



## INTERPRETATION OF THE FANTASY GENRE IN THE WORKS OF URSULA LE GUIN

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### Abstract

The article examines the interpretation 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.

**Keywords:** Fantasy, Ursula Le Guin, interpretation, image system, linguistic and cultural comparative creativity, science fiction, virtual world

Science-fiction works that appeared in the 19th century, then fantastic novels that appeared as a subgenre at the beginning of the 20th century, became the object of literary-linguistic research only in the second half of the 20th century. The theoretical characteristics and unique artistic styles of this literary movement were determined. Currently, the relevance of research on this topic is undeniable, because the appearance of new works around the world and their adaptation to film indicates the increasing popularity of such literature.

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 of 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 to both directions.

Nevertheless, based on the etymology of the terms "fantasy" and "science fiction", it seems appropriate to distinguish these two literary trends.

Traditionally associated with "fantasy" - the cycle of the American writer Ursula K. Le Guin about the Earthsea: "The Wizard of the Earthsea" (1968), "The Tombs of Atuan" (1971), "At the Last Shore" (1972), "Texanu" (1992), "In Other Winds" (2002).





The writer Ursula Le Guin entered world literature as the author of works written in the genre of science fiction and fantasy. Ursula Le Guin, born in the family of a famous anthropologist and writer, and well-educated, 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 universal nature. The writer talks about conflicts of cultural interests, philosophical ways of human development, and the place of women in society. All his works are divided into two main areas: science fiction and fantasy.

Another aspect of Ursula Le Guin's work is a series of novels written in the fantasy genre in the tradition of linguistic and cultural comparison 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, which is quite limited in scope, but is in great 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 topics such as self-knowledge, personal development, life and death, good and evil.

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

The results of the research show that Ursula Le Guin's works are beyond any literary genre, be it science fiction, fantasy, etc. According to the writer, good literature, including science fiction, cannot be called genre prose in general. This approach to creative work distinguishes Ursula Le Guin from other fantasy 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, that all cultures and peoples, despite their differences, are connected to each other and form a whole. It is possible to preserve this unity, to prevent the disappearance of any culture, each of which is unique, with the help of communication - dialogue of cultures.





Another aspect of Ursula Le Guin's work is the linguistic and cultural comparison of the fantasy genre. This analysis concerns, first of all, the characteristics of the writer's construction of a "cultural myth" designed to return each person to the origin of the linguistic and cultural comparison based on certain universal values. In this regard, the following tasks are solved in the research:

- studying and summarizing materials on the theory of myth as a linguistic and cultural comparison;
- 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;
- to analyze the features of building a linguistic and cultural comparison in these works and the 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 and 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.

The proposed linguistic and cultural comparison analysis of Ursula Le Guin's works cannot be considered complete. The creative path of the writer continues, along with novels, he continues to write stories that fill and expand the range of issues that interest him, deepening the topics he raised earlier. Plunging into the writer's ideological-artistic world raises many questions for the researcher, so further development of the topic is possible, as well as a number of related studies.

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