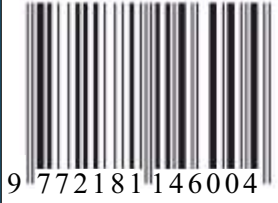




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an intermediate position between the class of proper and common nouns, and has a certain structural, semantic and pragmatic characteristics. The goal is also to highlight cognitive mechanisms as a result of which these characteristics appear, an attempt to differentiate on their (characteristics) basis the types and subtypes of antonomasia.

The foregoing examples show that antonomasias are potential units that hold socio-historical, cultural, geographical, philosophical, political, educational, and literary information. They are the wealth of our language, such as metaphors, parables, proverbs, expressions, and are regularly stored in the language of the language.

Antonomasia in the works of Alisher Navoi is based mainly on the words in the noun phrase. Most of them are famous nouns who have learned in Arabic. In numerical terms, the names of heroic and mythological (mythological) heroes are more common than those of the rulers. Numerous anthropomorphisms used in the literary works continue to be actively used in contemporary Uzbek fiction. It is noteworthy that they are deeply embedded in the lifestyle, culture and literature of the people and have a positive impact on the development of its social thinking, aesthetic taste and ethical views.

**Conclusion.** Explore linguistic essence of antonomasia in the works of Alisher Navoi, give scientific-theoretical description, interpret, study linguopoetic and methodical features, and determine the role of antonomasia in the system of literary words used by the poet, to study their lexical-semantic nature and structural-compositional features. Integrative analysis of logical, linguistic, semantic, and poetic features has always been an issue for Uzbek linguistics.

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### PROBLEMS OF WOMEN'S PROSE IN MODERN LITERATURE OF UZBEKISTAN

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#### **Abstract:**

**Background.** The article considers "women's prose" in the context of modern literature and features of modern "women's prose" in the works of modern writers of Uzbekistan Zulfiya Kuralba kizi and Salomat Vafo. Studying the creative work of the talented Uzbek prose writers of the twentieth century meets the goals of developing education and spirituality, training qualified scientific and pedagogical personnel in the Republic of Uzbekistan. Special attention is paid to the analysis and comparison of the works of two authors who raise the problems of human individuality, everyday spirituality, morality, and social life in their works. This is due to the relevance and novelty of the research methods selected in the study in accordance with



*international standards. At present, every developed state attaches great importance to the development of literature, as well as to the enrichment of literature with new works, which during the period of independence has significantly advanced, replenished with new literary genres, one of which is "women's prose". "Women's prose" has become more relevant at the present stage and is the need to reproduce this direction in terms of typological community of characters, similarity of moral, psychological and gender problems, the influence of national specifics, customs and traditions of the people on the artistic world of bright and unique works.*

**Methods.** *This research is determined by a set of methods of comparative-historical, structural-semantic, comparative-typological analysis, as well as the principles of hermeneutics (interpretation of texts) and methods of literary analysis of the text. The work also uses General scientific and literary methods, namely analytical, comparative, comparative, inductive and deductive.*

**Results.** *Zulfiya Kuralboy kizi and Salomat Vafo are United not only by the attraction to the classical form of the story, but also by attempts to reveal the inner springs of the characters' behavior, to reveal the relationship between the environment and the personality being studied in various aspects. Before us are only the strokes of an epic picture of modern life. But these strokes are drawn with amazing accuracy, the details are thoughtfully oriented. The stories of these writers are characterized by an original point of view on the depicted phenomenon, any situation of everyday life. In this very routine, there is an element of the universality of human existence and the fate of the people.*

**Conclusion.** *Thus, using the example of the stories of Salomat Vafo and Zulfiya Kuralba kizi, we tried to analyze the figurative and stylistic features of such a phenomenon in modern literature as "women's prose". It has its own themes, motives and a unique style of writing with a special set of expressive means.*

**Keywords:** *women's prose, author, hero, typology of prose, pragmatic genres, creative process, feminism, traditions, expressiveness, world art, poetics, themes, gender, problems, genetics.*

