

## LINGUISTIC CHARACTERISTICS OF THE FANTASY GENRE IN THE WORKS OF URSULA LE GUIN

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**Abstract:** The article examines the linguistic and cultural comparison of the fantasy genre in the works of Ursula Le Guin. Ursula Le Guin's works are analyzed and compared in terms of changes in the system of images of literary sources. Fantasy, in particular, is characterized by such features as the transfer of internal conflict to the external plane, the shift of emphasis from the personal changes of the characters to their adventures, and the change of the hero's journey based on the story.

When analyzing the linguistic and cultural comparison of the fantasy genre, the works intended for a wide audience are distinguished by their closeness to the average fantasy formula, which includes the specific features of this genre.

**Key words:** Fantasy, Ursula Le Guin, image system, linguistic and cultural comparative creativity, science fiction, virtual world.

### Introduction

It is known that the issues of interaction and enrichment between different cultures that have arisen in the history of human development remain within the scope of the science of cultural studies. Culture is a very complex, diverse, and ever-developing social phenomenon.

Language, as an important part of culture, reflects national culture in the process of communication. For this reason, in linguistics, attention has always been paid to the issue of the interrelationship between language and culture, to the problems of normalization of speech, which is a part of the unique customs, traditions, and culture of the nation, as well as the problems of compliance with laws and regulations.

According to the information, the term "linguistics" was created as a result of the work conducted in the school of linguistics headed by V.N.Telia. Linguistics is one of the branches of modern linguistics, and it is a field that studies the intersection of linguistics and cultural studies. In recent years, there has been a tendency for literary works to appear as parallel realities in which the author participates as a creator, creating a unique world with its own history, culture, and ethnic groups speaking different invented languages. Such artistic creation belongs to relatively new literary genres: science fiction and fantasy.

The 20th century was marked by an increasing interest in myth as an important factor in the formation of culture. Myth is the object of study in many disciplines, including cultural studies, philosophy, sociology, and philology, each of which, in its own way, tries to determine the place of this phenomenon in the history and culture of the entire human race and individual peoples in particular. A special place is occupied by fiction, which mainly relies on myth and sees it as a source of plots, themes, and symbols that remain relevant for modern society. Mythological material is most actively used by fantastic literature due to its unique principle of reflecting reality, in which elements of reality are combined in a miraculous and supernatural way. This was one of the reasons for choosing the material for the study.

### Materials and Methods

Science fiction works that appeared in the 19th century, then fantastic novels that appeared as a small genre at the beginning of the 20th century, became the object of literary and linguistic research only in the second half of the 20th century. The theoretical characteristics and specific artistic styles of this literary trend were determined. Fantasy is a genre of modern art and a type of science fiction. Fantasy is based on the use of mythological and fairy-tale motifs in a modern form.

As we mentioned above, the genre of fantasy in literature was formed in the 20th century, but it originates from ancient times and is closely related to the customs and traditions of peoples. These are popular legends and fairy tales. It is believed that the prehistoric period of this genre began with the novels of chivalry. Their action takes place in a historical period, but it takes place in a conventionally "fascinating" space where real geography and boundaries are not important. It was usually some sort of kingdom where knights were pitted against wizards and giants. It was in novels of chivalry that the patterns and traditions of modern fantasy began to emerge.

Currently, the relevance of research on this topic is undeniable because the appearance of new works around the world and their adaptation to film indicate the increasing popularity of such literature. The plot of the work written in the fantasy genre is based on the principle of adventure, in which the hero fulfills his task and finds inner harmony.

Nevertheless, the question of the literary independence of the fantasy genre has not yet been fully resolved, which is undoubtedly due to the unclear boundaries between these two directions. Traditionally, science fiction prose describes the future scientific and technological progress of human civilization, while fantasy novels recreate the era of ancient magical civilizations, balanced at the intersection of historical chronicle, fairy tale, and heroic epic. At the same time, there are works that combine the characteristics of both genres, which does not allow them to be unconditionally connected in both directions.

In order to study the genre of fantasy, to highlight its linguistic-stylistic features, we first of all turned to such a tool as linguistic-cultural comparison and analysis. Since the text is analyzed from different positions, there are also different approaches to linguistic and stylistic analysis. Linguistic and stylistic analysis studies the text as a system composed of levels. In the course of further research, these levels will be considered both separately and in interaction. To study the visual means of the artistic text, the aesthetic effect of their synthesis. The fantasy genre is one of the most popular genres of modern literature, attracting a wide readership. There are many directions within this genre, and their variety can satisfy the needs of even the most demanding readers. However, despite the fact that the fantasy genre is very diverse in its manifestations, in this study we will try to highlight a number of features that distinguish it from other genres. These features are usually related to story building and the creation of secondary worlds.

