

**THE FUNCTION OF REALISTIC AND FANTASTIC CATEGORIES IN FANTASY  
NOVELS OF THE UZBEK WRITERS**

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**Annotation**

This article analyzes the genre characteristics, poetic aspects, as well as the artistic function of the realistic and fantastic categories of the novel “Land of Sweet Melons” by the Uzbek writer Hudoiberdi Tokhtaboev.

**Keywords:** children's literature, real world, fantasy world, artistic fabric, fantasy, magical realism, fairy tales, motifs, storyline.

It is known that in world literature of the 20th century, along with works of art written in the realistic and modernist directions, works written in the fantastic style very quickly found their readers. Works with fantastic elements were also divided within themselves into types and became a source of research by literary critics. In particular, the attention of a number of literary scholars is drawn to the poetics, classification, typology, and genre features of works written in such directions as science fiction, fantasy, and magical realism.

Fantasy fictions are literature about unusual phenomena. The first and most important characteristic of fantasy is the presence of strong artistic fiction. However, it should be noted that this fiction itself was not taken from heaven. Fiction is one of the ways of literary perception and interpretation of reality. Myths and fairy tales, which are one of the most prolific genres of folk art, are considered as the first appearance of artistic fiction in literary criticism. Literary critic E. N. Kovtun calls them the most interesting and, in any case, the oldest types of fiction that appeared in European literature of the 19th-20th centuries. [1, p 143 ] Legends entered into fiction from folklore, and this process began in ancient times. The ancient Greek poet Homer wrote the epic Iliad based on the legends of the Trojan War. Although the Trojan War was a historical event, Homer added characters from ancient Greek myths to the Iliad to make it more attractive and adventurous. Thanks to Homer's Iliad, the events of the Trojan War entered the literature of future periods. For example, The Song of Troy by [2] Australian writer Colin McCullough and The Song of Achilles [3] by American writer Madeleine Miller reflect new interpretations of mythological characters such as Hector, Agamemnon, Patroclus, Achilles, Odysseus, Thetis and Peleus.

In general, in world literature of the 20th-21st centuries it has become popular to turn to folklore. “Ulysses” [4] by James Joyce and “Centaur” [5] by John Updike are similar to the

characters and plots of ancient Greek mythology, and “The Waste Land” [6] by T. Eliot refers to the pan-European legend of the Holy Grail. There are so many modern works of art using the characters and plots of ancient myths and fairy tales that we did not consider it necessary to list them all at once.

This tradition is also reflected in Uzbek literature. In particular, in the work of Khurshid Dostmuhammad “The Wise Sisyphus” [7] a new interpretation of the image of Sisyphus, the hero of ancient Greek mythology, was created, and in the novel by Ulugbek Hamdam “Rebel and Obedience” [8] they refer to the mythical characters of Adam and Eve.

When studying the issue of folklore and mythological foundations of fantastic works, it should be taken into account that both myth and fairy tale, like any literary genre, go through many stages in their development. According to V.M. Pivoyev, a myth in its development goes through several stages, characterized by different levels of understanding and rationalization of its content by the subject of myth-making [9, p10].

Modern literary myth refers to works in which the plot, principle of construction and belief system typical of archaic myth were consciously used by the author as a poetic means and became a component of the artistic form. One of these components is the inherent “two-worldness” of fantasy, the other is the revitalization of the fantasy world with mythical creatures.

M. Neelov says that fantasy works differ from other works by the presence of certain archetypes and prototypes (Hero, Mother, Sage, Holy Grail, etc.).[10]

The process of turning to myths and fairy tales in modern literature, of course, did not exclude works written in the style of fantasy and magical realism. In particular, there is such a literary phenomenon in the work of Hudoiberdi Tokhtaboev “The Land of Sweet Melons”, who used motifs from folk tales when creating a literary work.

Although Hudoiberdi Tokhtaboev’s novel “In the Land of Sweet Melons” is called a fairy tale novel, in our opinion, it is a work written in the style of fantasy. Indeed, in addition to the real world, the work also shows a fantastic, fictional world parallel to it. This fantasy world has its own citizens, various social institutions, educational institutions, and unique laws.

At the beginning Akrom finds himself in a fantasy world. To cure his donkey, he crushes a walnut and applies it as medicine to the wound on his donkey's back. Later he saw that a huge walnut tree had grown from the back of his donkey, reaching to the sky. If you noticed, this plot is also present in English folk tales, and in the fairy tale “Jack and the Beanstalk” we witness a huge beanstalk that in an instant grows to the sky. In addition, this storyline is also found in Uzbek folk tales.

