

FUNCTIONS OF FANTASTIC IN THE REALISTIC PROSE OF ALEXANDER
SVISTUNOV

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Annotation: *The study given in the article is devoted to the actual problem of the literature of the XXI century - a fantastic direction in realism, namely, realistic fiction. Writers explore inexplicable phenomena in nature and in man himself, trying to depict the real by romantic means from realistic artistic positions. Creating a "two-plane" image, that is, the interaction of the real and the unreal plan, based on the originality of their own aesthetic positions. The fantastic works of A. Svistunov are in demand in modern literature.*

Keywords: *functions of fiction, realistic prose artistic method, reality, supernatural, artistic device, fantastic phenomenon.*

In literary criticism, the functions of fantasy in the realistic prose of A. Svistunov, as the most important component of the artistic heritage, have not been sufficiently studied; typological are also insufficiently studied - at the level of the dialogue of traditions. A. Svistunov is one of the famous science fiction writers. His creative approach is very different from other authors. A number of fantastic books belong to his pen, such as: "Treasure of the Thunder Moon", "Red on Blue", "Falcon over the Bosphorus", "Crusher of Towers". Although the writer is a citizen of Uzbekistan, he is considered Russian-speaking. His works are of great interest not only among Uzbek readers, but also in other parts of Central Asia there are fans of science fiction.

In the XX century the fantastic plays an even more significant role in literature, expanding the scope of art's assimilation of reality. This process requires the involvement of new artistic means that were not previously used by realistic literature and that more adequately capture the changing reality.

Writing style. A. Svistunov is considered, in a word, not fruitful, but not empty talk either. Sometimes writers have to write for a living. The writer himself speaks of this: "James Joyce, when he was working on Ulysses, sometimes wrote at the suggestion a day. This, again, depends on whether the work of the writer is for you - a pleasant hobby or a means of earning money. If you earn money with this, you will have to put the process on stream. If not, do not torment yourself and return to the work when you feel that you have something to add. Perhaps it is the ability to work in any mood and turn creativity into a craft that distinguishes a professional from an amateur, but I don't know how. And I'm not sure I want to study. I will not always write better, but each line will resonate with something in my soul, rather than start writing a whole bunch of text to which I will be

indifferent. For example, I have been nurturing the idea for one story (or even something more) for a year. But until it is fully formed, there is no completeness of the concept. The stone flower does not come out. I do not hurry". "Dostoevsky wrote out in order to survive - he wrote to periodical tabloid publications with a tough "deadline", he lived in poverty. Balzac wrote in a similar way. Walter Scott, whose books about valiant knights we all read in childhood, could not stand writing prose at all, and always considered and positioned himself as a poet, and wrote Ivanhoe, Quentin Durward and so on solely for the sake of earning money. Perhaps time and the reader will judge for themselves. But without what it's definitely impossible, it's without diligence. Love, don't love, but even artisans are different, and the fruits of their labors are the same: one showed diligence and fashioned a beautiful jug, and the second made a blunder, and it turned out some kind of nonsense [1, p. 62-70.]

Modern fantasy literature is distinguished by its abruptness, sudden plot, style of writing, wide audience and even the age of readers. As they say, fantasy genres are especially popular among young people today. Their interest is directed to the unpredictable development of the event. But the primary source of modern fantasy works, especially those related to medieval plots, are classical science fiction. Many fantastic works of Alexander Svistunov are connected with medieval historical sometimes fictional events. "I think most writers draw inspiration from history. In the wake of the success of Game of Thrones, a lot of analyzes and analytics have appeared on the topic of where Martin took the plots for his books from. In the cycle of Sapkowski about the witcher, the outlines of Europe in the first half of the 20th century are quite clearly outlined, but what is Nilfgaard, I think, is already obvious. Trolls, elves, goblins are elements of the culture and beliefs of certain peoples. My university friend was even going to write a work on the topic "Ethnography of Middle-earth", where he would take the peoples from Tolkien's books and consider their historical and cultural context. It's a pity that in the end it remained in the plans - I would read it, because I love this. In general, I like to delve into the context of works, especially ancient and medieval ones. Believe me, a rare author comes up with something truly new.