In this study, we describe how the linguistic and cultural comparative features of the fantasy genre are realized by fiction in the works of Ursula Le Guin.

Ursula Kroeber Le Guin was born in 1929 in Berkeley, California, USA, to the famous anthropologist Alfred and writer Theodora Kroeber. He wrote his first story at the age of 11. Writer has been regularly publishing fantastic stories and short stories since the 60s of the last century. The novel *The Left Hand of Darkness*, published in 1969, brought him unprecedented fame and won him the Hugo and Nebula, the highest prizes for English-language fiction.

Ursula K. Le Guin was an American novelist best known for her burgeoning popularity of science fiction in the 1960s. He has written numerous essays, children's books, and adult fiction. During his many years of work, Le Guin managed to fight to fly in the blue. As her brother points out, Le Guin's use of the label "science fiction" does not reflect her stories or literary sources. In order to study the genre of fantasy, to highlight its linguistic-stylistic features, we first of all turned to such a tool as linguistic-cultural comparison and analysis. Since the text is analyzed from different positions, there are also different approaches to linguistic and stylistic analysis. Linguistic and stylistic analysis studies the text as a system composed of levels. In the course of further research, these levels will be considered both separately and in interaction. To study the visual means of the artistic text, the aesthetic effect of their synthesis. The fantasy genre is one of the most popular genres of modern literature, attracting a wide readership. There are many directions within this genre, and their variety can satisfy the needs of even the most demanding readers.

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### Results

Writer has been regularly publishing fantastic stories and short stories since the 1960s of the last century. The novel *The Left Hand of Darkness*, published in 1969, brought him unprecedented fame and won him the Hugo and Nebula, the highest prizes for English-language fiction. Ursula K. Le Guin was an American novelist best known for the burgeoning popularity of science fiction in the 1960s. He has written numerous essays, children's books, and adult fiction. During his many years of work, Le Guin managed to fight to fly in the blue. As her brother points out, Le Guin's use of the label "science fiction" does not reflect her stories or literary sources.

A more accurate description for Le Guin would be "fantasist" or "storyteller". Ursula K. Le Guin's work is distinguished not only by its profound craftsmanship and vivid details of imaginative worlds but also by its profound moral concerns. Ursula K. Le Guin is recognized as one of the early feminist voices in fantasy and science fiction. He was one of the very few writers who managed to break through the academic disdain for "low art" (a term used to describe genre work).

Le Guin's works have been collected in more literary anthologies than any other science fiction author. Le Guin believed that art should be created and expressed, not for profit or mysticism. Nevertheless, based on the etymology of the terms "fantasy" and "science fiction", it seems appropriate to distinguish these two literary trends.

The world of fantasy is devoid of geographical specificity; that is, the events do not take place in reality but in a conditional world that is often imaginary. This feature is especially evident in the works of Ursula K. Le Guin, which are distinguished by a well-thought-out geographical area of fantasy worlds. Many critics and literary scholars associate V. Le Guin's works, primarily the "Gain Cycle" novels, with the genre of science fiction. Obviously, Le Guin's novels contain elements of traditional science fiction. These are the classic science

fiction ideas of space travel, contact with alien civilizations and worlds, scientific and technological progress, etc. However, from the first pages of any of the works in the process, it becomes clear that they do not fit into the framework of what is called classic science fiction. Various and complex issues, psychologism, depth of characters, comprehensive assessment of the described events—this is a small part of the features of Le Guin's prose. Moreover, the writer not only creates fantastic other worlds but also creates a unique language and religion and develops many details, such as culture. Like the famous English author JRR Tolkien, J. R. R. Tolkien often uses the method of adding stories, or "secondary stories," that introduce the reader to the history, mythology, and literature of this world. This intellectualization is largely uncharacteristic of traditional Western science fiction, which tends to place more emphasis on adventure elements.

This approach to the problem brings V. Le Guin's science fiction novels to the level of deep philosophical works with "double root and additional meaning", and the writer himself works on two levels: consciously and unconsciously. acknowledges that it was created. W. Le Guin said in an interview in 1983 that his intellect was "sufficiently cultivated, but the intellect must find its place." Just like emotions, moral ideas, and intuition.