**Introduction.** The revival of spiritual values at the beginning of the XXI century has become one of the main priorities of modern society. Studying the creative work of talented Uzbek prose writers of the twentieth century meets the goals of developing education and spirituality, training qualified scientific and pedagogical personnel in the Republic of Uzbekistan. Today, researchers consider the development of a typology of forms, methods and tools for modeling language personality in fiction as one of the priority tasks of studying language personality in relation to fiction. Since the 12th century, the image of a female heroine, with a big heart, a fiery soul and a willingness to do great things, runs through all literature. Outstanding writers of the XIX century in their works showed a number of remarkable female images, revealed spiritual, moral and intellectual qualities, purity of mind, a heart full of love, the desire for freedom-these are features characteristic of the image of a woman in world classical literature.

**Main part.** In 2004, in Uzbekistan, the UN held a contest for the best essay on the theme: "A Woman about a woman", the best materials were published in the form of a collection. The collection included short stories, journalistic essays, essays, and other works of the genre. In each work, women's personalities, our contemporaries, were revealed on a specific example. The gender issues of our society were studied in the global context.

President of the Republic of Uzbekistan Sh.M. Mirziyoyev constantly focuses on the role of women in society, achieving gender priority, motivating women to take a more active position, and developing the institution of the family. He noted: "Tenderness and beauty, intelligence and devotion, love and selflessness, and many other beautiful qualities inherent in women, from time immemorial served as the source of the most noble human feelings and actions. The best works of art, poems and songs, masterpieces of architecture all over the world are dedicated to women"[1].

We are proud to say that the science and culture of our country began to develop from very ancient times and has deep and powerful roots. For many centuries, it has served the Uzbek nation

and all mankind in the study of the secrets of nature, medicine, philosophy, law, theology, literary studies and linguistics. This means that literary science, which has deep roots, is responsible for analyzing and researching issues that should be resolved in connection with new historical events taking place in our country, only at the level of the interests of a free people and the requirements of the idea of national independence. This is due to the relevance and novelty of research methods chosen by researchers in accordance with international standards. At present, every developed state attaches great importance to the development of literature, as well as the enrichment of literature with new works. During the period of independence, our literature has significantly advanced, being updated with new literary genres, one of which is "women's prose".

An integral part of the "women's prose" is the "women's question", which we want to consider in this paragraph.

As you know, the "women's issue" has always been a topical issue of time and society. After all, when they talk about a female text, they mean a work of fiction, the author of which is a woman, and scientific works that are devoted to the study of such texts belong to a special "women's literary studies". This new terminology, which is being used in scientific circles in our region of Central Asia, presents certain difficulties for perception. In the West, these areas of activity appeared long ago under the influence of the feminist movement, emphasizing the ability of women to create a spiritual product of high aesthetic quality on an equal basis with men. Research on this issue is still being debated, and discussions are now flaring up with renewed vigor, then subsiding.

The topic of women's creativity causes sharp discussions - from complete denial to unconditional recognition of this cultural phenomenon; its conceptual apparatus is still undergoing formation and comprehension. "One of the main arguments against the use of this concept is the claim that there is only good and bad literature, which is not divided by gender"[5].

Today, there is no need to prove to readers and literary critics that a phenomenal phenomenon called "women's prose" was born and acquired "citizenship" in Russian literature, which, along with the theme and image system, has certain formal characteristics peculiar only to it. With this statement, perhaps with some reservations, almost all literary critics agree, but it is worth starting a conversation about women's prose in Uzbek literature, as a rule, you come across some, say, caution, and sometimes unwillingness to accept the already established fact of its (Uzbek women's prose) existence. In our opinion, Uzbek women's prose has already firmly taken its rightful place in the modern literary process, having a number of artistic and specific national features that are unique to it. Today, we can speak with good reason about the inclusion of Uzbek women's prose in the world literary process and, in this regard, start a conversation about the origins, traditions and prospects for the development of this phenomenal phenomenon in literature. And especially relevant at the present stage, in our opinion, is the need to determine the typological community of characters, the similarity of moral, psychological and gender problems, artistically "highlighted" by writers in modern women's prose of Uzbekistan, and along with this-the influence of national specifics, customs and traditions of the people on the artistic world of bright and unique works. [6]

On the example of the works of Salomat Vafo and Zulfiya Kuralba kizi, we will try to determine the common features of female images

"Salomat Vafo tries to find the right artistic and expressive means to convey the hidden emotional experiences of a woman, her incessant attempts to find happiness and peace of mind, to establish herself as a person in this harsh "male world".

