

Magical Reality of The Fantasy World

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Abstract

The article highlights a specific type of artistic virtual reality - fantasy reality. Fantasy worlds are analyzed in the context of the development of fantastic reality. The author explored the elemental dialectic of fantasy, the relationship between fantasy "middle magic" and archaic rituals, developed a classification of fantasy heroes, revealed the spatio-temporal characteristics of fantasy reality, fantasy is shown as an actualizing reality.

Keywords: fantasy, imagination, true immortality, unknown lands, fictional, magical, reality, falsifying history.

Introduction

Of all the genres known in literature, fantasy is of the greatest interest to modern linguistics. The short history of the genre causes its insufficient research and opens up wide opportunities for studying the specifics of the created reality. The kind of fantasy genre that is so popular today was formed in the last century and has firmly taken its place in literature. Being a modern kind of science fiction, fantasy is often based on epics and myths of the peoples of the world. The kind of fantasy genre that is so popular today was formed in the last century and has firmly taken its place in literature. Being a modern kind of science fiction, fantasy is often based on epics and myths of the peoples of the world.

MATERIALS AND METHODS

According to the dictionary of literary terms by I. A. Knigina, a myth is “an ancient legend, which is an artistic narrative about important natural, physiological, social phenomena, the origin of the world, the mystery of the birth of man and mankind, the exploits of gods, kings and heroes, about their victorious battles and bitter defeats. The main feature of the myth is the close fusion of various elements in it – artistic and logically conditioned, narrative and ritual...” [2. p. 120]. Despite the fact that both myth and fantasy are essentially forms of artistic narrative (events and phenomena are described in a literary and artistic style), the difference between them is obvious. The main difference is that the creations, which later received the name "myth", described the structure of the real world as it was seen by ancient people. Myths, despite the abundance of artistic effects, performed a utilitarian function, allowing a person to navigate in the reality around him [3]. The reality of fantasy, on the contrary, is initially viewed by the reader as a fictional fantasy world, and the work itself loses its utilitarian potential, giving way to an aesthetic experience. However, before forming the basis of a fantasy work,



the historically formed myths, refracted through the prism of the author's creative thinking, undergo significant changes or completely give way to "pseudomyths" created by the author himself. For example, J. R. Tolkien borrows only the names of the characters from the German-Scandinavian folklore and, completely changing the nature of these magical creatures, creates his own "pseudo-legends". In "Letter 144" to Naomi Mitchison, the author writes: "... I believe that the Quendi of these traditions, in fact, have little in common with European elves and fairies; and, if a rationalistic explanation were required of me, I would say that in fact they personify people endowed with many times increased aesthetic and creative potential, greater beauty, longer life and nobility.

To date, there are several classifications of science fiction [6; 9] and many definitions. Let us refer to the definition proposed by N. G. Komlev: Fantasy from English. fantasy - "fantasy" is a literary genre that arose in the first half of the 20th century in English prose; occupies an intermediate position between science fiction and a fairy tale, traces its pedigree from the folk epics of European countries (for example, "Kalevala" or "Beowulf"). Fantasy is rich in poetic whimsical images, presents supernatural and unrealistic events and characters. The American R. Howard and the Englishman R. Tolkien are considered to be the founders" [5].

The science fiction genre closest to fantasy is science fiction (hereinafter referred to as SF), among the brightest representatives of which are A. R. Belyaev, K. Bulychev, J. Verne, R. Bradbury and others.

The main characteristic of the science fiction genre is the presence of attempts to explain the supernatural events taking place in the novel as rational and scientifically based. Such a position, in particular, was held by one of the researchers of the literary text of a fantastic orientation, T. A. Chernysheva, who writes the following: "relativity and incompleteness of our knowledge about nature" [11, p. 230]. The most important characteristic of fantasy is the complete absence of such attempts. As in myths, magic simply exists as the law of the world. The American writer Roger Zelazny, in one of his interviews, specifically notes that the nature of fantasy characters does not need to be explained:

I suppose if I wanted to create an alien being in fantasy, the creature could be a golem created by, say, four sorcerers. I wouldn't have to go into a long explanation as to the nature of the creature [13].

As a rule, the action of fantasy novels takes place in a certain fantastic reality, which, from the point of view of the organization of everyday life, usually resembles the world of a medieval person.

E. N. Kovtun writes about fantasy and its main markers-associations as follows: "This type of fantasy in the literary process and in the minds of readers now occupies the same place as science fiction under socialism. And if the word "fantastic" in the 1950s-1960s. a standard set of markers arose in the reader's head: robots - spaceships - time machines - universal brotherhood - communism, now it comes to mind with the same regularity: magic - dragons - swords and spears - a journey of extraordinary heroes for a magical object" [3].



