THE CONCEPTUALITY AND DENOTATIVENESS OF SPACE IN THE ANOMALOUS WORLD OF FANTASY

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Abstract:

The article examines the additive and constitutive features of the fantasy genre in the projection of the creation of denotations of the communicative space of the anomalous world, forming a special language of communication between the fictional characters of the work. During the study, certain aspects of the definition of the anomalous world put forward in the works of some literary critics were challenged.

Keywords: mythological sign, denotation, concept, fantasy, anomaly, world.

Introduction

With the introduction of new genres into literature, the range of studied text forms expands. Nowadays, the genres of science fiction and fantasy are gaining momentum and receiving increasing attention. The world is becoming more and more captivated by fantasy worlds, which are represented in various media: from books to movies and video games based on traditional fantasy plots. We believe that the fantasy world in literature can be studied through the lens of possible worlds theory. The term "possible world" was borrowed into linguistics from modal logic. In the semantics of possible worlds, this term refers to an imaginable construct that does not necessarily correspond to reality.[1] In other words, a possible world is a world that is logically self-consistent and could exist, although it does not necessarily exist in reality. Fantasy is often defined as a special subgenre of speculative fiction, depicted as an inner circle located at the center of a larger one. The boundaries between these two circles are defined by mimetic fiction, which intersects with recognizable reality (mimetic or "realistic" fiction).[2]

LITERATURE ANALYSIS AND METHODOLOGY

In short, we can define mimetic fiction as a reflection of reality, while fantasy represents a creation unrelated to reality. Science fiction, though not tied to reality, presents worlds and ideas that can be logical and inherent to our nature, unlike fantasy, which includes elements beyond the laws of nature. Based on this, we can formulate a fundamental definition of fantasy

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[1] Бабушкин А.П. «Возможные миры» в семантическом пространстве языка. – Воронеж: Воронежский государственный университет, 2001. – 86с.

[2] Аверинцев, С.С. Риторика и истоки европейской литературной тра-диции [Текст]: сборник статей / С.С. Аверинцев. - М. : Языки рус-ской культуры, 1996. - 446 с. - (Язык, Семиотика, Культура) с. 133-135

that will serve as the basis of our study: it is the artistic depiction of the nonexistent. (Although this definition is very broad and relatively conditional, we will adhere to it in this work, as the issue of defining fantasy and its boundaries is debatable in both domestic and Western literary criticism.)[3]. David Crystal, the renowned linguist and modern author, asserts that to forecast the future development of a language, it is essential to comprehend both its current state and historical background, taking into account the cultural context.[4] Integrating linguistic and cultural elements into language learning effectively addresses gaps in the process by incorporating aspects like jargon, foreign words, and terminology. This integration can also be accomplished through regular discussions about customs, traditions, and folklore with foreign learners. In such contexts, national holidays, customs, events, proverbs, and landmarks of the target language's country are presented as cultural facets of the people.[5] It is also worth noting that the reality on which science fiction is based and towards which it is directed is the reality of the scientific elite.

Galiev S. S., after analyzing the research of various authors, identifies several key definitions of the term "fantasy.": "1.The most common definition found in encyclopedias and dictionaries defines fantasy as a special kind of fairy tale.

2.Another group of scholars sees fantasy as a reflection of the supernatural, the irrational, and the incomprehensible.

3.Yet another group of researchers considers fantasy as complex genre structures that combine various elements."

S.N. Plotnikova argues that the key criterion for defining the fantasy genre is the "unusual artistic world," which implies a world built on principles distinct from those of our ordinary reality. This world is not a direct reflection of reality and depends on the "ordinary" artistic world, existing only against its backdrop. According to Plotnikova, adherence to this standard is mandatory for classifying a text as fantasy.[6] S.N. Plotnikova argues that the key criterion for defining the fantasy genre is the "unusual artistic world," which implies a world built on principles distinct from those of our ordinary reality. This world is not a direct reflection of reality and depends on the "ordinary" artistic world, existing only against its backdrop. According to Plotnikova, adherence to this standard is mandatory for classifying a text as fantasy.[7]

In our view, defining the standard of the fantasy genre solely within the framework of an anomalous artistic world does not fully correspond to scientific terminological precision. The

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[3] Апресян, Ю.Д. Тавтологические и контрадикторные аномалии [Текст] / Ю.Д. Апресян // Логический анализ языка: Проблемы интенсиональных и прагматических контекстов. - М. : Наука, 1989. - С. 186- 196.

