, more advanced genres. We can say that the visual appearance of fantasy is still being developed.

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