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## SYSTEM OF IMAGES IN GEORGE R.R. MARTIN'S FANTASY WORLD

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## SYSTEM OF IMAGES IN GEORGE R.R. MARTIN'S FANTASY WORLD

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**Abstract.** *The emergence of different genres and trends in literature has led to the creation of various unique works. Thus, creating a novel and accepting it by a reader with positive thoughts demonstrates the skill of the writer. The internal structure of the work plays an important role in it. This scientific article contains scientifically grounded ideas about the genre of the play, its internal structure, a life of author, the secondary world, the system of images in the work and etc. The scientific article is divided into four parts, and we present them on a short explanation.*

**Introduction.** *There are many genres and trends in world literature and they have led to the birth of rare works. There are so many books that the readers see themselves in another world when they read them. The creation of such works requires a high level of writing skills. In this section, there is expressed opinions about American fantasy and science fiction writer George R.R. Martin and the growing interest of the reader to the novels that he created.*

**Methods.** *This section presents scientific ideas about the genre of the author's work and the essence of its content. There is also a list of scholars who have conducted research on the literary activity of writer and fantasy.*

**Results and discussion.** *We divide the main part of our research into three parts. The first part is devoted to the life and literary achievements of the writer. It covers the works created in the literary activity of the author and the essence of their content. In the second part is dedicated to George R. R. Martin's creative style and features of his art works. Furthermore, there is presented the differences between his work and the works of other authors. The third part analysis scientifically the internal composition of the first book "Game of Thrones" of saga "A Song of Ice and Fire" and the system of images. In addition, there are presented positive feedbacks by researchers about the author's work. The goals and objectives of symbolic and artistic images that permeate the work in the system of images are scientifically substantiated by examples.*

**Conclusion.** *It takes into consideration the author's personal approach to the scope of the study and the expected result. It concludes about the elements that based on the Fantasy genre and importance of George R. Martin's work in it.*

**Keywords:** *fantasy, fiction, science fiction, secondary world, cycle, myth, magic, dragon, image, wall.*

**Introduction.** *When we read so many works in world literature, we can enter the world created by the author only if we understand the essence of their content and begin to analyze the art of this work. When the writer's skill is manifested within the system of memorable plots of work written by him, the reader plunges into the inner world of the work and completely loses himself in harmony with his environment. After reading each of the work, the reader is interested in author of*

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the book and his other works. The writer that we are trying to introduce does not allow the reader to look away indifferently. One of the American writers is the George R.R. Martin. We consider that permissible to briefly dwell on the author's personal life before analyzing the internal structure of the world he created, as well as the originality of the images that lived in it.

**Methods.** 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., Stroeveva 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., [Fishman, 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*".

**Results and discussions.** Author's life and literary period (I).

Who is George Martin? What sort of world did he make that the scrutinize is so interested to? - George R.R. Martin is an American writer who has been taking a shot at the lesson of daydream and science fiction in display day composing. He started his to begin with unique development amid the 1960s consequent to examining John R.R. Tolkien's "The Ruler of the Rings". Ensuing to wrapping up his military offer assistance, he got a graduate degree in news coverage. The maker dispersed his to begin with story "Saint" in World Science Fiction magazine. This was the creator's starting stage in making his to begin with science fiction cycle "A Melody for Lya" in 1976, and in 1977 he disseminated "Melody of Stars and Shadows". His to begin with novel was dispersed beneath the title "Biting the dust of Light". The plot of the work gives information around people living on the vanishing planet, fair as almost treacheries agreeing to the legends and the philosophical fight between them. The essential course of action of work is to overcome the mental issues of the fundamental characters and elude troublesome circumstances. The maker has gotten more than twenty respects for his works. All through the long term, he begun getting the time of tall achievements in his academic calling. The creator had the alternative to appear the reason of his creative activity within the colossal cycle "A Tune of Ice and Fire" [8, p. 59]. As per journal of "Rolling Stone": "Martin reliably required to form a dream experience ..." [3]. He got a Locus Grant for his to begin with book in course of action "A Diversion of Positions of royalty" and Cloud Grant for World Daydream. The orchestrated capacities by the maker for this work "Seven Kingdoms" and the course of action of plots in it filled in as a clear case of the amazing create of the auxiliary world. In addition, knights, rulers, incredible creatures, fair as winged serpents and wizardry are put as the essential and secondary characters. The more prominent portion of the legends within the work has their exceptionally possess accounts, which allow us to call a dream work approximately organizations. As demonstrated by the traditions of ancient fashion dream, this work relates the account of "a number of ages of conventions" [4, p. 312]. He afterward distributed five books of "A Tune of Ice and Fire" course of action: "A Amusement of Positions of authority", "A Clash of Lords", and "A Storm of Swords", "A Devour for Crows", "A Move with Mythical beasts". At the stage of the author's development, components of daydream poetics. Ready to segment them into three periods: - The Primary period: the time of sci-fi, that joins components of creative ability, charm and odiousness. This theoretical time of the essayist's is progressed with distinctive fantasies and books. All works reflect the truth that related with social and mental subjects. - The Moment period: dominantly scripting plots for diverse TV movies on the lesson of sci-fi and dream. - The Third period: related with the arrangement of the creator's cycle "A Tune of Ice and Fire".