[4] Abduramanova D., Rasulmetova S. Understanding the relationship of language culture and society //Academic research in educational sciences. – 2020. – №. 3. – С. 1263.

[5] Yusupova N., Abduramanova D. V. The significance of linguistic information in the English language classroom //Academic research in educational sciences. – 2022. – Т. 3. – №. 3. – С. 480.

[6] Плотникова, С. Н. Концептуальный стандарт жанра фэнтези // Жанры речи: сб. науч. ст. Саратов: Колледж, 2005. Вып. 4. Жанр и концепт. С. 262–272.

[7] В. Фоменко // Литературный текст: проблемы и методы исследования. - Тверь, 1998. - Вып. 4. - С. 141-145.

concept of anomaly in literary fiction is conditional, as it is perceived within fantasy genre works as a natural occurrence for their characters, thus suggesting that labeling it as secondary is somewhat incorrect. The principles of event construction do not differ from ordinary structural artistic techniques employed in the creation of a work, often used to enhance the sense of reality within the plot. I.V. Fomenko's assertion reveals a certain contradiction, as any constructed artistic world in a work cannot help but reflect the real world, lest it become incomprehensible to the reader.[8]

Studying the evolution of fantasy as an independent literary genre, N.D.Arutyunova asserts that it was in the twentieth century when fantasy definitively emerged from other genres, and its steadfast cognitive foundation relies on the key genre principle—the concept of the "anomalous artistic world."[9] The distinctive features of this fantasy world, from a linguistic perspective, lie in the fact that its elements possess a unique linguistic essence and function as denotates of mythosigns—specific linguistic tools. These characteristics also include the reader's ability to interpret the fictional world of the work and the incorporation of a constructed language in the text, often used for communication among anomalous creatures.

RESULTS AND DISCUSSION

To begin with, it is worth noting that a mythological unit is a semiotic structure characterized by the absence of a real referent. Together, they create an image in which the referent is mythical, strange, and unconventional—a world of fantasy. In creating such a world, stable mythological units are used, which the linguistic community associates with specific images due to their knowledge of mythology, legends, art, and other sources.[10] It is important to note that the significance of a mythological unit in a specific text may differ from its generally accepted meaning. In this context, mythological units, typically considered stable, can undergo changes in their structure and semantic content. For instance, in the genre of fantasy, authors often creatively reinterpret mythological figures like spirit, ghost, elf, troll, faun, goblin, ogre, witch, and wizard, adding new aspects and depth to these mythological images. For example, the term "elf" in mythological dictionaries records several meanings: "an imaginary creature like a small person with pointed ears" or "a type of small fairy, mischievous little creature." Joan Rowling, a master of the magical world, presents her interpretation of such beings by creating the concept of a house-elf to engage the reader (house-elf). In the realm of fantasy, mythic symbols play roles in various aspects: they are present in objects, spaces, and events. There is a correlation: as the number of mythic symbols increases in a fictional world, it becomes more unusual and less similar to real life.

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[8] См.там же.

[9] Арутюнова Н. Логический анализ языка: между ложью и фантазией. Антология, М.: Индрик, 2008 г.. – с.672

[10] Яцухно, С. П. Символ как структурная единица социальной мифологии / С. П. Яцухно. — Текст : непосредственный // Молодой ученый. — 2020. — № 15 (305). — С. 276-278..

The genre of fantasy borders on other genres based on the fantastic. To distinguish the constitutive and additive features of the fantasy genre, one should delve into a comprehensive examination of linguistic devices used in constructing anomalous artistic worlds in such works. Considering the importance of our discoveries for both linguistics and literary analysis, we acknowledge the interdisciplinary essence of our research. By connecting these domains, our study emphasizes how language and literature are intertwined, showcasing the mutual influence between imaginary realms and linguistic creativity.[11] S.N. Plotnikova identified that the cognitive model of the fantasy genre was initially observed in a number of fairy-tale and fantastical works of the 19th century. However, during this period, this new standard was not yet fully independent, and thus the earliest works based on this new conceptual framework existed in intergeneric space, at the intersection of two or more genres. Currently, there is a hypothesis that in the 20th century, the fantasy genre fully "branched off" from other genres, and its invariant cognitive structure is defined by the genre-forming concept of the "Anomalous artistic world."

