

Genre Compositional Features of M. Semyonova's Novel "Valkyrie"**Almatov Sadridin Abdurakhimovich**

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Abstract: This article examines the following concepts: "the artistic world of fantasy", "Slavic fantasy", the specifics and features of Slavic fantasy were highlighted, genre features were identified, the classification of this direction was given. The main thing was the study of the work of the modern writer M. Semenova and the analysis of the novel "Valkyrie". Fantasy is a kind of fiction that was formed in the twentieth century, which has absorbed the edification and humanity from the fairy tale, the epic and tragic nature of the myth and the nobility of the chivalrous novel. Authors working in this direction create new fantastic worlds. These worlds are characterized by the harmony of man with nature, the presence of a variety of intelligent beings, the presence of magic and magic. Fantasy reveals philosophical and humanistic ideas in an accessible form.

Keywords: Fantasy, "Valkyrie", duality, God of the Sort, Valhalla, Neta-dun, geis, folklore mythological motives and images, meta genre, the prism of conventional historicism

In literature, science fiction has gone from a primitive myth to a fairy tale, from a fairy tale and legend to literature. At the moment, there are three main areas of fiction - science fiction, fantasy, horror. "The main source of the emergence of fantasy as a special type of fiction, where the free play of the imagination is capable of breaking any law of the real world, introducing any miracle and magic as a component of content and form, there is a myth and a fairy tale".

The novel "Valkyrie" was written in 1991. The novel describes Ancient Russia in the second half of the 9th century, when Prince Rurik came to power, the arrival of the Varangian governors to protect the lands. There is a duality in the work: Slavic mythology: belief in gods, belief in spirits, cult of ancestors and forest dwellers. The idea of the world and its orders is presented from the lips of the main character and heroes who act as sages. The heroes trust their lives to Fate and Rod: "What is written in Rod cannot be changed".

From this we can conclude that for the heroes of the novel, the presented reality is nothing more than an integral idea of the world: life came from a single god Rod, who created this world, gave birth to other gods and covenants for people, according to which they should live. Violation of laws entails punishment from the gods themselves, the elders, or, as in this work, from the governor.

The Valkyrie novel consists of seven fables. The subtitle of the novel is the title: "The one I am always waiting for." The meaning of the title of the novel. "Valkyrie" is a warrior maiden, the one who gives victory to the worthy. In Scandinavian mythology, Valkyrie (Old root word came from *valkyrja* - "choosing the slain") is the daughter of a glorious warrior or king, who hovers on a winged horse over the battlefield and picks up warriors. The dead go to the heavenly palace - Valhalla. Valkyries in Germanic-Scandinavian mythology. Warrior maidens are depicted in armor, helmets with horns or wings, shields and spears. The shine of their armor is believed to give rise to the northern lights in the sky. The mission of the Valkyries is to accompany the fallen heroes to Valhalla. In addition, in Valhalla, the Valkyries serve the warriors at the table. Sometimes they are granted the right to decide the outcome of the battle, and sometimes they only carry out the orders of Odin. In myths, the Valkyries appear as the daughters of Odin.

In the novel, the main character was named a Valkyrie only once, a captive Dane for her bravery in battle. This image characterizes the heroine during the battle, when Slavomir is killed. The last person who hears [Slavomir's] laugh was the heroine - Zima Zhelanovna, when she was giving birth to Veleta: "Laughter is a new life". As if she is a guide and lets him go to another world. The heroine saved Avenger on the night of Samhain, when he was dying for a past life. Winter cut off her scythe, put it in his hands: "Wait!" - and lit a fire in the name of Perun (like the thread of Ariadne, which connected him with life on earth, the thread to which he clung to survive).

The novel contains extra-plot elements (plug-in episodes) - dreams that the main heroine of the novel sees. Winter sees six prophetic dreams that describe the events of her future. In the first dream, the heroine sees a young man emerging from the trunk of an evil Birch tree, so faith in "The One she is always waiting for" awoke in her: "And I dreamed that an immense tree burst open, as if it had cracked from frost ... and released a man". Zima had a second dream when she left the clan and came to the fortress town of Neta-dun. In a dream, she saw Molchan, who ran away from her into an unfamiliar forest. This dream can be interpreted as the fact that the beloved has not yet found her, they are both far from each other.

Third dream. Winter was again in the forest and saw a dead wolf with a skinned one, then another animal came out of the forest and drove it away. The heroine had this dream when she learned about the leader's geisses and about one disturbed one. A ripped skin is like a reflection of the naked soul of a person before fate, which does not spare anyone: "the one who breaks the gays always dies".

Fourth dream. The meeting of Winter and "the one she always waits for" at the Evil Birch, but he looked painful and asked for help. The blizzard did not allow Zima to come close to the one she is always waiting for. The leader fell ill - the disturbed geisses made themselves felt. Fifth dream. The heroine dreamed of the night after the wedding feast. In a dream, the heroine was afraid that soon the one whom she always waits for will leave her, but he promised to always be with her: "We will always be in these worlds, and the Evil Birch".

The life of the main characters depended on the decision they made. On the night of Samhain, the leader was tied to a birch tree for breaking the last geis. But that night, the trunk of the birch broke off, thereby releasing the Evil Birch and freeing the leader from the geis. Sixth dream. The heroine fights with someone in the darkness, the opponent defends herself for every blow, does not respond and does not attack. In the darkness, the heroine felt the one she was always waiting for. The leader was seriously wounded and ill: he violated two geisses and thus drove himself into darkness.

From this we can conclude that Winter's dreams spoke of "who she always waits for," namely the stages of the relationship between the leader and the heroine. Thus, all elements of the composition of a work of art serve to express the author's idea of the novel, to reveal the images and characteristics of the heroes. As a result of a holistic analysis of M. Semenova's novel "Valkyrie", the main artistic features of Slavic fantasy were revealed and compared with the general creative manner of the writer.

It became obvious that M. Semenova follows the basic principle of the fantastic genre - the fantastic world in the work is logically motivated, embodied in its entirety, the unity of the rational and the miraculous. However, M. Semenova expanded the scope of the fantastic genre, supplemented it with her own philosophical and aesthetic concepts.

With the help of a fantastic element, the author created a potentially possible world. A characteristic feature of the creative manner of M. Semenova is the appeal to folklore and mythological motives, everyday Slavic ritual complex and cultural tradition, their rethinking.

The writer perfectly mastered the artistic technique of "theme variation": without going beyond the schemes and techniques of fantasy literature, she introduced new elements into the artistic world of her works, resulting from the rethinking of the Slavic folklore and mythological tradition. The ability to use Slavic folklore and mythological motives not only to create the flavor of the era of Ancient Russia, but also as a means to convey the mental and mental state of the heroes determines the features of the artistic world of M. Semenova's works.

By subjecting Slavic folklore and mythological images and motives to rethinking, M. Semenova was able to achieve a thorough elaboration of the fictional world and the inner experiences of the heroes of her works.

During her career, M. Semenova created works of different genres within the framework of a fantastic meta genre, highlighted many topics and problems, but the main coordinates of her work remained unchanged. M. Semenova, working in the mainstream of Slavic fantasy, raises the pressing problems of her time, explores human nature, reflects the complexity and contradictions of the surrounding world through the prism of conventional historicism.

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