

FANTASY GENRE AND ITS SCIENTIFIC INTERPRETATION IN GEORGE R.R. MARTIN'S SAGA "A SONG OF ICE AND FIRE"

Nasriddinov Dilshod A'zamkulovich.

Candidate of PhD.

Uzbekistan State World Languages University.

Tashkent, Uzbekistan.

e-mail:dilshodnasr@gmail.com

Khaliyeva Gulnoz Iskandarovna.

DS (Doctor of Science), professor.

Uzbekistan State World Languages University.

Tashkent, Uzbekistan

Abstract: This study is aimed to provide a scientific analysis of the fantasy genre that has entered literature as a new literary term. Every nation introduces a new term or a new literary genre into its literature, realizes its essence, and then tries to reconcile it with its culture. Fantasy as a literary genre today is incomparable with its place in world literature. In the study, fantasy is analyzed as the main fictional genre in the literature and its meaning with some scientific approaches. It also explores the characteristics of the fiction and fantasy genres that are still ongoing. Then it determines the relationship between them based on scientific considerations. Furthermore, it studies George R.R. Martin and his fantasy world created by him in saga "A Song of Ice and Fire", and also its system of fantasy images and storylines. There are not only fan readers of George R.R. Martin in the USA, but also in the world. As brilliant examples of the fantasy genre in American literature, we analyze and present scientific analytical views to the novels in the famous saga "A Song of Ice and Fire".

Keywords: fantasy, fiction, science fiction, myth, romance, fairy tale, image.

1. INTRODUCTION

There have been conducted many studies on Uzbek folk tales and mythology by Uzbek literary scholars. However, today the appearance of a new literary phenomenon combining such epic genres is great news for Uzbek writers. Fantasy is not a genre that has arisen today; its roots go back to the distant past. However, many scholars initially viewed it as a direction of fiction. For example, M. S. Galina [1] and E. N. Kovtun [2] to fantasy as a "genre", A. Karelin - the "subgenre" of fiction [3], A. I Osipov - "direction" [4] is called. Such theoretical considerations have been ongoing up today.

The term "fantasy" became very popular in world literature after the cycle "The Lord of Rings" by J.R. R. Tolkien. Later, there many novels appeared in the fantasy genre. One of the work is George R.R. Martin's saga "A Song of Ice and Fire" includes : "A Game of Thrones", "A Clash of Kings", "A Storm of Swords", "A Feast for Crows" and "A Dance with Dragons". They increased the interest of many readers to genre of fantasy in the literature. Who is George R.R. Martin? What world did he create? Why is the reader so attached to him? - George R.R. Martin is an American writer who creates a lot of works in fantasy and science fiction genres in modern literature. His first literary career began in the 1960s when he became acquainted with "The Lord of Rings" by John R. R. Tolkien. After having a master's degree in journalism, the author published his first short story "Hero" in magazine "Galaxy Science Fiction". Over the years, as career of George R.R. Martin began to

achieve a period of high achievement. During the period, he began to write his gigantic cycle¹, “A Song of Ice and Fire”. It is written in *Rolling Stone* magazine: “Martin always wanted to create a fantasy saga ...” [6]. He received *Locus Award* for his first book “A Game of Thrones” in saga and considered as a suitable novel for Nebula award in the Fantasy World. The events created about the seven kingdoms, knights, kings, mythological creatures, as well as dragons and magic by the author in this work served as a brilliant example of the fantasy plot system in the secondary world. It makes reader study the fantasy genre and its essence. Thus, we also learn the essence and content of the fantasy genre and analyze its interpretation in the works of George R.R. Martin.

Objectives of the Study

An analysis of based on these goals, we will conduct our study with the following objectives.

- to analysis of the phenomenon of fantasy and its origins.
- to identify the features and commonality of fantasy and fiction.
- to study of the secondary world in George R.R. Martin’s fantasy works.
- to analysis of the images system in the “Game of Thrones” and “A Clash of Kings” by George R.R. Martin.

The result of the study will be beneficial for the World literature department and English Literature teachers in general.