The concept of "Anomalous Artistic World" inherently assumes the existence of norms and anomalies, which can serve as the methodological basis for analyzing the anomalous world. According to N.D. Arutyunova, humans perceive the world selectively and primarily notice anomalous phenomena, since they are always separated from the environment.[12].

The classification of norms proposed by N.D. Arutyunova suggests that the term "norm" is used generically to denote all types and forms of order, including natural norms of nature and human-created rules and laws. Systematizing these foundations can contribute to categorizing the essential characteristics of the artistic world, distinguishing the fantasy genre from adjacent genres of speculative fiction, and describing the specificity of the anomalous artistic world in works of fantasy. Crucial to this is identifying linguistic means specific to the creation of an anomalous artistic world.

The study of fantasy genre features is motivated by the necessity to explore the cognitive principles of its organization as a crucial issue in contemporary linguistics, particularly concerning the conceptual standards of the genre. It requires further development of an author-centered approach to studying literary texts, which considers the role of authorial intention in the creation of artistic works.[13] The author's intention determines various structures of possible worlds in literary works. A whole series of literary genres has emerged as a result of choosing specific deviations from the life standard (heroic and epic poems, myths, science fiction, etc.). They prefer the unusual and anomalous, enticing and unexpected. "Studying anomalous

[11] Abduramanova D. V. DYNAMICS AND INFLUENCE OF FICTIONAL LITERARY WORLDS ON THE DEVELOPMENT OF LEXICAL INNOVATIONS //Academic research in educational sciences. – 2024. – Т. 5. – №. CSPU Conference 1. – С. 258.

[12] Арутюнова, Н.Д. Язык и мир человека [Текст] / Н.Д. Арутюнова. - М. : Языки русской культуры, - 1999. - I - XV, 896 с.

[13] Ладыгин, Ю.А. Автоцентрический подход к анализу прозаического художественного текста [Текст] / Ю.А. Ладыгин. - Иркутск : ИГУ, 1997. - 135 с.

conflicts is a path to deep understanding of the norm; hidden harmony emerges behind disharmony."[14] Examining the fantasy genre from these perspectives appears highly relevant.

D. Lewis argues that in literary creation, truth manifests on two levels. In the world crafted by the author, truth is defined by their will, while the deeper truthfulness of this world lies in its consistent alignment with reality. The critic emphasizes that "we depart from reality only as much as is necessary to reach a world where the alternative supposition is true (and we depart very far if the supposition is highly fantastical). We avoid change without apparent necessity. We leave untouched those aspects of reality that do not require modification, if the goal is to find the least disruptive path to realizing this supposition. We can confidently draw on that part of our foundational knowledge which remains unchanged under such conditions."[15]

CONCLUSION

Therefore, we come to understand that physical space in the fantasy world possesses both conceptual and denotative significance. To describe the unusual world created within the framework of fantasy, unusual denotates are also required (not observable in our world, existing only as concepts). These units of meaning arise as products of the writer's creative thought, yet they are also influenced by cultural conditions. They structure the material dimension of the imaginative world, while the creator of the work manages the creation of artificial signifiers, which in the world of fantasy serve as beings, objects, and events without counterparts in reality and beyond ordinary perception.

Many mythic signs are unique authorial inventions. In terms of linguistic aspects, many of them can be compared to occasionalisms. However, in some cases, such an approach is not applicable. Mythic signs used to create an unusual world can be either established or new. In the latter case, language users associate these words with specific images, drawing on knowledge of mythology, legends, art, and more. When a fantasy author resorts to using established mythic signs (recorded in dictionaries, such as elf, ghost, spirit, troll, witch, wizard, etc.), in this context, they also transform their form and essence, enriching and uniquely reflecting them. Their conventional dictionary meanings no longer apply.

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[15] Lewis, David. On the Plurality of Worlds. Blackwell, 1986. - P. 346

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