



ARTICLE INFO

Received: 05th February 2022

Accepted: 10th February 2022

Online: 15th February 2022

KEY WORDS

fantasy, Ursula Le Guin, system of images, Khudoyberdi Tukhtaboev, linguocultural comparison, creativity

LINGUOCULTURAL COMPARISON OF THE FANTASY GENRE IN THE WORKS OF URSULA LE GUIN AND KHUDOIBERDI TOKHTABOYEV

Hasanova Khurshida Bakhtiyorovna

Navoi State Pedagogical Institute

xurshidabonu@internet.ru

<https://doi.org/10.5281/zenodo.6170145>

ABSTRACT

The article deals with the linguocultural comparison of the fantasy genre in the works of Ursula Le Guin and Khudoiberdi Tokhtaboev. Analysis and comparison is made from the point of view of the transformation of the system of images of a literary source in the works. It is revealed that fantasy is characterized, in particular, by such features as the transfer of the internal conflict to the external plane, the shift in emphasis from the personal changes of the characters to their adventures, the transformation of the hero's journey underlying the narrative, and the strengthening of the role of antagonists.

A large part of the literature of any nation is children's literature. Children's works should be in harmony with their hard heart and pure spirit.

The fantasy phenomenon occupies a significant place in modern culture and includes literary works and films, animation, computer games and live-action games. An essential feature of fantasy is the construction of a coherent, detailed conditional world in which events unfold. Undoubtedly, literary works in the fantasy genre are attractive for film adaptations, however, despite the wide technical possibilities of modern cinematography, many popular works have not yet been filmed, and many film adaptations have been recognized as unsuccessful.

The focus of attention of Ursula Le Guin and Khudoyberdi Tukhtaboev is the initiation of the protagonist, his maturation

and formation, for which the hero's journey scheme is used, which allows you to visibly embody the path of personality formation and metaphorically correlates with the life path.

Despite the fact that the action of the novel takes place in a magical world, the characters develop in accordance with psychological laws, so changes in the personality of the hero occur gradually throughout the work.

In the book "The Wizard of Earthsea" and "The End of the Yellow Diva" there are storylines: Geda and Tenar - Hoshimzhon, it traces the evolution of the character.

Using the image of Ged, Ursula Le Guin demonstrates how easy it is to fall into the power of a false idea and upset the balance of the world, and the responsibility for actions lies entirely with the hero, and



only he himself can correct the situation through internal change. The change in the personality of the hero is not so clearly presented in the book, and internal conflicts are translated into an external plane, as a result of which the role of antagonists is enhanced - for example, the image of Jasper acquires the features of a villain and a traitor, while in the book he is in many ways a double of Ged, and the Shadow from the incarnation of the dark side of the hero's personality, which needs to be realized, is personified into an enemy, an adversary seeking to destroy the hero and complicating the search for a magical artifact. In literature, due to the need to strengthen the dynamics of the narrative, there is a need to introduce a large number of episodes, during which one hero explains to another at length the essence of world laws, as well as the consequences of certain actions.

Like all the main characters of the "Wizard of the Earthsea" cycle, Tenar goes her own way - in order to get out of the darkness of the labyrinth, embodying many meanings, she needs to experience a symbolic death and resurrection, as a result of which Ara, as a priestess, dies, but Tenar is born.

In the book, Tenar is not a changing character; she is an image of a positive heroine, embodying all sorts of, primarily Christian, virtues. Tenar follows the instructions of his teacher and a sense of duty; therefore he shows extraordinary stamina and courage in confronting antagonists.

In the book, the plot about Theseus and Ariadne is implemented more traditionally - Ged and Tenar initially enter the labyrinth as allies in the fight against the conquering king, and Tenar, like

Ariadne, helps the hero go through the labyrinth and get out of it, and the motif of the duel appears, reminiscent of a fight with a minotaur, even the motif of Ariadne's thread arises. The reference to the myth of Theseus and Ariadne is also embodied in the romantic feelings that arise between the characters, and thus love becomes the motive for their actions, while in the book there is no love line in principle.

Since the search for a magical artifact comes to the fore in the book, the atomic cult of the Nameless turns into a pro-Christian abode, holding back the forces of evil by the power of faith, Tenar from the main character becomes an ally, assistant and, in the finale, the magical bride of the protagonist.

The translation of the internal conflict into an external one, and in connection with this, the simplification of the plot, the desire to bring it under a formula that is easily read by the modern viewer, leads to a significant distortion of the meaning of the story.

This also causes a change in the images of minor characters, such as the priestesses of Tar and Kossil. Whereas in the book the exact opposite happens: the heroine receives salvation precisely because she changes her religion, replacing a narrow religious view of the world with a broader understanding of world laws.

The attraction to the medieval chronoscope is also observed in the anime of Goro Miyazaki, with the difference that here the action takes place in southern countries and the visual appearance gravitates more towards Byzantium. Here, too, there is a social opposition to the authorities in the face of the Spider living in the castle and ordinary people.



In the book, an important opposition, which helps to reveal both the images of the characters and the principles of the world order of the Earth Sea, is the opposition of order and disorder; comfort and warmth cold and loneliness. The opposition of lonely disorder, spiritual emptiness that gives rise to fear, and the community of people that helps each of its members maintain peace of mind is more embodied in anime. It presents a contrast between the pictures of the hero's internal throwings and the pictures of man's creative activity related to agriculture, cultivating the land and raising animals. This confrontation does not exist in the film; the hero fights with the shadow as an enemy outside of him.