Salomat Vafo's Story "the Woman who forgot herself" is a psychological metaphor that unfolds in the operating room during an operation to terminate a pregnancy, that is, it creates the effect of the reader's presence at the operation together with the heroine. Everything is based on the feelings of a woman who is in a state of shallow anesthesia, when she hears voices and sounds around her, can answer questions, but at the same time pain points are blunted and a physical sense of helplessness of her own body is created: "I think something was injected into my wrist ... and I forgot myself. My whole body, my whole being is at the mercy of doctors ... but something is happening nearby, and I feel and understand"). The whole work is permeated by the desire to

escape from this captivity, "to take a breath, to breathe freely." Thus, there is still a vague understanding that the woman is not here of her own free will. And everything that happens to her, to her body, to her unborn child, is contrary to the nature of a woman's mother.

The entire text consists of separate fragments of associative memories, which form a picture of the heroine's past life - somewhat blurred, not quite clear under the influence of anesthesia. But we understand that there was a certain conflict situation, which then turns into a crisis of loneliness and human suffering, which forced her to come to the hospital for an abortion. We don't see the naturalistic details of everything that happens, but we focus on the tragic contradictory negative of the heroine – she is forced to agree to do something that is very difficult for her. Metaphorically personified image of a knife that indifferently cuts off the handles, legs, something "alive, beating, former, mine". She understands the unnatural nature of what is happening for a woman as a generalized hypostasis of this world, expressed in various versions of her name: "I will Tell you a secret: dozens of people live in me, hiding my true appearance from this world. I laugh, I laugh at the world. ... If I were to become a master, ... I would enact an extraordinary law to change a person's name every ten years! Salomat, Saltanat, Mamlakat..."[7]. Therefore, in General, the heroine's act has the character of madness, she does not remember herself, does not fully realize what she is doing, this woman who has lost herself. Because only in this case, the main natural instinct of a woman – motherhood, which is so strangely and cruelly transformed into its opposite, is cruelly and unrecognizably deformed.

Traditionally, the female motif "child-mother" is embodied in the story of Salomat Vafo as violence, as a crime committed against herself and at the same time by herself. The end – to-end idea of the story is "how hard it is to be and live in the world as a woman". Great poets and classics of fiction "from Homer to the present day" also covered the theme of "women's share" in their work. Continuing world traditions, the Uzbek writer Salomat Vafo very frankly, almost confessedly, opens up to us the peculiar sensual world of a woman.

Zulfiya Kuroloy kizi's story "Oh, life" reminds us of Abdullah Kahhor's work "Ming Bir Jon" (A Thousand Soul), however, this story depicts a sick woman who, despite an incurable and serious illness, longs to live, enjoys every moment of her life. However, in the story of Zulfiya Kuralba kizi, an old man is depicted who is not ill with anything, but saying goodbye to relatives, loses interest in life.

Kazanbai Y in his article "Big advances in small genre of" said about his attitude to the stories Zulfiya by Coralbay kizi: "The most memorable stories of 2001 are Salomat Wafo's short story "Unutilgan ayol", (the Forgotten woman) and Zulfiya Kuroloy Kesey's short stories "Woman" (AEL), "O, hayot" (O, life). In the story "Oh, life", a person is portrayed in new situations. Until now, a person has not been depicted in this perspective in Uzbek literature" [3].

In the following stories of Zulfiya Kuralba kizi, "Kelin" (the Bride) and "Rashk" (Jealousy), although similar in subject matter, differ from each other in that each of her female images has its own individual characteristics that are not repeated. As Fitiment, the husband of the bride Holder in the story "the Bride», and Sherali, the bride's husband in the story "Jealousy", betray their family and cheat on their spouses.

