

DEVELOPMENT OF FANTASY GENRE IN 20TH CENTURY

Qurbonova N.R.

Asossiated Teacher f.f.f.d., (PhD) Dots

Karimova Guzal Ikhtiyorovna

Master Degree Student of

Bukhara State University

Abstract

Internal confusion, spiritual hopelessness, and anxious searches - these moods were characteristic of European culture in the period between the two world wars. Europe is anxiously awaiting a radical and significant change; it is looking for new ground on which to begin creative work. Escape from reality, the desire to return to the origins, the appeal to the mythical primeval time, comprehended in artistic form - all this turned out to be fundamental in the literature of the twentieth century and contributed to the emergence and development of new genres. In the middle of the 20th century, an unusual genre entered European prose, which later became known as the fantasy genre. The new genre quickly won success with readers, especially among young people, and this was the key to its heyday.

Keywords: fiction, sociological research, fantasy genre, modern literature, fantastic book, fantastic literature.

I. Introduction

The fantasy genre appeared in England at the beginning of the 20th century. The genre is based on the use of mythological and fairy-tale motifs. Its founder was Oxford University professor J.R.R. Tolkien. Fantasy involves the disclosure of eternal moral, philosophical and social issues, but these issues are considered in a different, parallel world, a kind of "thirtieth kingdom", created based on various myths, legends, and epics, processed by the author's imagination.

The main goal of fantasy is not stories about great warriors, magicians and pointy-eared freaks of non-human origin, but a story about the struggle between Good and Evil in the human soul, about the ways of becoming a person's self-consciousness. In this genre, any mysticism, magical creatures, mandatory

clarity in the alignment of forces are only means for imagery, clarity of the narrative, and not its basis.

II. Main Part

The most famous representatives of the fantasy genre are John Ronald Reuel Tolkien, Ursula Le Guin, Nick Perumov, Michael Moorcock, Roger Zelazny, Andre Norton, Andrzej Sapkowski, Sergey Lukyanenko and others.

Fantasy in general is a description of worlds like ours, worlds with magic at work in them; worlds with a clear boundary between Darkness and Light. These worlds may be some variation of Earth in the distant past; distant future; alternative present, as well as parallel worlds that exist outside or in connection with the Earth. Many of the books in the latter category are about a man from Earth, our contemporary, entering the magical world, and trace their lineage back to A Yankee in King Arthur's Court and John Carter's Adventures on Mars. Fantasy works most often resemble a historical adventure novel, which takes place in a fictional world close to the real Middle Ages, whose characters encounter supernatural phenomena and creatures. Often fantasy is built because of archetypal plots.

Fantasy literature traces its history from the myths of ancient Greece and medieval epics. Medieval novels had a strong influence on the fantasy genre. The Arthurian legend with its magic, swords and romance, according to Andrzej Sapkowski, underlies most fantasy works.

The first works of modern fantasy began to appear in the early twentieth century. In the 19th and early 20th centuries, fantasy works were often published in the same journals as science fiction and were often written by the same authors. The true birth of modern fantasy came with the publication of The Lord of the Rings by J.R.R. Tolkien. This book, as well as The Chronicles of Narnia by K.S. Lewis and W. Le Guin's Earthsea laid the foundations for one of the most popular genres in which hundreds of writers are currently working.

Nowadays, fantasy is also a genre in cinema, painting, computer and board games. Most fantasy films are adaptations of books or based on them. Film adaptations include Peter Jackson's The Lord of the Rings and Andrew Adamson's The Lion, the Witch and the Wardrobe. The books were also based on John Milius' Conan the Barbarian and Conan the Destroyer, N. Lebedev's

Wolfhound of the Gray Dogs, the 13th Warrior, the series The Witcher and The Wizard of Earthsea. Fantasy is also represented in animation, in particular with the paintings "Fire and Ice", "The Hobbit" and "The Lord of the Rings" by Ralph Bakshi. In the 1960s and 1970s, the popularity of fantasy led to the birth of role-playing games. In role-playing games, a party of one/multiple players travels through a fantasy world in search of various adventures. In addition, each player has a variety of characteristics that change with increasing experience. Dungeons & Dragons is one of the most successful gaming systems. Role-playing games, in turn, spawned a new wave of fantasy fiction. Game companies publish books based on their fantasy universes. Some of the more popular series are Forgotten Realms and Warhammer.