2. Method

Fantasy is still a mysterious question for scientists, which does not require a solid solution. The ideas expressed by various researchers occur the confusion inherent in fantasy. There are many points of view that relate to the theory of fantasy.

On the essence of fantasy and its content, scientists Tsvetan Todorov, Katherine Hume, Mark Bauld, Rosemary Jackson, Irenush Opatsky, Colin Menlav, Jones D.V., Yakovenko O.K., Chernysheva T. O, Chepur E. A., Frumkin K ., Stroeva K., Neelov E.M., Laksman R., Krinitsyna O.P., Kovtun E.N., Kaplan V., Gopman V. L. Britikov A.F., Berezin V., Baturin D. A., [7] who brought his scientific views to the phenomena *fantasy* and *fiction*. Polish literary critic Ireneusz Opacki noted that if the conditions in which writers live in the history of the development of the genre change, literature will also change, including new topics, motives and problems of the time. There is great interest in the principle of psychoanalytic among fantasy researchers. It is in this context that many scholars reject the distinction between the literary style for “*fantasy*” and the psychoanalytic term for “*phantasy*.”. It leads to a combination of psychoanalytic theory and style form. In this regard, the Gothic works of modernists and postmodernists were carefully analyzed in their research of stories. Researchers have not yet been able to clarify the spiritual boundaries of fantasy. That is why, our study not to show that fantasy is a genre or direction, but to present its interpretation and its place in modern literature when analyzing the works of American writer George Martin. The introduction of fantasy as a new phenomenon in Uzbek literature in the course of our research, of course, requires a study of its essence. In this regard, we explore the commonality and features of the components of this genre, as well as fiction, as well as theoretical approaches of scientists.

2.1. Instrument and Analysis Procedure

This research is mainly used as an introduction of new term *fantasy* in Uzbek literature and a source of much theoretical knowledge about it. It also makes read the fictional books and improve the reading skills of our youth. Fan readers or students are get acquainted with this genre completely and find more interesting to read many works that written on basis of the fantasy genre. In Uzbek literature, so far only information about the genre of fiction and its features is provided. This study is one of the main sources for revealing the characteristics of the fantasy and science fiction genres. The understanding of the key aspects of these two genres is presented in tabular form, which allows teachers of world literature to use them as the main guide in all lessons. In addition, it presents about

¹ **Note:** Cyclization - (Greek: Kyklus - circle, circle) is a combination of several independent works for one purpose. The development of cycles can be seen at all stages of the literature. (In the ancient poems of J. Chossera "The Canterbury Tales" (1380), J. Boccaccio "The Decameron" (1350-1353); during the romantic period - the "Jewish Melody" by J. Byron (1815).

fantasy writer George R.R. Martin who is known for his fantasy works in world literature. A study gives a briefly data the structure and imagery of the Song of Ice and Fire.

3. Results and Discussion

3.1. Scientific approaches to origin of Fantasy genre (I)

Fantasy has been developing since the end of the 19th century. It is impossible to put fantasy into an exact model of the system. We face with epics, myths, works in the spirit of love, satire, historical works, utopian tales, folk tales and parables, which are often found in fantasy. We can continue this list in more detail, but only they can serve as the basis for our study of the historical stages of the development of fantasy. It is very important to study them at the stage of development of modern fantasy literature. The use of various small epic genres in modern fantasy creates means of enriching diversity and imagination in it. This allows distinguishing it from traditional genres. However, it did not develop as a clearly distinguishable term. Thus, the terms “fiction” and “fantasy” have retained their interchangeable forms. This led to a controversy as to whether fantasy literature matches the form of another genre.

Initially, the basic concepts of fantasy and related work were included in the encyclopedic dictionaries as a term. "Fantasy" by John Clute, “Fantasy text is a continuous story. When fantasy occurs in this world, it tells a story that cannot take place in the world that we accept ...; when it happens in another world and exists from a human point of view, in fact this world does not exist” [8]. As always, when it comes to genres, the above commentary is perceived as a general view of fantasy. However, a general view of fantasy with such a definition is not justified, since we refer to several elements of the formation of fantastic literature. Focusing on fantasy as a subgenre is also controversial. Brian Attebery called fantasy “the middle ground between style and formula” [9]. In fact, this confuses thoughts of fantasy even more.

