



GENDER ROLES IN FANTASY WORLDS — HARRY POTTER (J.K. ROWLING) VS. UZBEK FOLKLORE RETELLINGS

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Abstract: *Fantasy literature is a type of literature that tells from the lives of fantastic worlds, magical powers and unusual heroes, withdrawing from real life and often displaying the couples, social roles and values of modern society. Through this genre, authors will have the opportunity, on the one hand, to strengthen existing social and cultural stereotypes, and on the other hand, to criticize them, to express them in a new direction. Gender roles, or the sociocultural expectations placed on men and women in society, are particularly highlighted in such works. Looking at the gender roles in the Harry Potter books and Uzbek folklore stories, the cultural context and historical context-specific approaches are prominent in both sources.*

Key words: *gender roles, fantasy genre, Harry Potter, J.K. Rowling, Uzbek folklore, folk tales, female image, male image, stereotypes, traditional values.*

The issue of gender roles in the fantasy world requires, first of all, an analysis of how the female and male imagination in social consciousness is reflected. In the Harry Potter universe, J.K. Reflections on the individual characteristics and place of the characters created by Rowling in society, while examples of Uzbek folklore are visible through images of our ancient national customs, views and images that are depicted as symbols of masculinity and femininity. In the formation of Gender roles, the sociocultural stages of our time, historical thinking and the general trend of society will become important. The Harry Potter novels depict gender roles in many ways in New thought, with references to the psyche of modern England. Among the heroes are strong, independent, purposeful women and persistent men not only physically, but also psychologically. Within female characters, characters who, like Granger, are characterized by their erudition, will, and ability to make decisions, fulfill roles that, in a way contrary to gender stereotypes, are not inferior to men, and sometimes they are superior. This, in itself, suggests that gender roles are being approached in contemporary interpretations. It is important that women are not confined to household chores, childcare, or low-level positions, and that they are given the opportunity to freely choose their field of work. In novels, women's activism is not limited to a single direction or movement, but they are manifested in adventures as independent individuals who seek to fulfill their desires, not the main driving force, expert, organizer, or just a fighter against evil. For example, in almost all the main events of the Harry potter universe, female characters are actively involved, and they have a direct impact on the development of events.[1]




Gender issues are manifested not only at the level of characters, but also in the inner system of society as a whole and the magical world. The opportunities given to women and men in secret schools, societies and behavior are almost equal, although historical or typical stereotypes are noticeable in some places, and the sense of age of modernity prevails in the spiritual center of the work. Looking at the approach of Uzbek folklore stories to gender roles at the moment, we see here a reflection of a unique cultural and ancient thought. In Uzbek folk tales, often male characters are expressed as brave, wise, prudent, independently decisive for problem situations, protective, always responsible for taking the initiative. Female characters, on the other hand, are portrayed as more devoted, patient, kind, passionate, modest, resilient to life's problems, and sometimes unconditionally submissive. In Uzbek folklore, male and female roles are often expressed in terms of family, society, and human qualities. These stories show a pattern of men's courage and dedication, their portrayal as the leader of family and society, and women's reflection as the hostess of domestic love, compassion and loyalty, undoubtedly shimmering the ancient views in the minds of the people. However, even within the framework of Uzbek folklore, images of a woman, adapted to time and social needs, active, independent, who rules her life on her own, are found. In some stories, female characters can find solutions to problems with their intelligence, show great dedication and willpower, show no less strength and determination than a man, but these situations are reflected mainly in an exceptional way, not as a mainstream, but as a kind of example of heroism.[2]

In some layers of folklore, the female bycoon is also interpreted as an image that becomes passive, submissive or evil. They act in such roles based more on the criteria of loyalty, honesty and loyalty, becoming an important human ideal for society, but facing harsh limits in the practical expression of their opinion or desires before society or family. Another aspect is that the independence of the female image in folklore is expressed only within the framework of a more social and family structure, which gives way to more men in leadership, in solving the future of society and the state, in the fight against evil forces. This ancient approach, naturally, as a result of changing times and social thinking, is gaining more and more new manifestations. There are fundamental differences in the images of women in the Harry Potter universe, traditional Uzbek folklore women, their role in society and family, their activities, rights, and opportunities. In the works of Harry Potter, women are active, independent, have the right to control many, make important decisions, directly participate in solving the problem, are recognized as connoisseurs and do not show reasons that limit them or force them only to traditional roles. They are able to operate in the desired field and represent the place of real world women in the current society. In this, gender roles are formed in modern interpretations, on the basis of a person's personal abilities and desires.[4]

In Uzbek folklore, however, the boundaries of male and female roles are built primarily on traditional imagery. Women often become a symbol of housing, upbringing of children, loyalty and attention. Men, on the other hand, are represented as initiators, brave and the






leader of society. This, in turn, is the product of long-standing cultural layers, social structures and ancient views in the minds of the people. It is also sometimes observed that female images are distinguished by independence, determination or courage, but these situations often manifest themselves in a special way of exclusion, and not at the level of norms in the real life of the mainstream or society in the work. In modern examples of the fantasy genre, including the works of Harry Potter, the possibilities of gender equality, personal freedom and self-expression are expanding. The authors of modern works try to break existing sociocultural stereotypes in society and create images in the spirit of more activity and freedom. Gender roles in this case embody, on the one hand, loyalty to tradition, and on the other hand, striving for modernity, human rights and equality. On the contrary, in folklore stories, human characters, gender roles, and the social and spiritual values conveyed through them are more closely tied to the long-standing ancient consciousness of society and historical traditions. In this, the freedom or variability of the role is expressed in helplessness, mainly influenced by public policy, Jahangir and the demands of the times, but traditional stereotypes still occupy a large place from the main point of view. In a word, each example of the fantasy genre serves as a social phenomenon that reflects not only today's, but also centuries-old thinking, historical processes of its society. In the Harry Potter universe, the co-formation of gender roles in the modern spirit, and in Uzbek folklore, the contrasting appearance of traditional and ancient thought-based, helps to rethink the perception of the influence of these genres on society, roles and opportunities.[5]

The possibilities of fantasy literature express new approaches precisely in gender roles. In the Harry Potter universe, gender-specific stereotypes are gradually broken and replaced by social equality, a human virtue, talent, and desire-based approach that prevails. Uzbek folklore, on the other hand, strives to further strengthen the social and family circle of gender roles by following the path of harmony of traditions and values. This situation itself reveals the social significance of both approaches, their role in shaping views on society, the younger generation, and gender in the future. This is also evidenced by the description of Gender roles in each society and work in a specific approach, the attitudes that authors and folklore convey to generations: the most important thing for society is stability and openness to modern thinking in determining the individual value, value and place of a person.[6]

Conclusion:

In conclusion, gender roles in the works of Harry Potter are based on freedom, equality and human rights, based on the personal characteristics of each hero. In modern fantasy literature, male and female roles tend to transcend the constraint of social stereotypes and break existing constraints in society. In Uzbek folklore, however, gender roles are strengthened mainly on the basis of traditions and values, with the main focus on fulfilling tasks within the family and society. Each of these two streams has its own social and cultural significance, and they serve as a mirror of society's life, providing an important impetus for a new approach to gender issues. While modern fantasy works teach society to



strive for gender equality, recognize personal opportunity and potential, in folklore works, blessing, devotion and spirituality come to the fore as the main values. Each genre and approach thus reaffirms that gender roles have a place in social consciousness.

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