

Psychology in English and Uzbek Fantastic Literature

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Abstract: *This article is devoted to the specifics of the fantasy literature of Uzbekistan, the features of its historical roots. Psychology and some modern trends in development are revealed, as well as the inextricable connection between modern Uzbek science fiction and fantasy with ancient folk tales, legends, and myths.*

Key words: *Psychology, par literary genre, legend, folk tale, myth, rationalism, fantastic motives, real motives.*

Recently, the process of development of fantasy literature in Uzbekistan has somewhat changed its direction. The modern fantasy literature of Uzbekistan is a complex fusion of European and Eastern origins. This was reflected not only in the subject matter and issues, the structural organization of the literary text, but also in publishing standards. The most popular books are those of H. Shaykhov, E. Matsipulo, T. Malik, M. Makhmudov and others [1, 45]. Sometimes there is even an opinion that some authors are embarrassed by their belonging to the guild of science fiction writers, being under pressure from the majority. To a greater extent this applies to solid science fiction. Interest in science itself has weakened, its miracles are perceived either utilitarian or warily. But science fiction itself, its paraphernalia is still in demand - and instead of the traditional literature of ideas, the plot is now in demand. Strict connoisseurs sometimes demand exquisite style and style from a science fiction author, but in a dispute between a publisher that focuses on mass demand and a piece connoisseur, there is always one winner, and you know who. Exceptions rather confirm the rule. In addition, science fiction has "sought" to become "true literature" for so long that in many ways it has. True, it didn't come out well, but in fact she writes about a person and for a person, and not about some kind of "pulsars".

Another criterion for the further development of Uzbek fantasy literature is the increase in the circulation of domestic authors. The development and distribution of Internet library systems also contributed to the increase in the popularity of science fiction. As a result, the reader has at his disposal a huge and varied assortment of authors, and the total book "mass" is not inferior to the quantitative indicators of the past. But here it should be noted that the publication is not always equal to the success and, hence, the sale of this or that book. Some writers can live on royalties, but in most cases, the author needs to earn in other areas. The fantastic literature of Uzbekistan is dominated by philosophical themes, directly related to the specifics of ethics, customs and morality of Asian peoples.

The fantasy of Uzbekistan is also characterized by commitment to historicism. It should be noted here that the Uzbek fantasy was formed on the basis of folk legends and tales. And if you try to succinctly express the very essence of most of the fantastic works of Uzbek authors, and then you can say this: a person striving for freedom, happiness and knowledge of life goes on a long journey. ... As you know, the theme of travel is a characteristic feature of most legends and legends of the peoples of ancient Asia. And no matter what obstacles await

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the hero, no matter how magical and amazing events take place around him, he is always brave, resourceful, noble, full of desire to help people, fight evil. The ideas of goodness and justice, wisdom and creation, as opposed to the forces of evil and destruction, are conveyed with varying degrees of figurative convention, fiction, but always in a concentrated and emotional form that actively affects the feelings and imagination of the reader. In general, the journey itself and the protagonist's craving for adventure constitute the main plot leitmotif of the fantastic works of Uzbek writers. This fact also allows us to say again that the roots of modern Uzbek fantastic works go back to folk tales and legends.

In the works of science fiction writers of Uzbekistan, the origins of common motifs also go back to ancient myths. It is myths, their plots, themes, and images, the social and moral content contained in them that serve as the basis of Uzbek fantasy. So, at the heart of many works of a fantasy perspective is an ancient totem myth - i.e. associated with some symbolically generalized image of an animal - the patron of farmers, fishermen, hunters [2, 88]. The ability to "humanize" representatives of fauna and flora, as well as various objects, contains an important and fruitful idea of the unity of man and nature. But fantasy denies blind fetishism in relation to objects and objects, and teaches to know their essence. It is here that the rational grain of all modern fiction lies, which distinguishes it from legends and legends. A deep interest in natural phenomena, the desire to give them a scientific explanation is one of the characteristic features of the fantastic works of Uzbekistan. Their heroes stubbornly overcome many obstacles, see and learn about the environment. Naturally, all this helps to educate the hero in the spirit of creative search, to lead new and new generations along the endless path of knowledge. Myths also penetrated into the works of so-called hard science fiction. Here they are used as a separate inserted short story, allowing the author to draw parallels between the plot of the myth and the plot of the main text. Examples are "Songs of Darkhan" by H. Shaykhov, "Olovdzhan the Commander" by A. Abidzhan, "Son of Heaven" by S. Abdullayeva and others. Modern works of Uzbek science fiction writers also allow readers to be convinced that the traditional understanding of science fiction as a "literature of scientific foresight", akin to the popular science genre, is largely outdated and needs to be revised. If fantastic images and improbable situations are still the unchanging and most characteristic feature of any science fiction story, then its relationship with science is no longer direct and immediate, as was the case in the work of Jules Verne and his followers.

The element of scientific foresight has existed and will continue to exist in fiction. But this is by no means an expression of the obligatory, defining feature of science fiction. The same applies to the popularizing function, which, in our time, is losing power. These tendencies were also reflected in the state of modern Uzbek science fiction literature. Social-psychological, moral-ethical and philosophical problems come to the fore. And at the same time, we notice that fabulous and fantastic motifs associated with magical things cannot always form the plot core of a modern work of Uzbek science fiction, much less determine its main course and express the main idea. In this case, fantasy is transformed into a kind of literary device that provides entertainment and emphasizes the heroic activity of the main character, his endurance, courage, intelligence and resourcefulness, shown on the way to the triumph of justice, to love and happiness deserved at a high price. Examples are "Tears of Sitara" by M. Yuldasheva, "In the Unknown World" by M. Makhmudov, "Eccentrics around Us" by A. Abidjan, "Height 735" by E. Matsipulo and others. On the whole, we have before us a harmonious combination of fantastic and real motives directed towards a single goal - the glorification of man, his mind and creative, creative forces. Thus, in general, the science

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fiction of Uzbekistan, having adopted the general “rules of the game” characteristic of international science fiction, has retained its originality and elegance. The fantasy literature of Uzbekistan is becoming an integral part of the world's fantasy. Of course, these are just the first steps, but they are the most difficult to take.

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