The idea of the creative activity of people, their cultural community, is embodied in the book largely with the help of the image of heroes, which is characterized by naivety, good nature and devotion, and if the image of the main character tends to penetrate into the depths of the universe, then his companion embodies earthly stability, common sense and practicality. It is important to note that the comical features of the characters are enhanced in the book; the tendency to be overweight is emphasized, which makes it possible to see an analogy with the image.

Creating a visual image of evil becomes a difficult task for filmmakers, and negative characters most clearly differ from their literary prototypes. There are few negative characters in the works of Ursula Le Guin and Khudoyberdi Tukhtaboev, and they can be divided into the forces of evil and people serving these forces. The forces of darkness, absolute evil, are not personified, they are ancient chthonic forces of destruction that have

always existed and will exist, but in order to maintain harmony in the world of people, it is necessary that the forces of darkness remain within their own world, the world of death.

People who choose to serve these forces and seek to use them for their own purposes violate the harmony of the universe, in which the forces of destruction must remain within their limits and not go out into the world. Using the images of the main characters as an example, Ursula Le Guin demonstrates how easy it is to fall into the power of a false idea and set foot on the path of serving darkness, but at the same time, the hero's ability to correct his deed is affirmed by making his conscious choice on the threshold of life and death. It is fundamental that in the personality of any person both light and dark principles coexist, and everything depends only on the choice of the hero himself.

A simpler opposition is built in the book: the forces of light, striving with the help of morality, faith and understanding of the essence of things to preserve harmony in the world of Earthsea, oppose, on the one hand, the forces of evil, taking the form of undead from the other world, and on the other hand, antagonist characters striving for forces of evil in the name of their interests, such as power and immortality. The desire for power and deceit in general are an expression of the philosophy of life of the antagonist heroes, and actions become not the result of following an idea, but a manifestation of the character's character. There are images of the fatal beauty (Kossil) and the ruler-conqueror Taigat, who are characterized by cruelty and vanity, arrogance and pride.

Characters who embody unmotivated evil also appear in the books -



for example, in the anime "Tales of the Earthsea" these are exaggerated images of slave traders, the seller of Khazia, the Spider, who are characterized by the desire for immoral acts and enjoyment of them, but at the same time, negative characters are also reduced. Due to the comic features inherent in them, as a result of which the terrible becomes ridiculous. Characteristically, when creating the image of evil, visual clichés are used, a type of villain developed in literature.

In the book, darkness is mysterious, formless and not personified, while in the film, darkness turns into specific antagonist characters. It becomes possible to physically defeat the villain, while in the book there is no such possibility. The shadow receives a name, begins to commit atrocities, enters into a dialogue with the hero and threatens him, and evil is associated with the infernal beginning and takes the form of the living dead, stereotypically endowed with black hollows instead of eyes, signs of decay and

decay, while at the expense of personification the image of evil decreases. The film also introduced the image of the king, which is absent in the literary source - there is a lot of cruelty in it, but in general it conveys the features of the antagonist heroes from the Wizard of Earth sea cycle.

All this may be due, in our opinion, to the insufficient depth of understanding of the features and functions of the fantasy literary genre. There are a large number of national versions of fantasy, and major authors working in this genre develop specific features of their poetics. However, in the mass consciousness, the entire layer of fantasy works is perceived through the prism of epic fantasy. Magic objects, numerous chases, fights and competitions help to attract and hold the viewer's attention, but "average" the work. Often, cinematography presents such an "average" fantasy, using the techniques of various, more developed genres. We can say that the visual appearance of fantasy is still being developed.

REFERENCES:

1. Khudoiberdi Tukhtaboev riding the Yellow Giant // 2013-240b New Century Generation
2. Ursula Le Guin Volshebnik Zemnomorya-A Wizard of Earthsea 1968U.
3. Bazarova, S. Suyarova Development formation of professional competence and moral education system for students of universities// Herald pedagogiki. Nauka i Praktika, 2021
4. Bazarova U.M. The Role of Spiritual and Moral Education of Students of Technical University in the Lessons of Foreign Languages. // Philadelphia, USA-2019.-614-616s.
5. Bazarova U.M. The state of the problem of moral and aesthetic education of students by means of a foreign language at the present stage // International scientific journal "Scientific Horizons" No. 1 / Moscow 2019
6. I.A. Sharipova [Efficiency of interactive methods of teaching a professionally-oriented English language for students of a technical university.](#)// Theoretical & Applied Science, 2019
7. I.A. Sharipova [Didactic games on English language classes as a means of developing professionally significant qualities of a future specialist](#)// Научные горизонты № 1(17) |



2019

8. M. J. Ashirmatova Terminology at the Agrarian University in Russian // International scientific journal Theoretical and practical science // Philadelphia, USA -2021-Nº 1.-P. 201-203
9. Ashirmatova M.D. [Methodology formation and system of communication ability of university students in the classes of the Russian language](#) [Электронный ресурс]// Мировая наука.-2021.- №10(55) (10.2021).