

## FANTASY CHARACTERISTICS IN THE WORKS OF URSULA LE GUIN AND KHUDAYBERDI TOKHTABOYEV

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**Abstract:** *The article reveals the cultural features of the fantasy genre in the works of Ursula Le Guin and Khudoyberdi Tokhtaboyev. Based on the results, literary sources are analyzed in terms of images. In particular, fantasy is characterized by such features as the transition from the personal transformation of the characters to their adventures, the change of the hero's journey based on the story, and the strengthening of the role.*

**Key words:** *work, fantasy, Ursula Le Guin, characters, Khudoyberdi Tokhtabayev, feature, genre.*

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.

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 Tesey 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.

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.

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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