George R.R. Martin's literary style (II). The making of this cycle helped the essayist increase notoriety for being an ace of fantasy. In the cycle, the author utilized his number one style -

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phenomenal components. The author thought about that his principle task was to portray relational connections in the battle for power, just as the inward battle of an individual among great and wickedness. Around then the zenith purpose of the essayist's ubiquity started to be contrasted and the sci-fi author John Tolkien's works. We realize that these two authors have distinctive style of writing in the dream class. Crafted by the principle saint of our examination, George Martin, are as near reality as could reasonably be expected. Most importantly, about the existence issues of the principle characters and the inclusion of the plot by a social structure that gave the work an interesting style.

George Martin uncovered his objective – in demonstrating the inward soul of the hero, an intricate and conflicting truth of life. He uncovered the pith of man in the compromise of all legends with their adversaries, reflecting, unexpectedly, a turn towards fiendishness or demise. In Tolkien's work, the plot at first loaded up with enchantment. The writer, thus, uncovers the issue of a "little man" in the Christian understanding of the cutting edge. [7, p. 129]. We call all styles of the imaginative character of George Martin as a social and mental issues and an endeavor to reveal insight into the pivotal otherworldly universe of the hero, just as on the multifaceted nature of relational connections. Whatever the creator deals with any types, his principle task is to make a mental picture of a character. Another innovative component in his artistic period is to depict all the subtleties of the optional world, which the person overlooks, leaving aside.

With respect to the compositional component of the work, the cycle comprises of seven books, of which just five have been distributed up until this point. The presence of the arrangement on the TV screens in 2011 of books brought the author significantly more prominent notoriety. The eight-season arrangement, "A Game of Thrones", has uncovered the truth of the novel. The presence of an optional world, knights, lords, fanciful animals, just as winged serpents and wizardry drives the work to the dream kind [12, p. 136]. Every section in the play is named after the fundamental character. The work is likewise told in the language from a third person, as though he was an observer to the functions that occurred. It is known as the "Point of view" (POV) in English literature [13, p. 261]. Likewise given is the exchange of the fundamental characters (dialogical discourse). This makes strange circumstances in the pursuer's psyche. Despite the fact that the work is told by the third person, the person is brought into the mind of the hero and goes to the real world.

The primary storyline highlights characters from various characters so the person can have a total image of the work and present it. The hero in the activity assumes a critical function in the plot, and his life foundation is unique. Every hero has an unordinary past. Another significant part of the novel is communicated in the "dark tone" of life. This cycle depends on developing debasement and interest. The functions of the novel out of the blue turn towards the interwar strife between the fundamental characters, which shapes a perplexing plot. The arrangement of pictures in the novel shows itself in the character's expectation of difficulty, just as without a strong system in his conduct for the principle character.

The author builds up a few principles in the storylines.

The initially – is related with power battles. For this situation, all legends take an interest in the battle for the seat. Agents of the "Incomparable Dynasty" complete exercises, for example, affectation to connivance, exchange and topple of the royal residence.

