
THE FANTASY GENRE AS AN OBJECT OF LINGUISTIC RESEARCH

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Abstract

The article examines new formations that abound in works of the genre fantasy, which are of interest to linguistic research. The aim is to determine their specificity within the framework of modern neological theory. The author concludes that they are an element of the virtual world created by the writer's imagination.

Keywords: Science fiction, fantasy, word creation, new formations, virtual world, artificial culture.

Introduction

Recently, there has been a tendency for literary works to appear as a parallel reality, where the author acts as a creator and creates a special world with his own history, culture, and ethnic groups speaking various fictional languages. Such artistic creativity is attributed to relatively new literary genres—science fiction and fantasy.

Having appeared in the 19th century, works of science fiction and subsequently fantasy novels, which stood out as a subgenre at the beginning of the 20th century, first became the object of literary and linguistic research only in the second half of the 20th century (for example, the works of R.I. Kabakov, S.L. Koshelev, T. Stepanovskaya, S. Stroev, E. Parnov, and others).

The theoretical features and specific artistic methods of this literary direction were determined. Thus, E.A. Belousova rightly points out the use of special means of expression by writers in the texts of works, which, first of all, should "certainly include words created by writers, "denoting the realities of the described worlds as a result of the author's word creation. It is the peculiarities of the language of fantasy and science fiction, manifested primarily at the lexical and word-formation levels, as well as their functioning in the text, that are the subject of research by many modern linguists (M.N. Elizarova, E.A. Lebedeva, E.I. Medvedeva, N.V. Novikova, Soskina S.N., J. Allan, H. K. Fauskanger, M. T. Hooker, etc.).

Currently, the relevance of research on this topic is undeniable, since the appearance of new works around the world and their adaptation indicate the growing popularity of such literature. Nevertheless, the question of the literary independence of the fantasy genre has not yet been definitively resolved, which is obviously due to the unclear

boundaries of these two directions. Traditionally, science fiction prose describes the future scientific and technological progress of human civilization, whereas fantasy novels recreate the era of the existence of ancient magical civilizations, balancing at the junction of historical chronicles, fairy tales, and heroic sagas.

At the same time, some works combine both genre characteristics, which does not allow them to be unconditionally attributed to any direction. It seems appropriate to distinguish these two literary trends based on the etymology of the terms "fantasy" and "science fiction."

The word fantasy is translated from English as "fantasy, imagination, illusion, "While science fiction, "science fiction, "literally means "scientific fiction." If we compare the translations of these terms, we can conclude that there is a certain difference between the two concepts and, accordingly, the directions, which undoubtedly affects the lexical content of the works. Therefore, it would be appropriate to talk about the specifics of the word-making of science fiction writers and "fantasy writers." The term "fantasy" is not the only one to denote the literary direction of this genre.

Thus, S.L. Koshelev, one of the first fantasy researchers, proposes the terms "science fiction" and "philosophical fiction," since "the method of artistic interpretation and cognition of reality in fiction includes in the narrative a structure-forming element going beyond the boundaries of what is recognized as really possible or existing in the reality to which the author of the fantastic work belongs." In his dissertation on the work of J.R.R. Tolkien, R.I. Kabakov relies on the term proposed by the writer himself to denote the genre as well as his works and similar ones: "fairy tales." "fairy tales". He points out that "the triune function of fairy tales—healing, salvation, and consolation—goes back to the basic tenets of Christianity." Robert Howard is rightfully considered the founder of fantasy, having created such a masterpiece epic as "Conan," filmed and continued by other writers. This is followed by the work of J.R.R. Tolkien, whose book "The Lord of the Rings," which tells about the struggle between good and evil in a fictional place in Middle-earth, is currently probably even more popular than the story about Conan the Cimmerian. In recent years, J. K. Rowling has also contributed to the development of fantasy. Rowling and her series of books about Harry Potter, the boy wizard.

Undoubtedly, the works are united by the scale of the author's idea of "multi-volume," but there are also certain author-stylistic differences.

So, J.R.R. Tolkien is a unique person who invented numerous languages during his life as part of the fabulous world of Arda, which exists according to its laws, carefully prescribed its history, and embodied his ideas in literary works. His word-making, in turn, gave impetus to other writers.

Analyzing works in the fantasy genre, you can immediately pay attention to the abundance of neoplasms, and many of them not only nominate objects that do not exist in the real world but also describe their essence and characterize them for the reader. E.A. Lugovaya rightly identifies toponyms as the main component of the space of the trilogy because they establish the "location of objects about each other and... determine

their place and purpose among the surrounding spatial phenomena." We would also like to point out the importance of anthroponomy and appellative authorial neoplasms functioning in the discourse of fantasy reality, which, together with toponyms, can be considered a collapsed "cultural and historical phenomenon that helps to draw parallels with the plot of the analyzed work of art in general, thereby reaching the linguistic consciousness of the author." This approach is quite relevant since modern linguistics has an anthropocentric orientation and considers a person as a linguistic personality, which is reflected not only in the analysis of live speech but also in artistic sources. The presence of such new words created by the writer is often associated with special customs and traditions characteristic of a particular culture speaking the corresponding language, as well as a specific value system generally accepted within this virtually existing society. For example, according to the writer's idea, the same concept, as well as the word that is its iconic expression, can be present in one language but be completely incomprehensible to representatives of another culture.

The culture created by the writer, reflected in the language by new words invented by the author as linguistic and cultural components, is an important component of the virtual space of the work. Only a comprehensive linguistic analysis of linguistic cultural components realized through the writer's word-making and used by him to denote the realities of the fairy-tale world allows us to achieve a complete understanding of the worldview and worldview of the characters, and through them, the author himself as a representative of a certain epoch of human development. Currently, within the framework of modern neology, there is a rather scant theoretical description of such "fantasy" neoplasms that deserve the close attention of researchers. It is undeniable that the writer's word-making is a sign of his idiosyncrasy, allowing his personality to manifest itself, thus reflecting his moral principles and worldview. In addition, these neoplasms are inclusions of artificial culture that carry additional meaning in addition to the usual nomination and are of particular interest for study in linguistic and cultural terms. The study of such occasionalism is of practical importance, as it allows us to check whether the theory of the connection of culture, language, and thinking works within the framework of an artistic, non-existent world.

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