But the two brides perceive this infidelity differently, and their relationship to their husband is also different. In the story "the Bride", Holdor Continues to do her job, not paying attention to the fact that her husband does not come home at night. Even when she finds a paper with someone else's address in her husband's pocket, it does not take her by surprise, she does not even ask her husband about it.

It is by nature : «Xoldor kelin soddagina, to'porigina, kamgap, kamsuqum, mehnatkash juvon. Ertadan kechgacha chol-kampirning xizmati va ro'zg'or tasvishlari bilan elib-yugurib, charchamaydi, baraka topgur" [2,p. 301] (naive, simple, little-spoken, modest, hardworking. She does not get tired from morning until late at night doing household chores and taking care of the old man and the old woman).

Taking care of four children, Holdor does not find free time for himself. Her mother – in-law Muslima Momo, when she goes to look for her son at someone else's address that came out of his

pocket, compares two women when she sees her son's second wife, Aigul. Then you see the insensitive eyes of Holdor, the nails, the hands that have become darker from labor:

"U sho'rlikda huzur-halovat yo'q, go'r Bo'larmidi?. Bu xotin kulini sovuk suvga urmaydi chogi"[5, p. 310](They should be snow-white when she knows no rest day or night? This woman apparently doesn't wash her hands in cold water)- thought to himself the grandmother, Muslim.

Holdor can't even properly ask her husband why he's not coming home. But the day after his mother-in-law asked him to ask where he went for a week after returning from work. Her husband replied: "Menminan ishing Bo'lmasin, deydi. Molning tagini tozalab, tappi yopib yuraber, deydi. Shundan boshqasini eplamaysan, deydi ..." [2,p. 308] (Don't interfere in my Affairs - he said. You keep making manure and cleaning the cowshed, "he said. You're not fit for anything else, "he said...).

Further, in the story "Jealousy", the bride Hosiyat, unlike Holdor, was very beautiful in her youth. When she married Sherali, all the neighbors came to see the young, beautiful bride. Sherali was over the moon and always admired his beautiful wife. But after giving birth to three children in a row, Hosiyat changed. Not a trace of her former womanhood remained. She is also like Holdor, from early morning to late evening, busy with household chores: milking cows, baking bread, cleaning the house, lunch, dinner, cleaning the cowshed, sticking dung from manure, etc. Sherali's husband, who always feels that his wife has changed, criticizes her. The first time he says to her: "Xosi, sal o'zingga qarab yursang Bo'lmaydimi?" [2,p. 345]( could you pay A little attention to yourself) – Hosiyat, does not pay attention to his words. Another time: "Tuzukroq Ko'ylaging yo'qmi? Egningdaging rang-ro'yi qolmabdi-ku, -dedi" [2,p. 346] ( don't you have another dress? The dress that you are wearing has become colorless, worn out). To which Khosiyat sharply replies: "Atlas Ko'ylak kiyib, mol tagini tozalaymanmi?"[2,p. 346] (Clean the cowshed,wearing a satin dress?) For the third time, Sherali says to his wife: "Qo'lingdan tappining hidi kelayapti, bor, yaxshilab yuvib kel" [ibid] (Your hands stink of manure, go thoroughly wash them) – saying, in midnight runs, hoeset in the yard. Choset, feels poor, humiliated and insulted. For the first time since her marriage, she's crying.