The characterization of various magical creatures, various fairy-tale characters and creatures that are abstract in real existence during the formation of fantasy novels prompts a step-by-step study of its components. In this context, the fundamental principle of fantasy is the creation of the universe and its control, mythology, fairy tales, which are the product of folklore, as well as chivalrous (romance) novels depicting the social life of Western countries. Scientists in the genre consider myth as an ethical-aesthetic and systematized component of fantasy. From this point of view, the main part of the plot in fantasy is myth.

Myths are elements of reality about gods, spirits, godparents or heroes who served in the creation of the universe, linking their origin with the gods. While some stories shed light on the fantastic features of the myth, others are witnesses to the definition of its functions. The myth is a complex, multifaceted concept, an approach that is specific to the history from the outside, based on the essence of its content inside and impossible for a comprehensive study.

Scientific ideas about myth have found their basis in various sources. The “Culture Dictionary of the 20th Century” contains three general cultural concepts: “Myth” is – 1) an ancient legend, a story; 2) mythological creativity, mythological cosmogenesis; 3) the basic state of consciousness, historical and cultural conditions” [10]. These definitions express the concept of “myth” on the one hand, only in mythological plots; on the other hand, reflect the representations of mythological plots about the other world inherent in history. In terms of the narrative and semantic aspects of myths, they are interconnected and formed together.

There are many types of ancient myths about the universe, natural phenomena and the social life of our ancestors. For fantasy, we can use the following types of myth for our research

- origin myths (myths about the creation of the universe and the origin of life on earth;
- celestial myths (myths about the origin of celestial objects and natural laws;
- anthropogenic myths (myths about mythical characters of unusual nature, for example, myths about Hercules, Gilgamesh, Adam Hell, Hubby);
- myths about the cults of the resurrected nature (for example, mythological stories about the Immortal Cauchy);
- dualistic myths, (forces of good and evil) [11].

This is due to the fact that the role of miracles is to create a fantasy universe, that is, gods that control nature events, the embodiment of mythical characters in harmony with divine powers, as well as the appearance of legendary heroes in the center of events and the development of relations between the forces of good and evil. Such features play an important role in creating fantasy. In the

fantasy genre, the image of heroes and the course of events, in addition to myths, the sequence of images or events typical of a fairy tale may interest the reader regardless of his age. In this sense, the role of fairy tales in the evolution of fantasy is also noticeable.

As the "heir" of fairy tales, he develops in the genre of folklore with its own literary features. Being the most significant product of folklore, a fairy tale takes its place as a genre not only in the literature of one nation, but of all nations. In science, many of our scientists conducted research in the genre of fairy tales.

One of these scholars was the Great Karimi, who commented on the genre of fairy tales: "The term fairy tale is the fruit of ancient times. But it's still hard to say exactly how long it was used in the form of a fairy tale. But we know that it was used in the form of fairy tales from ancient times ..." [12]. This means that in the creation of fairy tales, to some extent, this is connected with the reality of the past, in which the fairy tale creates a vivid picture, representing the past, and it can convince everyone.

In this regard, the genesis of the origin of fairy tales is one of the important epic genres that reflects the cultural values of each nation. European scholars also claim in science: "Tales are part of a folk oral tradition and belong to folk literature" [13]. Thus, the tale is a sample of folklore, which serves to illuminate the social and cultural aspects of an entire nation or peoples. Therefore, the plot of fantasy also includes the development of events related to the past of the nation and people, which is typical for a fairy tale. The formation of the history of the fantasy genre in European countries included medieval folk heroes in the center of work, as well as knightly (romance) novels and a series of events in them, which represented another layer of historical society. At the same time, mythological traditions, rejected by the medieval church, serve as a chain in the development of the fantasy genre, forming a unique plot of the work in harmony with the historical realities of the Middle Ages.

