HISTORICAL GENESIS OF FANTASY: MYTHS, FAIRY TALES AND KNIGHTY NOVELS

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Abstract: The article analyzes the evolution of fantasy and its progress in development. It also provides detailed explanations of the elements of genre such as myths, fairy tales, and knights, which make up the parts of fantasy. The scientific perspectives of various fiction literature theorists are based on examples.

Keywords: Fiction, Knightly Novels, Myths, Mythological Views, Fiction, Miniature.

INTRODUCTION

Before we talk about the genre of "fantasy" we think it is important to look at its historical evolution. No matter what genre in the literature, the book reaches the reader as a finished work. In the meantime, fiction has its place in literature and is the basis for the creation of very meaningful fiction novels. The fiction that we are interested in modern literature are masterpieces such as "The Lord of the Rings", "Harry Potter", and "A Game of Thrones".

Michelle L. Eilers gives a groundbreaking description of modern fiction, arguing that her fiction is a post-fiction genre of fantasy prose, with extra supernatural forces that play a fundamental role in shaping the existence of the illusion. In this regard, the characterization of various magical creatures, different fairy tales, and creatures that are unknown in real life in the development of Fantasy novels motivates a gradual exploration of its composition. From this point of view, we will reflect on the role of myths and mythology, which form the idea of the creation and control of the universe as the laws of nature or divine forces, and its use in the work. Genre scholars view the myth as an ethical aesthetic and systematic component of fiction. As a rule, we can say

that the main part of the plot in Fantasy is myth. Also, myths are about gods, spirits, goddesses, or heroes who connect their origins with the gods and have served in the creation of the universe. While some scholars have focused mainly on mythological stories and elucidated their fantastic features, others have identified their function through myths. It is important to note that the myth is a complex, multidimensional concept that is characteristic of the story from the outside, based on the essence of its content, and which cannot be comprehensively studied. The same complexity and multidimensional understanding encourage researchers to focus on both aspects of the aspect, but it does not give them the ability to see the whole picture. The best examples of myths are examples of V.I. Dalem and D.N. Ushakov's Dictionary of the Dalia: "Myth is a fairy tale, a mythical symbolic event or a person who has come to the person's trust."[1].

II. MAIN PART

D.N. Ushakov approaches this notion from both sides. The first is a direct approach to the meaning of the word, "an ancient folk tale about gods or heroes," and the second, figuratively, "mythical, fantasy, fictitious or invented."[1] As we know, vocabulary developers do not have the task of providing a complete picture of the phenomenon, but they are researching to provide information about how this concept is used and expressed in the language. These definitions represent the concept of "myth" only in mythological plots, and on the other, mythological plots represent a different worldview that is typical of the story.

As for the definitions that are typical of the "myth"; "The 20th century's dictionary of culture presents three common cultural concepts: "Myth is 1) ancient narrative; 2) mythological creativity, mythological cosmogenesis; 3) state of mind, historical and cultural conditions" [2,50]. In terms of storytelling and meaningful aspects of the myths, they are interconnected, and they mold together. One of the most important features of myths is that they create a consciousness that is specific to the purpose of society and the individual. The mythological consciousness makes us

interested in aspects of a particular culture. According to V.P. Rudneva, mythological consciousness is "a state of consciousness, a noble and a real reality, a truth and a lie, a life and death, and a neutral between two ideological cultures."[2,243] One of the main features.

When analyzing the main components of the genre of literature in literature, we can compile a list of myths, European folklore, and science fiction, but among them, we can say that myths are a major factor in the creation of works. At the same time, the myth lies at the heart of any epic genre and, to some extent, is influenced by its storytelling and meaning. However, fiction is compounded by its description and classification, standing separately in the evolutionary chain of epic genres. It is also worth noting that fiction is a system of genres in fiction, formally and essentially linked to myths. The process of transformation into the myths of the myths will be the main source in the formation of the literature of fantasy.