There are several ways to organize fantasy. For example, E. N. Kovtun proposes to single out four types of works within this genre of fiction: mystical-philosophical, metaphorical, "black" and heroic fantasy [3, p. 101].

R. Shidfar also identifies four types of fantasy genre. According to this researcher, fantasy can be: heroic, folklore-tale, heroic-epic and myth-forming [Shidfar 1997].

The most complete typology of fantasy novels, which allows taking into account a variety of factors and features of the genre, was developed by E. Afanasyeva. Depending on the chosen research perspective, this author proposes classifications according to plot-thematic, national, temporal, axiological, ideological and age characteristics [1, p. 88].

It should be noted that the classification according to the plot-thematic feature, within which epic, romantic, mystical, "black" and mythological fantasy novels are distinguished, seems to be the most conditional, since often within the framework of one novel the characteristics of several types of fantasy can be combined at once, for example, the novel by Clifford Simak "The Brotherhood of the Mascot" has features of Christian, epic, black and even humorous fantasy.

Due to the fact that this genre of fiction is actively developing, mainly due to the mixing of different genre features, even the most complete classification will be open.

The purpose of this article is to determine the specific genre-forming features of fantasy works, for this it is advisable to refer to the statements of the most famous science fiction writers about the worlds they created and the races inhabiting these worlds.

The fantastic reality of J. Tolkien in the novels "The Lord of the Rings" and "The Hobbit" is the magical world of Middle-earth created by Iluvatar in which elves, dwarves and hobbits live. The author himself, in his last interview for the magazine, says that when creating elves as immortal beings, he did not mean "eternal" or true immortality, but only their long life span, often correlated with the existence of our world. Dwarves, according to Tolkien, resemble Jews in many ways, as evidenced by the Semitic sound of some words of their language.

The way of life of hobbits resembles the life of ordinary inhabitants of the English countryside, and their small size should have symbolized an extremely limited imagination, which cannot be said about their inner strength and courage (15).

The world of no less famous writer and Christian apologist Clive Lewis is located on the other side of the real world and is called Narnia. There are various ways to get to Narnia: through a wardrobe ("The Lion, the Witch and the Wardrobe"), through a stone door ("The Silver Chair"), through a painting ("The Dawn Treader, or Swimming to the End of the World"). Moreover, according to the creator of Narnia, Lev Aslan, you cannot get to this country twice in the same way. Mythical creatures live in Narnia, some animals can talk, and magic is a property of the world.

Professor Alistair McGrath spoke of Narnia as the reality of the noble lion Aslan and the witch who usurped power, opposed by the main characters, children from England, whom all Narnians call the descendants of Adam and Eve. According to the author's plan, the whole magical land is waiting for the return of its Creator Aslan, who must defeat evil and restore the kingdom [14].



The reality of Howard Robert's novels is the fictional "Hyborian era" of the Ancient World filled with magic. One of the key characters in the work of Howard Robert is a Chimerian barbarian named Conan. In an essay guide to the reality he created, probably in response to accusations of falsifying history, the author explains that no description should be taken as an attempt to put forward a theory that contradicts the generally accepted historical one. According to Howard Robert, his world is just a fictional background for a series of fantasy novels, and the "story" of the Age of Conan is recreated in detail to give the character more realism [12].

The modern Italian writer and astrophysicist Licia Troisi, in an interview with Center polygraph in 2008, characterizes the world she created as: "...a piece of land the size of the European continent, part of a parallel world where men, women, spirits, half-elves and my women live and move Amazons" [7].

On the Italian site of the writer, we also find some information about the history and population of the Floating World. In particular, it is reported that once the world belonged to pure creatures living in harmony with nature - elves. However, people and gnomes put an end to their peaceful life and forced them to seek refuge in unknown lands. Some of the elves entered into marriage with representatives of other peoples, which led to the emergence of new creatures - half-elves. In addition to the classic inhabitants of the fantasy world, elves and dwarves, introduced by J. R. Tolkien, Licia Troisi adds her own characters - Amazons and half-elves.

Cult American writer Roger Zelazny developed an equally original concept of the universe. At the center of everything is "Amber", or the main world. The author himself argues that if there are an infinite number of parallel worlds in which anything can exist, and if intelligent races are allowed to travel from one world to another, then one of these worlds must be the main one, being the cornerstone. Reflecting on the structure of this world, which received the arbitrary name "Amber", the author places it in the very "center" among the "concentric rings" of other worlds [13].

A special category of people in the person of the legitimate and unrecognized children of King Amber has the ability to move between worlds with the help of imagination and the magical power of artifacts.

Domestic writer Maria Semenova, like her predecessors, created a map of the author's world, which was based on Slavic and pseudo-Slavic mythology. The world of Maria Semenova consists of several large continents and is inhabited by various nationalities (Venns, Velkhs, Segvans, Solvens). It is noteworthy that in this reality there are no gnomes, elves and other classic fantasy creatures.