Speaking of today's literature, it is impossible not to mention its incomprehensibility, complexity and peculiar style of writing. This is very inconvenient for young readers. New emerging genres like nunfiction, fanfic, lit-RPG. Literature now functions for entertainment instead of aesthetic or educational. Works are mostly written for profit. The author himself expresses his attitude about this: "The reader himself kills serious literature - with his weak interest in it. Well, who is to blame that the popadants are read more readily than Goethe? Society is so arranged. It is we who are still partly captivated by ideas about huge Soviet circulations, when The Song of Roland (an excellent edition, by the way) was published in over 10 thousand copies, and some Dumas would have done Akunin's current circulations at one time. And now the market decides, alas. I assure you, not a single lit-RPG will turn you away from literature, on the contrary, it will rather instill a love for it. And the fact that the majority have rather low demands is not a new phenomenon. Again, time will judge, and roses will sprout among the manure. The same Dickens during his lifetime was

published in the pulp fiction format - such periodical paperback magazines. Typical Pulpfiction. Now he is "our everything" of English literature and is sold in expensive gift editions. Time has put everything in its place." [2, p. 195-200.]

Fantasy, as a special area of literary art, accumulates the creative fantasies of the artist and the reader, while fantasy is not an arbitrary "king of the imagination": In fantastic pictures of the world, the reader learns about the transformed forms of real, social and spiritual life of a person. Fantastic images are inherent in such genres of folklore as a fairy tale, epic, allegorical legends, legends, grotesque, utopia, satirical works. The figurative effect of a fantastic image is achieved sharply starting from empirical actions, therefore the basis of fantastic works is the opposition of fantasy to real. [3, S. 653-655.]

The fantastic assumption, or fantastic idea, is the basic element of the fantasy genre. It lies in the fact that the work introduced a factor that is impossible for the reader or the heroes of the work, "allowing" its existence in the grid of the work. Fantastic assumptions are opposed to realistic assumptions: fictions that do not contradict the possible used in realistic art. At the same time, other elements - problems, literature, plot structure - fantastic works are fundamentally different from real ones. Dmitry Gromov and Oleg Ladyzhensky offer the following classification of assumptions:

- Science fiction - an introduction to the work of scientific innovation. There are two types: ● Natural science - technical inventions, discoveries of new laws of nature.

- Humanitarian-scientific - admission in the field of sociology, history, politics, psychology, ethics, religion. Introduction of new models of society or consciousness. Characteristic for utopia, dystopia, social fiction.

- Futurological assumption - transferring the action into the future. Characteristic for science fiction, space opera, post-apocalypse, dystopia.

- Folklore assumption (fabulous, mythological, legendary) - introduction to the work of creatures, objects, phenomena from human mythology (the assumption of their real existence). Characteristic of fantasy.

- Peacemaking assumption - transferring the action to a completely fictional world (the assumption of the existence of such a world). Typical for fantasy, space opera.

- Mystical assumption - the introduction of a fantastic factor into the work, which is not given a rational explanation. Typical of the horror genre.

- Phantasmagoric assumption - the introduction into the product of a factor that is contrary to any common sense and is not capable of having any logical basis.

Creativity A. Svistunov is important for modern science fiction novels. It contains the origin of many plots, patterns of many contradictions, and outlines ways to create many fantastic events. Wells' fantasy foreshadowed the advent of the modern historical epoch, one of those epochs on which not only the direction of subsequent development depends, but also the very fate of civilization and mankind on the globe. A. Svistunov's fiction called for a conscious attitude to life, aroused a sense of historical responsibility, warned, drawing visions of terrible social upheavals and catastrophes. In the late works of A. Svistunov, the specific methods and methods proposed in his early works for resolving the main social contradictions of the century are unreliable, contradictory, often utopian, associated with

bourgeois and reformist mistakes and contradictions of the author. And yet, the artistry and relevance of science fiction, its lofty social mission - this is perhaps one of the most valuable lessons of A. Svistunov's creativity.

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