According to this system, the English-speaking classic fantasy Robin Hood, King Arthur, who was very popular in the Western world, wrote not only the events of the past, but also various stories, describing them in literary images as motifs.

Knightly (romance) novels arose even at the stage of developing a system of epic genres. One of the most important aspects of its fantasy literature is that presented in the form of history to show his concept of "sword and magic", characteristic of medieval literature and history, in harmony with the surrounding events.

In knightly (romance) novels, the main plot of the novel is occupied by a fabulous tradition, that is, conflicts between two opposing forces. Mythological features are manifested in the views between good and evil in the plot.

The protagonist of the novel, the divinity of his power, enriches the content of the work with both mythological and fairy-tale specimens. It should also be noted that the fact that strangeness plays an important role in fantasy can also lead to contradictions. "The world of fairy tales, chivalric (romance) novels, magic, supernatural - all these are the same strange stories" [14]. In strange stories, time is a thing of the past. The world of dreams gives us all sorts of miracles.

3.2 Fiction and Fantasy (II)

As a community between science fiction and fantasy, we can point to the human mind as the most fundamental factor. Because a person can discover any reality for himself and unwittingly discover a new world rich in miracles. In fiction, a being that arises in the human mind demonstrates reciprocity with fantasy.

Today, the genre of "fiction" and works based on it, play an important role in world literature. Scientists who have studied the genre and its problematic aspects have linked its introduction to the literary environment in connection with the term "fiction" with the article by Charles Nod of 1830 "About Fantastic Literature".

In this article, Sh. Node interprets it under private science fiction, as fictional or unreal content. Some researchers believe that Ts. Todorov is one of the founders of the genre of fiction, a phenomenon between doubt and supernatural concepts that can never be solved. "In the universe, we know one thing: there are no demons, effeminate creatures, or bloodthirsty creatures in the world; where events are not explained by the same familiar laws of the universe. A person caught in a whirlpool of events must choose one of two solutions. Let him become a victim of both magic of feelings and a product of imagination - the laws of the universe are respected as they are; In the end, the event does occur, it

becomes an integral part of the being, but after a while the being is controlled by unknown laws...” [15].

In my opinion, Todorov in his description formed structural features in the text. At the same time, the reader becomes indecisive. Todorov tries to solve the problem, taking into account the doubts of the reader: “Fiction ... means immersing the reader in the world of images. This world is determined by the reader’s dubious assumptions about the events being told.

It should be noted that in our brain there is no active reader, but the role of the reader in the text is noticeable.” [15] Todorov cites two conditions for a remarkable piece of fiction in his research. One of them is the general condition, indicating a feature of work experience and expressing suspicion. Another - the reader accepts the text and rejects allegory, as well as artistic interpretation.

Although the rejection of allegory (metaphor) was approved by some theoretical researchers, Todorov's opinion was not fully accepted. This implies not only the adoption of a metaphor, but also the interpretation of its full meaning by Todorov, emphasizing its necessity. According to French fiction, “Meaning of Fiction” by Roger Kayua “Fiction - is not a change in reality in a world without a miracle, but an influence on a circle that contradicts the inevitable laws of some impossible creature” [16].

Researcher R. Ibragimova said: “The fantastic theme is almost no different from the real one. The difference between them is that we imagine that one and the same event really exists or does not exist” [17]. Thus, the miracle of fiction is not to change the whole reality, but a certain extent affects the laws of the existing universe. Fiction takes place in literature as a genre, which, in turn, serves as the basis for small epic genres or elements in its composition. For example, we also encounter various fabulous or mythological images or plots in the genre of fiction that make up the composition of fantasy. It follows that the combination of fiction and fantasy in terms of content creates aspects of mutual similarity between the two genres.

In science, we find fantasy as “a story that cannot happen in the imagination” [18]. In the preface to “Modern Fantasy: Five Studies,” C. Manlow states: “Fantasy is a wonderful fiction that includes the appearance of many irrefutable logical images in a story with supernatural elements or, in the end, readers come up with certain terms” [19]. But fiction is also an imaginary phenomenon, and it is this aspect that provides its community with fantasy. Furthermore, fiction is an event that cannot be perceived as “realistic”.