The Secondly - the beginning of winter in the storyline and the going with risk; "Wildings" - (individuals who living in the north of the landmass as a state lacking) assaulting or fanciful animals are related with the "white walkers". This storyline likewise spins around the subject of the battle for endurance.

The Thirdly - the storyline is committed to the exposure of the picture of the offspring of House Stark. The creator educates in insight about their destiny which has a place with functions with kids in the family, for example development.

The mental viewpoint stays in the focal point of the creator. By portraying the differentiation of characters, the essayist makes an intricate difference of pictures. It relies upon the psychological picture of legend. There is no anticipated reality in the novel. Regardless of whether it's the life of

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the hero or the truth in the storyline, it is just in the grouping of pages that the work shows its actual presence. There are no away from in the conduct of the hero, and the creator appears to have lost command over them.

As per the synthesis of the work, each character is allowed the chance to tell about his experience by a third person. One gathering of legends will recount a story on the west of mainland, and another gathering will recount a story on the east. The principle characters are Daenerys Targaryen, who possessed monsters as the authors of the Seven Kingdoms, and all the functions around them are told on the Eastern land. In addition, functions are preceded in the Seven Kingdoms in the west by individuals from the Stark and Lannister's family. Characters are made utilizing direct words about one another's very own minds and activities. The creator doesn't give an emotional appraisal of his character and doesn't contrast them and each other [9, p. 68-82]. Normally, there are components that connect the story plots to one another. One of the fundamental driving components of the cycle is the picture of saint. Since the book cycle is excessively huge, a few pundits partition it into various kinds, it is commonly acknowledged that the book cycle can be known as the class of "epic dream". Highlights for this sort: a definite depiction of the dreamland, the tumult of the plot, the worldwide idea of the issues (harmony, salvation of mankind, and so forth) and the scale" [11].

From the critique above, we can say that idiosyncrasy of the cycle incorporates a comprehensive plot. Such epic works can generally be as an epic or a huge arrangement of books. A few researchers call this sort of work with various names. For instance: "epic novel", and even "psycholinguistic tragic novel" [5]. In this manner, composing a recurrent dream style is even more a progression of works spreading over in huge periods. What's more, the arrangement of works that portray pictures of a solitary objective in various books or portray a function as though it occurred ever.

In dream, the cycle doesn't pick reality. It is one of the most significant components of what anticipates the peruse in the following book. The writer's cycle that is at the focal point of our examination, additionally ships the peruse into a world that he doesn't have a clue, and there he likewise turns into an observer to the battle among great and insidiousness. The plot of the work depends on two fanciful mainland of Westeros and Essos. The plot of the primary novel unfurls in the battle of a few lines for the seat of a nation called the Seven Kingdoms. The main book of cycle, "A Game of Thrones, starts with a visit to the protector of the northern terrains, Eddard Stark, on the event of the death of the right-hand man of the occupant ruler, Robert Baratheon. Here we can get to know practically all the characters of the book (aside from Daenerys Targaryen) in story. In the novel, each character makes separate storylines with their own story.

We know, any work depends on various storylines. In the book that under investigation we experience the accompanying three storylines:

- Intrigue (connivance) storyline - looking through identified with the homicide of the King's correct hand.
- Struggle storyline - is related with the oust of seat and the re-visitation of intensity of the antiquated tradition.
- Contradiction storyline - is related with the optional fanciful world and its climatic conditions [1]. In each book of the cycle, the quantities of characters increments as situations develop. For instance, in the primary book "A Game of Thrones", we follow a progression of functions with characters, for example, Eddard Stark, Caitlyn Stark, Sunny Stark, Arya Stark, Bran Stark, Jon Snow, Tyrion Lannister and Daenerys Targaryen.