#### **Discussion**

There are different kinds of knowledge, and rational sorting on the shelves is not relevant to the creative process." Each of his works is a confirmation of these words. Traditionally associated with fantasy," the works of the American writer Ursula K. Le Guin about the Sea of Earth ("The Wizard of the Sea of (1968), "The Tombs of Atuan" (1971), "At the Last Shore" (1972), "Texanu" (1992), and "Other Winds" (2002) are approached fantastically

Thus, the relevance of this scientific article lies in the linguistic and cultural comparison of the fantasy genre in the works of Ursula Le Guin, whose works are rarely studied in our country. W. H. Auden's works are of great cultural interest because the author aims to model different worlds and cultures based on myth as a structural and important element. The issues presented in all of V. Le Guin's works concern basic universal human values, and his works are particularly important in the modern world, which is experiencing a deep spiritual and civilizational crisis. Novels and stories by the writer far exceed the scope of popular literature and culture, raise modern science fiction and fantasy to the level of "high" (classical) fiction, and have strong philosophical and aesthetic potential.

The writer Ursula Le Guin entered world literature as the author of works written in the genres of science fiction and fantasy. Ursula Le Guin, born and well-educated in the family of a famous anthropologist and writer, created a unique literary style. In each work, he not only draws a storyline that reveals the personal characteristics of the characters but also raises questions of a global and universal nature. The writer talks about conflicts of cultural interests, philosophical ways of human development, and women's place in society. All his works are divided into two main directions: science fiction and fantasy.

Another aspect of Ursula Le Guin's work is a series of fantasy novels written in the linguistic and cultural comparative traditions of the fantasy genre, the development of which has become a unique phenomenon of the 20th century. In the minds of many readers and even writers, the term "fantasy" is associated with a popular form of storytelling that is quite limited in scope but is in high demand in the book market. At first glance, the novels fit this description perfectly and are extremely simple in plot, mostly following the formula of a fairy tale. But the simplicity of the world created by Ursula Le Guin is deceptive; the writer touches on important,

complex, and serious themes such as self-knowledge, personal development, life and death, and good and evil.

### Conclusion

To sum up the fantasy world created by Ursula Le Guin is so well established and unique that it is difficult to connect it with any specific spatio-temporal reality. The history, mythology, and philosophy of the Earth Sea organically combine elements belonging to various philosophical and mythological systems of the ancient peoples of the earth: the Scandinavians, the Celts, the ancient Chinese, and the native Indians of North America.

The results of the research show that Ursula Le Guin's works transcend any literary genre, be it science fiction, fantasy, etc. According to the writer, good literature, including science fiction in general, cannot be called genre prose. This approach to creative work makes Ursula Le Guin stand out among other fantastic writers.

When creating fantastic worlds, the writer takes responsibility for their existence because, despite all their strangeness and unusualness, these worlds are integral parts of the single world of people, and therefore they are real. In addition, by creating a cultural system, the writer realizes that the people's culture is alive, that there is a world, and that all cultures and peoples, despite their differences, are connected to each other and form a whole. It is possible to preserve this unity and prevent the disappearance of any culture, each of which is unique, through communication between cultures.

Another aspect of Ursula Le Guin's work is the linguistic and cultural comparison of the fantasy genre, and the analysis of writer Ursula Le Guin's prose from the point of view of linguistic and cultural comparative importance is the main goal of the work. This analysis, first of all, refers to the features of the writer's construction of a "cultural myth" designed to bring everyone back to the origins of linguistic and cultural comparison based on certain universal values. In this regard, the following tasks were solved in the research:

- study and generalization of materials on the theory of myth as a linguistic and cultural comparative;
- the study of the typology of myth and its separation as a separate type of literary myth, which is fully manifested in the works of writers of the cultural direction;
- analysis of features of construction of linguistic and cultural comparison in these works and issues related to them;
- intercultural communication, the interaction of cultures, and the problem of multiculturalism, their breakdown.

By solving these problems, it will be possible to determine the originality of Ursula Le Guin's artistic world as well as the features of her approach to solving a number of the most important cultural problems of the modern world. Plunging into the writer's ideological and artistic world raises many questions for the researcher, so it is possible to further develop the topic and create a number of relevant studies.

Here, as we conclude our thoughts with the views of Ursula Le Guin, fantasy or imagination is an important tool of the mind, the main way of thinking, and a necessary factor for the formation of a person and the preservation of humanity. Like any other tool, we must learn how to use our imagination.

Our image is alive with words. The word acts as a wing for the flight of the mind and imagination. Music, dance, fine arts, and crafts of all kinds are important for human development and happiness. There is no skill or art form that is worthless to learn, but nothing

teaches us, like poetry and prose, to detach our minds from reality for a while and then return to it with new insight and vigor. can't.

Each culture manifests itself and educates its children, teaching them to be human, an integral part of their nation in the chain of history.

It should be noted that in modern linguistics, the leading place is not the understanding of the language but the study of the relationship between language, culture, and the individual, and the problem of understanding each other arises. The interaction of the three mentioned with each other acquires a particularly important aspect in the study of the national-cultural identity of the language in the field of linguistic culture (linguoculturalogy).

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