First of all, it should be noted that fiction and fiction literature are hard to put together in the traditional genre, but in the analysis of fiction literature, we find that epic genre character. The special feature of the epic is that it is a world separated from modernity. In the epic genre, there is a wide range of icons to describe the world in terms of time and space: "The plot and the epoch do not fit in (the epic): the story of the heroes who are in the story always speaks as if they were remembered." another time is the story of space and time, which is the reality of time and space, separated from the present and the past, which penetrates the human mind and reflects its feelings [3,102]. It is precisely this isolation from the present, the isolation of the past that creates the myth. The confines of the past in epic poems, even though the story is currently being told as a whole cycle, are as true for the author and reader as it is in the past. We can take these aspects in fiction as a mythological tradition. In literature and myths, the concept of time and space is an important link between myths and epics, as they are important narratives, limiting existing concepts, and providing meaning. First of all, in the genre of fantasy, the manifestation of the mythic heroes: the great gods

and folk heroes connected with them, and the extraordinary creatures that create miracles, is an inseparable connection between fantasy and myth. The most important issue in mythology is the relationship between man and nature. This develops the aesthetic aspect of mythology because the relationship between man and nature has been, for many years, a formative factor in mythological works.

III. DISCUSSION

An analysis of Homeric epics by A.F. Losev, the evaluation of ancient mythological ideas as vibrant and chaotic forces of nature in Homer, demonstrates the constant link between nature and human relations in mythology, as well as the fact that the writer has made it even more artistic. In this regard, we face the transformation of mythological nature. Nature is still viewed as a mythological phenomenon. The basis of mythology is the binary opposition, which consists of two opposing forces: good and evil. Binary opposition is "a common way of understanding the world. So the opposition lies in the image of the world, and they are life - death, right - left, good - bad. Is universal character" [4,50]. The concept of mythological binary leads us to the parallel between the categories of good and evil.

As we can see in the works of the genre of Fantasy, we see the role of the struggle between the two opposing sides in shaping the mythology of the mythology. In addition to the myths, the depiction of heroes in the genre of Fantasy, and the development of events, are consistent with fairy tales or sequences, regardless of the age of the reader. In this regard, the role of fairy tales is evident in the evolution of Fantasy.

As the "heiress" of fairy tale's myths are developing in folklore. A fairy tale is a folk genre that can be seen in human beings, except for its fascinating stories and images such as princesses and princesses, talking animals, voracious creatures, and mint. As the most significant product of folklore, fairy-tale have its place in the literature of not only one nation but of all nations. According to J.A. Kuddon: "Fairy tales are part of oral traditions and belong to folk literature"[4]. As an example of folklore, it serves to illuminate the social and cultural aspects of the whole nation or

nation. In the plot of Fantasy, such events are related to the development of events related to the nation and the people's past. JA King also linked the writing of fairy tales to the prose narrative of the fate or misfortune of male and female heroes, who have many adventures in supernatural powers, emphasizing its composition as magic, witchcraft, disguise, and magic passes. From this, we can relate the origin of fairy tales to the history of the creation of humanity and human culture. It is impossible to keep in touch with fairy tales and myths. They have always been molded. According to Meletinsky: "The formation of a fairy tale was in a society that flourished sometime after the primitive collective system and its historical times. The weakening of mythological views is now the poetic form of a magic fairy tale. This is exactly what led to the complete breakdown of the syncretic connection with the myths" [6] Here, too, we see that poetics transcends mythology when analyzing the epic genre, but the connection between the myth and fairy tale is still valid.

IV. CONCLUSION

From this point of view, we can interpret it as a myth story: "The coincidence of myths and fairy tales compels us to think that when it comes to adolescents, it is not the story of a teenager, but the founder of folk and traditions miraculously.