In fantasy, however, irrational ideas that contradict its basis are promoted, and the predominance of magic becomes very noticeable. Naturally, fantasy should be included in fiction, as it has a common connection with fiction, which has not yet taken its place in modern literature, and with fiction, which has since been the main genre. In addition, in the course of our study, we analyze the general features and characteristics of fiction and fantasy based on the following table.

Specific Features of Fiction	Similarities	Specific Features of Fantasy
We know the concept of violation of the laws of the universe. Such imaginary events may or may not occur in our universe as a whole. (Assumption of a future human existence on Mars).	Both fiction and fantasy reflect events that occur in the human imagination.	Based on fairy and mythological (archetypical) motives. (Dragons, stones, giants, flying carpets, etc.).
Violations of physical, chemical or biological laws or events occurring on planets.		The phenomena are unscientific, that is, based on the power of magic. (The invisible man becomes invisible not because of the substance created by him, but because he covers it with a magic veil).

<p>It appears as an artificial genre (science fiction). With his help and the intelligence of mankind, great progress has been made in science. (Firstly, planes, at present flying cars).</p>		<p>A vivid transmission of the laws of nature to a real being and the appearance in the reader of a feeling based on magic, and so on. (Invisible animals, the laws of nature, that is, the sun, thunder or clouds included in the image).</p>
--	--	--

Fiction and fantasy appear in almost the same world, that is, in the human imagination, but we can understand some boundary differences between them in the direction of reality, that is, in the development of events in works. In this regard, we also created our own unique rule for fantasy genre, based on the comments above.

Fantasy is usually a genre of mythological and fairy-tale motifs, which includes elements of medieval chivalric novels, magic and romantic traditions, in contrast to fiction, which includes works that appear in the human imagination and cover disappearing plot events.

3.3. The System of images in the fantasy world of George R. R. Martin (III)

We divide George R.R. Martin's creative period into the following periods.

- The first creative period: the period of science fiction, this includes elements of fantasy, mysticism and horror. This creative period of the writer is rich in various tales and novels. All works of art reflect the reality that the writer associates with social and psychological topics.
- The second creative period: the work on creating scripts for various series specific to the genre of science fiction and fantasy dominates.
- The third creative period: associated with the creation of the author's cycle of novels "A Song of Ice and Fire".

The creation of the cycle "A Song of Ice and Fire" helped the author to gain a reputation as a master of serial fantastic works. In the cycle, the writer used his favorite methods - fantastic elements. The writer saw that his main task was to describe interpersonal relations in the struggle for power, as well as the internal struggle of man between good and evil. The first novel in this series is called "A Game of Thrones". The events in the novel unexpectedly turn in the direction of a mutual war between the main characters, which forms a complex plot. The system of images in the novel consists of the character's inability to predict, as well as the protagonist's lack of a strict behavior strategy.

The author develops several storylines in storytelling.

The first – is connected with the struggle for power. In this case, all the heroes are involved in the struggle for the throne. Representatives of the "Great Dynasty" conduct such actions as incitement to conspiracy, negotiations and the overthrow of the palace. There is also a power struggle between religious cultures.

The second – is the onset of winter on the plot line and the danger accompanying it; Wildings (people who are underdeveloped as a state living in the north of the continent), attack or mythological creatures associated with the White Walkers. This storyline is also related to the theme of the struggle for survival.

The third – is the storyline which dedicated to the disclosure of the images of Stark House children. The author gives detailed information about their fate. Events that occur with the children of the family, that is, the loss of loved ones in adolescence, the fact that they face various difficulties, give them a unique life from childhood to adulthood, attract the reader.

The psychological aspect remains unchanged in the focus of the author. When portraying the contrast of characters, the writer creates a complex contrast of images. It depends on the mental image of the hero mentioned above. There is no predictable reality in the novel. Be it the life of the protagonist or reality in the storyline, only in the sequence of pages does the work continue to show its true existence.

There are no clear boundaries in the behavior of the heroes, and the author seems to have lost control over them. The plot of the work contains two imaginary continents: Westeros and Essos.