Russian scientist Vera Kamsha thinks about it to Russian traditional writing: "Martin's books are essentially given to the individual issues and internal encounters of the hero, and outside disasters and issues of any scale subside despite otherworldly encounters and issues. In this sense Martin, in spite of rationale, is a relative of L.N. Tolstoy, F.M. Dostoevsky and A.P. Chekhov as beneficiaries and replacements of the customs of Russian old style writing"[5]. Scratch Perumov lauded the creator's language, taking note of that he utilized a non-standard language that digressed from the overall line and stood out. Moreover, the American sci-fi essayist Stephen King considered

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it the best work, calling it "a wealth of important characters and an astonishing expansiveness of imaginative prospects" [6]. Undoubtedly, repetitive works take the man to a different universe regarding their substance and interesting geological portrayals, just as the language of the work. This world is known as the "auxiliary world". Any dream work opens an auxiliary world in its structure. This interesting and important world serves for the making of imagination writing, yet in addition for the revelation of his innovative capacities in films dependent on different dream works.

Images system in author's works (III). In George R.R. Martin's imaginative line as a writer, the secondary world is natty gritty totally. For the situation, creator zeroed in on the arrangement of the rundown of lines, the advancement of a geological guide and the formation of his nonexistent presence. The idea of a creative picture in writing comprises in the portrayal in different types of a representation of an individual, which the essayist speaks to in this work. The masterful picture isn't simply reflected, yet sums up being. A component of the masterful picture isn't just the comprehension of being, yet additionally the production of a nonexistent (anecdotal) world [2, p. 97-102]. His dream and creative mind changed the genuine material and made a special piece utilizing the suitable words, tones, sounds and workmanship. In the books of the cycle "A Song of Ice and Fire" there are phenomenally brilliant pictures. For example:

*The character of Tree* - is in each novel of the cycle. This picture emblematically fills in as the primary collaborator in the development of the plots of the play, and doesn't venerate him for the reasons for the fundamental character.

*The character of the Dragon* - is the primary picture in the production of the fanciful premise of the auxiliary world. It helped the rulers who battled for the seat.

Symbolic character - are the outflow of characters in the portrayal of acclaimed traditions of the realm. Every line portrayed various creatures or mystical animals on its escutcheon and tokens, contingent upon its quality.

*The character of climate* - in which the legends' long and perilous lives pass this colder time of year, represents the battle for endurance and shortcoming notwithstanding nature. In this sense, while the warm summer season joins this prosperity and bliss, the functions of the novel are normally portrayed during unforgiving winter and summer night falls. Thusly, it's anything but a simple assignment for the legend to plan for this unforgiving winter. It isn't just groundwork for defeating the cold, yet additionally the way that colder time of year carries with it numerous fights and the saint must be prepared for them, which is an indication that nature goes about as a representative picture. In the play, this blend of truth and imagery connotes the essayist's expertise in picking pictures.

*The character of the Wall* - is a stronghold shielding the northern states from wild people groups and the White Walkers. The divider isn't just a geological outskirt, yet additionally the fringe of the socialized (created) world, isolating humankind and non-mankind. From a figurative perspective, the divider is portrayed as a picture that shields all living things from the danger of death. Simultaneously, the Wall additionally shows its otherworldly components in the play. Individuals outside are fantasies about "crossover, monster" and Vargas (individuals who clairvoyantly control the brain of creatures or people), just as the White Walkers (an ice animal that is prepared to murder individuals) and an unnerving universe.

The characters above uncover the assortment of A Game of Thrones. While the novel incorporates images of mythical beasts and trees and strengthens the representative character of the work, the nature of the depiction of nature mirrors Martin's situation on human shortcoming in winter and summer and endeavors to impact it forcibly. The work covers the lives of numerous individuals and portrays them in the optional world, empowering a superior comprehension of the recently made story. As per the creator, his fundamental characters are "neither totally awful, nor totally great" [3].

In the novel, the characters have their own pleasant representation. Uncovering the genuine quintessence of the hero, he now and again makes logical inconsistencies in which the creator intercedes in their uncommon lifestyle. One of saints, James Lannister, tosses nine-year-old Bran Stark from the pinnacle, which makes him incapable to walk. Yet, in the following plots of the play,

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James Lannister is prepared to forfeit himself to spare the young ladies in the war. In this regard, he acts like a watchman. Clashes between the practices of the primary characters instigate the man to put stock in all actuality. The conduct and mien of the hero are suggestive of chronicled books. Likewise, the presence of trademark characters permits us to state that the author composed a work near genuine exposition. George Martin utilizes fanciful animals as a picture, consolidating legendary understanding with a cutting edge turn. Despite the fact that mythical beasts are depicted in the books as incompletely conscious creatures, they can't be utilized as images of intelligence.