Bears born, fire and magic dances in the kingdom of wolves, etc. It was about the ancestors they brought [7,186]. However, if a fairy tale is always a story about what has happened, it is what is happening now. This distinctive mythological "now" differs from the fairy tale and, ultimately, the literary reality: "Unlike a fairy tale, where the plot is relativistic, we have the opportunity to live in social order and confidence, interacting with the whole people, [7,235]"- this notion separates fiction from myth. Fairy tales, unlike mythological events, take place in the past, but their place and time cannot be ascertained, and we can only say that the traditional origins of fairy tales, such as these, are "ancient times", "never existed" and so on. We can only make it clear. This ambiguity undermines the myth of time and space. The fact that magical fairy tales are associated with fiction is that both of them happen to be real. According to E.

Kovtun: "the primary literary form is the second condition ... we believe that the basis of all myths is magic fairy tales" [8,46]. M. Lipovetsky puts the primordial wonder and extraordinary reality in fairy tales, and in magical fairy tales, it defines aesthetic rather than its informative or communicative function. Fantasy is based on fairy-tale law and uses it to emulate the function of characters, their characters, and their plot systems. I. Smirnov considers fairy tales as a code of metadata in the creation of works. Indeed, the events presented in each piece lead the person to quiet tranquility and make the fairy tale feel as if listening. Even in the world of Fantasy, whether or not a reader wants to see himself in a different world, he encounters different fairytales in the world.

In this confrontation, the reader will have two subconscious thoughts - the first is how to get to the world and learn about all the mysteries, and the second is where they've heard or seen their heroes before. At the same time, the reader understands that they met such heroes in fairy tales that they had heard from their grandmothers or in picturesque fairy tales read in books.

E. Brandis notes that in works like "fantasy" ... we see complete or partial changes in magical fairy tales, in other words, different interpretations of myths, personification, imitation, full copy"[8]. E. Neelov also commented on the connection between fiction and fairy tales, "that the fairy tale in his fiction is as if he had some system of coordinates"[9] From this point of view, we can say that the first bit of fancy is that the whole or part of the whole fairy tale is concealed. That is why we see the similarities in the series of events and characters in Tolkien's "The Ruler of the Rings", Rowlin's Harry Potter, and the fact that fairy tales play an important role in the genre of fiction. Another aspect of fiction is that we can see the structure of the fairy tale that it embraces at two levels, namely the book and the entire cycle. In this case, the tale structure lies not only in the content of the individual work, but also in the whole cycle. The concept of menippeia, which defines the aesthetic character of the phantasy, arose in defining the "historical root". When it comes to the Meniphea satire, M. Bakhtin

wrote: "In all world literature we cannot find a genre that is freer than meniphea in its textile and fiction"[10,66]. Let us explain the concept of mennipean.

Menippean satire is a genre-humorous genre, originally used by M. Bakhtin. M. Bakhtin quotes the concept of miniature in his book "Problems of Dostoevsky Poetics". On the other hand, the term "Mennipeya", historically from the point of view, is a satire of Meniphea, a notion of bad thinking in the past (linking with the 3rd-century philosopher Gadaran Menippa) - a genre that emerged during the Hellenistic period and separated from folklore sources.) is a "serious - humorous" genre, which is a special group of antique genres that are radically different from classical epics and tragedies [11]. In this regard, we consider the small goal we are addressing as interrelationships as the role or vice versa of the Menippean satire genre in the genre of phantasy. In addition to various fairy tales and mythical characters, Fantasy includes hierarchical images. That is why it shows its satire in the miniature and etc. This helps to form the third important component in the genre of Fantasy. We know that as hierarchical images we can see generations that have the same status as kings, queens, princes, queens, and so on. We'll see. It is the stereotypes and themes of medieval stereotypes and rituals in the works of the Fantasy: horse knights, royal families, dungeons, medieval clothing and castles, and so on. Such stereotype images and the interconnectedness make the plot of the work more invigorating. The history of the genre of Fantasy in European countries included medieval folk heroes, who were at the center of the work, together with a series of knightly novels and events that represented another layer of history. At the same time, the mythological traditions rejected by the medieval church are chained to the development of the genre of the fetish genre and go far beyond mythological traditions.

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