The plot of the main novel is the struggle of several dynasties for the country's throne called the Seven Kings. The plot of the first book, "A Song of Ice and Fire," "A Game of Thrones," begins with the visit of the northern defender of the land, Eddard Stark, on the occasion of the killing of his right hand, the current king Robert Baratheon. Here we can get acquainted with almost all the characters of the work (except Deyeneris Targarien) in the history.

Throughout the game, each character creates separate storylines with his own story. We know that any story is based on different storylines. In the play that we are analyzing, we are faced with the following three storylines:

- Intrigue (conspiracy), direction - research related to the killing of the king's right hand.
- The struggle is connected with the overthrow of the throne and the return of the ancient dynasty to power.
- The direction of the confrontation is connected with the secondary mythological world and its climatic conditions, which in later novels reflects the clash of secular and religious views [20].

The events in each chapter of the play are storied by third person, not the first. From the point of view of the structure of the narrative, in the novels the flow of events comes from the speech of the main characters, and not from the speech of the author. The concept of an artistic image in literature is an image in various forms of a portrait of a person, which the author represents in this play. The artistic image is not just reflected, but generalizes the being. A feature of the artistic image is not only the perception of the creature, but also the creation of an imaginary (fictional) world [21]. With his imagination and imagination, the writer transformed real material and created a unique work using appropriate words, colors, sounds and art. In the novels of the cycle "Song of ice and fire", For example:

The image of a *Tree* is found in every novel of the cycle. This image symbolically serves as the main assistant in the formation of the plots in the play, and not in worshiping it for the purpose of the main character.

The image of the *Dragon* became the main oboe in creating the mythological foundation of the secondary world, which helped the kings who fought for the throne.

Allegorical images are expressions of characters in the image of the famous dynasties of the kingdom. Each dynasty depicted various animals or magical creatures on its coat of arms and emblems, depending on its strength.

The image of the secondary world weather, in which this winter is a long and dangerous life for the heroes, symbolizes the struggle for survival and weakness in the face of nature. In this sense, although warm summertime combines this prosperity and joy, the events of the novel are usually filmed during harsh winter and summer sunsets. In turn, the hero's difficult task is to prepare for this bitter winter.

This is not only preparation for overcoming cold weather, but also the fact that winter brings with it many battles, and the hero must be ready for them, which is a sign that nature is a symbolic image. The combination of this reality and symbolism in the play shows the writer's skill in choosing an image.

The image of the *Wall* is a fortress protecting the northern states from wild peoples and the White Dog. The wall is not only a geographical boundary, but also the boundary of a civilized (developed) world bordering humanity and not humanity. From a metaphorical point of view, the wall is depicted as an image that protects all living things from the threat of death. And also, the wall also shows its magic elements in the game. People outside it are myths about the "hybrid, giant" and wargs (people who telepathically control the animal or human mind), as well as White dogs (an ice creature ready to kill people) and a terrifying universe.

The images above show the variety of "A Game of Thrones". While the novel reinforces the symbolic nature of the work by adding images of dragons and trees, the quality of nature demonstrates in Martin's position on human weakness before nature in winter and summer and tries to influence it by force.

The work covers the lives of many people and portrays them in the secondary world, contributing to a better understanding of the newly created history. According to the author, his main characters are "neither completely bad nor absolutely good" [...]. In the novel, the characters have their own picturesque portrait. Revealing the true nature of the protagonist, he sometimes creates contradictions in which the author intervenes in their unusual way of life. One of these heroes, James Lannister, threw off nine-year-old Bran Stark the tower, leaving him unable to walk with disabilities.

But in later stories of the play, James Lannister is ready to sacrifice himself to save the girls in battle. In this regard, he acts like a guard. The contradictions between the behaviors of the main characters encourage the reader to believe in reality. The behavior of the hero resembles historical novels. Also, the presence of typical characters allows us to say that the writer wrote a work closer to real prose.