The English folk tale "Jack and the Beanstalk" and "The Land of Sweet Melons" share another common feature - bean and melon seeds. These seeds are magical and can grow very quickly

in seconds. It is clear that the author took this plot from fairy tales. After all, the author of the work, H.Tokhtaboev, confirms that he took this plot from an Uzbek folk tale [11, p4].

In fantasy works, parallel fantasy worlds may move from inside different rooms or equipment (for example, The Chronicles of Narnia), from a train station platform (for example, Harry Potter), or in a state of suspended animation. (for example, "Avatar"). In "The Land of Sweet Melon" by H.Tokhtaboev, the main character of the novel passes into a parallel world in a state of sleep.

Akrom dives deeply into the world of fantasy and takes the reader to the expanses of fiction. Once he dives into the city of Handalak, the land of sweet melons, Akrom wanders through a foreign land. The writer follows the path of comparison, encountering, making friends and debating with the hero of a foreign country, its unique people: he writes about an imaginary country, its people and compares his own country, the social and spiritual problems of the people.[12]

In the novel "The Land of Sweet Melons" the author very effectively used a magical object - a magic hat which is often used in fairy tales. Akrom's magic hat serves as both a wise advisor and a tool for magic.

It is worth noting that, in contrast to the motifs of the magic of the eyes, the miracle of the legs, the mystery of the hand in folklore, the work of H.Tokhtaboev speaks of the wonders of the olfactory nose. Kh. Tokhtaboev uses Akrom's olfactory nose as a source of humor. It is important that our hero, thanks to his wonderful nose, rises to the level of the hero of a great legendary country. Akrom was born with a unique ability: an incomparable sense of smell. An employee of the regional police department comes to Akrom's house, meets with his mother and talks about his goal. It turns out that there was a stray dog at the district police station. He is dead. They want to hire Akrom instead of this dog. A thief broke into a man's house in a village and stole rags and necessary items. Akrom felt sorry for the victims, and as he got to work, the smell of lost property entered his nose: "The mixed smells that I felt inside stretched out like an invisible thread, as if I heard them twisting and turning towards the garden, as if I they twisted their nose and pulled in that direction." The writer effectively uses the character's sense of smell and color perception until the end of the work. From the smell of blood, Akrom first draws a serious conclusion: The Devil comes from tainted, stinking blood. The devil is a collective symbol of problems, unrest, unrest.

The skill of H. Tokhtaboev is felt in his ability to organize positive and negative forces and describe the course of the struggle between them. Akrom fights the Devil with the help of his teacher – Dar Daraja.

The fight against the devil, using various means in this way, is clearly visible in the Harry Potter books. Akrom chooses a way to fight the Devil with his intellect, using various physical,

chemical, biological, and genetic methods. Modern youth like intellectual characters in children's literature. People like Harry, Hermione and Ron stand against the villains. In this regard, Akrom is also a favorite hero of young people. It has a consistent goal, method of struggle, and means. H.Tokhtaboev shows very subtle ways of fighting his main character. The battle of ingenuity and cunning comes to the fore. The fantastic, imaginary nature of the novel encourages a different look at many issues.

Harry Potter, although he wanders through the world of fantasy, uses new technical means: his ability to discover the wonderful possibilities of magical technology gives a sense of satisfaction to modern teenagers. It is important to note that Harry Potter's partners, their rivals, enjoy disrupting the orderly world. That is, Mrs. Rowling shows a tendency towards mischief in children's nature in practical cases. In the image of Akrom there is a kind of protest against the arrangements invented and implemented by adults. Perhaps the innocent mind of a teenager already senses an environment in which vices such as bribery, fraud, hypocrisy, hypocrisy, hypocrisy appear. In fact, almost all of H.Tokhtaboev's heroes sincerely fight evil, oppression and injustice.[13]

The writer leads his hero along a unique path. Akrom dived into a large watermelon and discovered people living inside it. Akrom's life is divided into two parts - the real and fantastic world: one is the days that he spent in Soykishlok, when he worked on a collective farm, the other is his life in the legendary land, becoming a great scientist, taking a place among scientists... In my opinion, The path of fiction in some places passes through the territory of modernism. The writer discovers an existence in consciousness that grows out of reality.

In conclusion, we can say that Hudoiberdi Tokhtaboev creates an imaginary fantasy world in parallel with the real world in order to show the problems of our time and find their solutions, and in this fantasy world various trials and adventures await his hero.

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