In this work, Zulfiya Kuralboy Kesey creates a more sensitive image of the daughter-in-law than the bride of Holdor. She thinks she understands what her husband demands of her. After Sherali's words of criticism, the next day she takes out her new dress and goes out into the courtyard, having done her makeup. But she feels different, her hands are not going to do any work, and her family is also surprised by this change in him. On this day, she breaks her mother-in-law's plate, which was from Chinese forfor. The word mother-in-law said choset, he immediately removes her changes: "Sen, -dedi u keling kulini bigiz kilib,- Kosh kuzingni buyaguncha ishingga pukhta bul!!"[2,p. 347] (you - said the mother-in-law, poking her finger, than paint your eyebrows and eyes, better be attentive to your business). Hosiyat has tenderness, dreams, feelings. The author depicts this inner state once in the story: "Ayolning xech kimga aytmagan birdan –bir orzusi bor edi. Upa – elikni, atirlaru takinchoklarni eri sovga kilishini juda-juda xoxlardi. Uzidan tappi emas, atirgul xidi ankib tursa....."Buni hech kimga aytmas, faqatgina yolg'iz qolganida ichida o'ylardi, xolos. Lekin o'zi bunday narsalarga pul sarflaguncha ro'zg'orining kam-Ko'stini to'ldirishni afzal bilardi."[2,p. 348]. The woman had a dream that she was hiding. She wanted her husband to give her perfume, jewelry. So that it smelled of fragrant perfume, and smelled of manure. She didn't tell anyone about it, she thought it to herself when she was alone. But she did not want to spend money on a dream, because she thought it was better to spend money and fill out the necessary household).And the husband could not understand Hosiyat's wishes. In the story "The Bride", Holdor does not even know that the husband has a second wife, that the husband does not want to live with Holdor, but she still continues to perform her daily tasks.

Even when her husband wants to take their children with him, Holdor does not resist, it does not hurt her in any way. But in the story "Jealousy", the bride Hosiyat, is very worried, jealous when she finds out that her husband is attracted to a strange woman. When her husband, Sherali, brings this woman home, she can't help herself when she sees them having a nice conversation with



each other in the garden. Hosiat's heart is filled with bitterness and hatred, she lets go of the dog tied to the chain that was in the yard. The dog immediately runs to the side of the lovers.

From the above analysis, it is clear that the two images are not similar to each other, and the characters do not overlap, although the two brides are depicted in the same situation. The bride of Holdor is depicted as quite naive, simple. She is not angry with others, their actions do not hurt her.

The bride of Khosiyat is quite different, she is aware of herself, correctly perceives heretics in relation to herself, makes the necessary conclusions, does not allow violations of pride. Holdor does not know what is excessively naive, evil, he does not touch the subtleties of the actions of people around him in relation to him, or resistance to anyone. And originality is a woman who is relatively intelligent, aware of herself, correctly perceives attitudes, criticism and makes the necessary conclusions, does not allow her pride to be trampled on.

Zulfiya Kuralbay by Kesey in his stories encourages readers to think, to think, to reason, describing these two images. Their behavior shows us which hero is good, which is bad, who is right, who is wrong, and who is unfair, who is fair, the author refers to the reader for evaluation. One of the visual means that helps to visualize literary characters is their portrait. A portrait is an artistic representation of the appearance, clothing, behavior of a literary hero, and so on. When creating a creative portrait, the author is not limited to the image of the face, eyes, eyebrows, lips, nose, he also pays great attention to actions that are related to the human psyche, such as breathing, hand movements, head movements, tone of speech, laughter, crying, dreams.

There are two aspects of the image of an artistic portrait of an image: the appearance of the image and its internal individual psychological picture. This type of classification, of course, is conditional, in both cases the author tries to get into the psyche, the character of the hero. The portrait not only shows how deeply the artist knows the human world, but also expands the reader's understanding of human nature,

From this it is clear that the artistic skill of an artist can be determined from the way he portrayed a portrait of a literary hero.

Despite the fact that Zulfiya Kuralboy kizi is one of the young creators of the Uzbek modern story, she has a masterful storytelling skills. In his stories, the author fruitfully uses artistic and visual means, portraits, landscapes and interiors, which serve to reveal the idea of the work.

In the story "Jealousy", perfume, dung and other details play an important role in revealing the essence of the work. The author has benefited from the psychological portrait of the disclosure of the character of his hero. And psychological portraits of the characters in the stories "Jealousy" and "Bride" attract attention by the originality and uniqueness of the images.

Also, I would like to note that in the work of Zulfiya Kuralba kizi, the artistic image of a modern woman in comparison with the images of men who are engaged in temporary passions and Hobbies is created spiritually bold. The artistic and aesthetic function of a woman in her stories is to preserve family traditions as a national value, to be patient and submissive to her husbands, and to educate a spiritually healthy generation.