4. Conclusions

When we analyze the fantasy mentioned in our study, and its genesis based on the scientific views of various scientists, it can be recognized as an important new term for Uzbek literature. The fantasy and its origin is first analyzed separately from the various epic genres that make up its component, namely myths, fairy tales and chivalric novels, and as a result of their imagination and stages of their development, they are subsequently analyzed using scientifically based ideas, the emergence of fantasy through syncretism from the elements of fairy tales and chivalric (romance) novels is scientifically justified.

Fantasy works that reflect Western culture have commented on various views on their social life and structure of society. There are also scientific views on the use of magic through various images in European medieval government and the formation of fantasy legends of King Arthur as a genre.

By the twentieth century, attention has been paid to the fantasy genre in world literature and general ideas about the features and commonality of fiction and fantasy works written and being written on their basis. There are also scientific hypotheses about the genre of fiction and its role in public life, and its specific elements are explained sequentially. In addition, there are opinions based on the scientific views of various foreign scientists who today conduct research in the genre of science fiction.

REFERENCES

- [1] Godshock, William Fantastic. <http://mir.fantastics/articles/>
- [2] Kovtun E.N. Extraordinary poetics: the artistic worlds of fiction, fairy tales, utopias, parables and myths (based on European literature from the first half of the 20th century). - M., 1999, 308.
- [3] Karelin A. Classic. The forerunners of fantasy. <http://mif.ru/Articles/art>
- [4] Osipov A.N. Fantasy // He. Fiction "A" to "Y": A Short Encyclopedia. - M., 1999, 320.
- [5] Collins Cobuild English Language Dictionary [Text]. – London: Clays Ltd, St. Eves plc, 1991, 1704. (CCELD).
- [6] Berwick I. Lunch with the FT: George R.R. Martin / Isabel Berwick. –www.ft.com, 2012. – <http://www.ft.com/intl/cms/s/2/bd1>
- [7] Fishman L. The professor was wrong! // Friendship of Peoples. 2007.№5; Chepur E.A. Hero of Russian Fantasy of the 1990s years: modes of artistic realization: author. dis. Candidate. Philology of Sciences:, 2010;
- [8] Clute, John. —Fantasy. 1997. *The Encyclopedia of Fantasy*. Ed. John Clute and John Grant. Rpt. in Sander 310. 15.
- [9] Attebery, Brian. *Strategies of Fantasy*. Bloomington: Indiana University Press, 1992, 128
- [10] Rudnyov V.P. Culture Dictionary of the twentieth century. – M., 1999 , 50.
- [11] Jurayev M, Ishankulov J. Introduction to Folklore – (Textbook). –T.: “Barkamol Fayz Media” press, - 2017. (180), 28.
- [12] Tulaboyev O. and others. Uzbek folklore (Anthology), some features of Uzbek folk tales. (592). Tashkent – 2017, 49.
- [13] Cuddon, J. (1998). *The Penguin dictionary of literary terms and literary theory*. (4th ed., xix, 991 s.) London: Penguin Books, 283 (801)
- [14] Jackson, Rosemary. *Fantasy: The Literature of Subversion*. London and New York:Routledge, 2003, 33
- [15] Todorov, Tzvetan. *The Fantastic: A Structural Approach to a Literary Genre*. Ithaca: CornellUniversity press, 1975, 25.
- [16] Kayua R. Deep into the fantastic. Reflected stones. St. Petersburg, 2006, 110 - 111.
- [17] Ibragimova R. Problems of development of Uzbek fiction. Dis. Tashkent – 2003, 8.
- [18] Wolfe, Gary. “Fantasy.” *Fantastic Literature: A Critical Reader*. Ed. David Sandner. Westport, Praeger, Print. 2004, 271-273.

- [19] Manlove, C. N. *Modern Fantasy: Five Studies*. Cambridge: Cambridge University Press, 1975. p-96.
- [20] Arikhina Yu. Features of the secondary world in the Game of Thrones // Proza.ru [Electronic resource]. 2014. URL: <https://www.proza.ru>
- [21] Babenko L.G., Kazarin Yu.V., Linguistic analysis of a literary text. Theory and Practice: Textbook; Workshop - M.: Flint, Science. - 2003. - p. 97-102.