The development of fantasy art went in parallel and similar to the development of literature, as the majority of artists painted covers and illustrations for books and games, as well as fantastic comics and collectible game cards. The style of Boris Vallejo, Julia Bell, Luis Royo, Frank Frazetta is close to heroic fantasy. Their paintings depict beautiful, muscular men and women, like ancient sculptors. In addition to fantasy paintings, Frank Frazetta drew the animated film Ice and Fire. Brothers Tim and Greg Hildebrandt, Alan Lee, John Howe, Ted Nasmith became famous for illustrations to Tolkien and collection calendars based on his motives. Larry Elmore, Keith Parkinson, Clyde Caldwell, Jeff Easley were the art editors for TSR, Inc. / Wizards of the Coast, designing the "Dragonlance" and "Forgotten Realms" universes. Some of the notable current artists are: Todd Lockwood, art editor for Wizards of the Coast - works in the Forgotten Realms universe; Matt Stavitsky - illustrations for the books of the Dragonlance series; Samwise Didier - concept art of the Warcraft universe; Leo Hao - illustrations for the books of Yuri Nikitin and Nick Perumov, album covers of the groups "Aria" and "Blind Guardian"; Vladimir Bondar - works based on books by Nick Perumov and Sergey Lukyanenko; Canadian artist Georges Grixoux is a neo-surrealist, widely known for numerous works of modern fantasy. Musical groups, mainly from those playing folk or metal, have repeatedly turned to the fantasy theme. There are a number of concept albums from bands such as Blind Guardian, Summoning, Battlelore, with lyrics dedicated to works, in most cases Tolkien's books. Rhapsody and Bal-Sagoth release a series of concept albums with a storyline. Their subject matter is close to the books of R.E.

Howard and H. Lovecraft. The Epidemia group also created a concept story album called Elvish Manuscript. There are also rock operas with fantasy plots such as Avantasia.

III. Analysis

Despite its popularity, fantasy among the phenomena of the literary process of the 20th century remained on the periphery of researchers' attention for a long time. Meanwhile, the rapid development of fantasy in the literature of the twentieth century can be correlated with the fundamental changes that have taken place and are taking place in the spheres of social, scientific, informational, etc. Fantasy, as it were, responds to the changes in life - both with its content, reflecting the desire to return to the origins, to the mythical time, to the harmonious world, and by its artistic form. The fantasy genre is a notable phenomenon of the modern literary process, and its study is important both in literary and ideological terms.

References:

1. Bozhovich L.I. Personality and its formation in childhood. / L.I. Bozhovich.- M., 1968.
2. Gogoleva S.A. Influence of the Gothic novel on the fantasy genre and its role in the development of the genre // Science and Education. - 2007. - No. 3. - p. 166.
3. Osipov A.N. Fiction from "A" to "Z": A Brief Encyclopedic Reference. - M: Dograf, 1999.
4. Yakovenko O.K. Genre features of fantasy (based on the analysis of dictionary definitions of fantasy and science fiction).
5. <http://cyberleninka.ru/article/n/zhanrovye-osobennosti-fentezi-na-osnove-analiza-slovarnyh-definitsey-fentezi-i-nauchnoy-fantastiki>
6. Kayumovna, Bakayeva Muhabbat, and Shamamedova Zinnat Xayrulloevna. "Description of Historical Background and Socio-Economic Life in Theodore dreiser's "The Financier"." Middle European Scientific Bulletin.
7. Shamamedova Zinnat Xayrulloevna. "DEVELOPMENT OF THE DETECTIVE GENRE IN AMERICAN LITERATURE". International Journal

Of Literature And Languages, vol. 3, no. 03, Mar. 2023, pp. 24-33, doi:10.37547/ijll/Volume03Issue03-06.

8. Qurbonova Nodira Roziqovna, and Eshonqulova Nasiba Husniddin qizi. “‘LOBO’ HIKOYASIDAGI OBRAZLARGA XOS XUSUSIYATLAR HAMDA TABIAT TASVIRLARI UYG’UNLIGI”. PEDAGOGS Jurnal, vol. 10, no. 4, June 2022, pp. 188-91

9. Rozikovna, Kurbonova Nodira, and Mustafoeva Makhfuza. "ORIGIN AND FEATURES OF THE SONNET GENRE." Finland International Scientific Journal of Education, Social Science & Humanities 11.1 (2023): 141-147.

10. Nodira Rozikovna Kurbonova. “ANALYSIS OF SETTING IN ‘EMMA’ BY JANE AUSTEN”. International Engineering Journal For Research & Development, vol. 6, no. TITFL, Apr. 2021, pp. 123-6,

11. Kurbanova, N. «Фитратнинг „Киёмат“ хикоясида нореал дунё тасвири». ЦЕНТР НАУЧНЫХ ПУБЛИКАЦИЙ (buxdu.Uz), т. 18, вып. 18, июнь 2022 г.