M. V. Semenova says: "This, of course, is some other planet, although suspiciously similar to our Earth. I supplied her with some other animals, and with the climatic conditions I managed the way I wanted it ...".

The fictional fantasy reality of the Polish writer Andrzej Sapkowski, conventionally referred to by the title of the work "the world of the witcher", like the world of Maria Semenova is based on Slavic mythology, however, it contains a huge number of fictional creatures that have both Slavic (ghouls, water, Baba Yaga) and German-Scandinavian roots (gnomes, elves).



RESULTS AND DISCUSSION

Pan Sapkowski mentions a detailed study of the geography of his world and even a map created by his Czech translator, which he subsequently supplemented and expanded [8]. A hallmark of Sapkowski's *The Witcher* is excessive drinking, violence, and explicit scenes.

In almost all the quotes presented, the authors talk about the presence in the fantasy worlds they created of fictional creatures that do not exist in our world, which is a very common feature of this fantasy genre. However, this feature cannot be classified as relevant. So, in the series of works "Wolfhound" by M. Semenova or in the novels of Howard Robert about Conan, the presence of fictional entities is very insignificant compared to "The Lord of the Rings" by J. R. Tolkien. In the article, the presence of fictional creatures is considered as an irrelevant attribute of a fantasy novel.

The article highlights the following as relevant features: the presence of a fictional world and the presence of magic. Unlike the works of other literary genres, the authors do not attempt to reflect our reality in detail, but deliberately create a reality that is different from the one that people inhabit. Let's briefly summarize the above.

J. R. Tolkien: "Middle-earth is a fictional world created by Iluvatar with the laws of magic."

Clive Lewis: "Narnia is a magical fictional reality with the laws of magic." Howard Robert: "A fictional 'Hyborian era' world with no real world continents and peoples, where there is magic."

Lichia Troisi: "The Floating World is a fictional magical fantasy reality." Roger Zelazny: "The

main world "Amber" and an infinite number of parallel worlds, travel through which is possible with the help of magic." Andrzej Sapkowski: "A world without a name, inhabited by people and fairy-tale creatures, which can be conditionally named after the title of the work - "the

world of the witcher """. Maria Semenova: "A world without a name with its continents and nationalities. Some heroes have special abilities and can use magic."

Another relevant feature is the presence of magic, which is present in each of the works

discussed above as an integral part of fantasy reality.

Magic is a sign on which we will dwell in more detail. The most concise and comprehensive definition of the term "magic" is offered by J. R. Tolkien, a writer who is rightfully considered

one of the creators of the fantasy genre: "Magic is not an art, but it is a technique; it is aimed at power in the primary world, at power over things and the will of people" [15, p. 283]. In

other words, magic is the law of the fantasy world, just like the laws of nature.

In addition to the fact that magic is the most important genre-forming component of fantasy novels, it is also the author's tool for managing the characters' emotions. The influence of magic

in the fantasy world has a stronger influence on the behavior of the character than the initial level of his mental development. So, a statue that has received an order from a magician will

be able to acquire the ability to express emotions, and a living person, on the contrary, will lose it. For example, a weapon called "frakir" is an ordinary rope, which, as a result of a spell, has

turned into a kind of living creature capable of experiencing emotions. No less interesting is the example of the "sylphila" from the novel by Terry Goodkind, a woman turned into an

anthropomorphic silver vehicle with oppressed emotions.



The relevant and irrelevant features of the fantasy genre identified as a result of the analysis allow us to propose the following definition: Fantasy is a genre of science fiction literature, the relevant features of which are: the presence of a sometimes fictional pseudo-historical world and the presence of magic in one form or another.

The necessity and sufficiency of these relevant features is confirmed by reference to the works of classical and modern fantasy.

The presence of exactly two relevant features is fundamental. The absence of one relevant feature (a fictional world without magic or magic in real life) is a factor that does not allow a work to be classified as a fantasy genre. For example, "Plutonia", or "Sannikov Land", V. A. Obruchev in all reference books are referred to as a typical science fiction (science fiction).

Works that reflect the real world with the magic present in it are also not fantasy. The most successful, in our opinion, example would be the novel by M. A. Bulgakov "The Master and Margarita", which, despite the presence of magic and fictional creatures, cannot be classified as a fantasy genre due to the fact that, according to the author's intention, the action. The work takes place in Moscow in the 1930s.

CONCLUSION

An appeal to the statements of the authors themselves regarding the mentioned works shows that the important characteristics of fantasy worlds are the presence of a special magical reality and the dominance of the laws of magic, which are singled out in the article as relevant features of this genre; secondary (irrelevant) are recognized: the presence of a mythological basis and fictional creatures that do not exist in our reality. The role of one of the relevant features of fantasy, namely magic as a means of controlling the emotions of characters, is noted.

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