Zulfiya Kuralbay by Kesey in his stories creates a spirit of female images with the help of certain tools. And these tools, in turn, laid the Foundation for a deep insight into the psyche of images, these artistic tools today are a significant breakthrough in modern Uzbek prose.

In our opinion, Uzbek women's prose has already firmly taken its rightful place in the modern literary process, having a number of artistic and specific national features that are unique to it. Stories that are now published in literary magazines about images of Uzbek women, we can say that Uzbek women are modern in their creations, create images of heroines, hardworking, intelligent women, and impressively describe life events. There is a woman, there is literature. Literature should first of all be dedicated to a woman, literature should please a woman, literature should reveal her inner world, a woman - who?, literature should give an answer to this question in order to understand this. After all, the word art is primarily the work of men and women, and the main issue that interests a man will be the main problem of literature. And a man, of course, is most interested in a woman. Therefore, the main character and the main theme of literature is a woman.



True, in art there are words love for parents, beauty of nature, honesty, love for children, hatred of evil... there are dozens of such topics, each of which has been deeply, comprehensively worked out in the verbal art of hundreds of peoples for thousands of years. But still, none of them occupies such a status as a female image. I would like to note that the development of literature is closely linked to the artistic research of women's themes, its in-depth study. Based on the recognition of the unity and diversity of the author's poetic concepts, we consider it possible to talk about a special system of aesthetic worldview in relation to the "women's prose" of the turn of the century, which forms an integral cultural space, which includes works that "carry both the traditional function of moral education and the aesthetically shocking postmodern trend".

According to literary critic Kamilova S.E. "Uzbek small prose of the period of Independence is a heterogeneous concept. Along with stories that represent borderline genre formations, striving for experimental innovations, genre and style updates, there are also works in modern Uzbek literature with a traditional structure, where "artistic research is implemented on the material of a single event, significant, infrequent phenomena of reality." In these stories, we can distinguish some "genre traditions" passed down from generation to generation by Uzbek writers-storytellers. The stability of genre traditions indicates deep roots in the national soil. We mean, first of all, those "organic elements" that allow us to speak of the Uzbek story as a kind of integrity that has its own national origins and national specifics. In these traditional stories there is an image of a contemporary, a collective portrait of people of our time. They are characterized by the destruction of stereotypes and canons of social realism and a sharp rise in the role of everyday life, the human microenvironment. The plots of such Uzbek stories are centered around the everyday life of a person, his relationship with his family and immediate environment, his attitude to nature and spiritual heritage. But through everyday themes and stories, domestic authors show and solve deep problems. To this type belong the stories of Muhammad Ali, Khurshid Dustmuhammad, Sahadat Isahanova, Hayreddin Sultan, Salomat Vafo, Zulfiya Koralbay kizi»

All these writers are United not only by their attraction to the classical form of the story, but also by their attempts to reveal the inner springs of the characters' behavior, to reveal the relationship between the environment and the personality studied in various aspects. Before us are only the strokes of an epic picture of modern life. But these strokes are drawn with amazing accuracy, the details are thoughtfully oriented. The stories of these writers are characterized by an original point of view on the depicted phenomenon, any situation of everyday life. In this very routine there is an element of universality of human existence and the fate of the people.

Today, we can distinguish two genre trends in the development of classical short prose: the novelistic trend with its desire "for formal accuracy, bare plot construction, extreme conciseness" and the "fantastic" trend, which is characterized by the attraction "to epic breadth, free plot construction, convergence with the genre of the story, a special style of narration"[4].

It should be noted that modern Uzbek women's literature, in particular prose, is radically different from the literature perceived in the West as a "ladies' novel" devoted to love themes. Love is not the main theme of Uzbek women writers. The weak point of modern literary criticism is "ignorance and unwillingness to master the basic concepts of gender studies»

The theory of gender relations allows us to interpret the works of modern Uzbek literature in a new way, in which we visually see the worldview of men and women (gender image of the world), the relationship of the sexes. new perspectives related to the gender achievements.

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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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