Likewise, mythical serpents are not divine animals, yet they are alluded to as a major aspect of the sorcery while making fiction. Henceforth, the representative mythical beasts and different animals utilized in the play make a solid bond among individuals from the imperial family. The Targaryen ages likewise call themselves winged serpents. Since, there are legends in their family that one of their predecessors was a winged serpent, and the blood of mythical beast streams in them. Simultaneously, when the Targaryens vanquished the Seven Kingdoms, they can be perceived as the authors of state and lawful force. Along these lines, the utilization of "monster" in this family permits us to see as an emblematic picture of intensity and a home than other of families.

Another quality of the domain is the trade of capacity to individuals within the future. At the same time, the exceptionally symbolism is given from age to age. This imagery was moreover appeared within the Targaryen castles, where the skulls of a dead legendary serpent were held tight the dividers. They were concentrated sequentially depending upon the age and measure of the cranium: *There were nineteen skulls. The oldest was more than three thousand years old; the youngest a mere century and a half. The most recent were also the smallest; a matched pair no bigger than mastiffs skulls, and oddly misshapen, all that remained of the last two hatchlings born on Dragonstone. They were the last of the Targaryen dragons, perhaps the last dragons anywhere, and they had not lived very long [10, c 806].* It suggests that the final legendary serpents will die amid the rule of George Martin within the assistant world he made. The pioneers of this people are assigned "winged serpent slayers". The reason behind this was that in any case of the number of people feared the mythical beast around at that point, people accepted them to be their shields and considered a country without a creature as an officer who was cleared out without weapons in battle.

**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.

All fantasy elements create the secondary world. We can say that the secondary world created by George Martin is different from other creatures in that its image system has unique aspects. The author's image not only of a person, but also of various mythological and wild animals in the system of images as images that occupy a certain place in the performance testifies to the perfection of image skill.

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## PRIMARY DEBATES AND THEIR SIGNIFICANCE IN UZBEK LITERATURE

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**Abstract:**

**Background.** *This article examines the first debates in Uzbek literature in the 1920s and their role in the development of literature. The development of literature and literary criticism in the context of a sharp class struggle since the late 1920s seems to be an important feature of them. One of the characteristic features of the literary process of this period is the emergence of debate and debate in criticism.*

**Methods.** *A key feature in the development of this direction is that many important issues of criticism have been formed and strengthened in these debates. This was undoubtedly a natural and, at the same time, a necessary feature for the critique of the literary process in which it is still experiencing a period of strong research. Therefore, it is time to study the scientific and theoretical aspects and genre features of Uzbek literature, although it has been debated and developed differently in different periods.*

**Results.** *One of the most controversial issues in literary criticism in the 1920s was futurism. The debate over whether futurism as a current in Uzbek literature has been analyzed. The analyzed debates also show that from the second half of the 1920s, the first signs of professional criticism began to appear in Uzbek literature.*

**Discussions.** *Among the active critics of the period was M. Shermuhammedov, S. Ayni, Gayratiy, Elbek, Yashin, Oybek, H. Olimjon, Ziyoy Said and literary critics such as O. Sharafiddinov(Ayn), O. Hashim, S. Husayn, A. Sadiy, Ankaboy. They were about the formation of Uzbek literature arguing over the most important issues.*

**Conclusion.** *The article analyzes the literary process and the role of the debate in the work of the writer, in particular, the debates on the current of futurism (Saadi, Z. Bashir, Altai, K. Trigulov, Ayni) and draws certain conclusions.*

**Keywords:** *literary criticism, controversy, debate, futurism, trends, critic, anthology, critical attitude.*

**Introduction.** *The debate, which plays an important role in Uzbek criticism, but whose scientific and theoretical aspects are poorly studied, raises a problem in literature or an unresolved issue in literary criticism. Usually, when a topical issue is raised, the press reacts to it. Every critic, every scientist evaluates the problem on the basis of his point of view, level of knowledge, concept. If we look at the history of classical literature, Alisher Navoi's literary dialogue with friends,*