



## FANTASY GENRE AS AN OBJECT OF LINGUISTIC RESEARCH

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**Abstract:** *In the article, the author described the artistic image as a component of the English literary text, considered the artistic detail as a representative of the material image, described the linguistic content of the artistic detail when creating material images in the texts of the "fantasy" genre, revealed the main similarities and differences in the linguistic representation of images in the studied texts of the genre "fantasy".*

**Key words:** *linguistic consciousness, idiostyle, modern neology, philosophical fiction, virtual space, cultural components.*

**Аннотация:** *В статье автор описал художественный образ как составляющую англоязычного художественного текста, рассмотрел художественную деталь как репрезентант материального образа, описал языковое содержание художественной детали при создании материальных образов в текстах англоязычной литературы. жанра «фэнтези», выявлены основные сходства и различия в языковой репрезентации образов в исследуемых текстах жанра «фэнтези».*

**Ключевые слова:** *языковое сознание, идиостиль, современная неология, философская фантастика, виртуальное пространство, культурные компоненты.*

**Annotatsiya:** *Maqolada muallif badiiy tasvirni ingliz adabiy matnining tarkibiy qismi sifatida ta'riflagan, badiiy detalni moddiy tasvirning vakili sifatida ko'rib chiqqan, badiiy detalning lingvistik mazmunini tasvirlab bergan. Muallif maqolada "Fentezi" janrining o'rganilgan matnlarida tasvirlarning lingvistik ifodalanishidagi asosiy o'xshashlik va farqlarni ochib bergan.*

**Kalit so'zlar:** *lingvistik ong, idiostil, zamonaviy neologiya, falsafiy fantastika, virtual makon, madaniy komponentlar.*

Each work, as the fruit of the creativity of a certain author, reflects his inner world, linguistic consciousness, idiostyle. The writer is like a researcher, he cognizes the world around him and conveys what he sees in his creation. This knowledge is individual in nature, therefore, each known world is as unique as a work that reflects a certain picture of the world. The result of cognition is realized in a literary text with the help of language. Any work is not only a "product of culture", reflecting the features of the time period of the creation of the book [4, 9], but also "reflects the attitude of the writer" [1, 45]. Thus, all linguistic features of a literary text are not accidental, but are designed to reflect the realities of the created world.



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 its own history, culture and ethnic groups speaking various invented languages. Such artistic creativity is attributed to relatively new literary genres - science fiction and fantasy.

Appearing in the 19th century, works of science fiction, and later fantasy - novels that 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 S. Brandis, G. Gurevich, M. Sergiev, T. Stepanovskaya, S. Stroeva, E. Parnova, St. Lem, and others). Theoretical features and specific artistic methods of this literary movement were determined.

Thus, he rightly points to the use by science fiction writers in the texts of works of special means of expression, to which, first of all, one should "certainly include the words created by writers", denoting the realities of the described worlds, as a result of the author's word creation [2, 5]. It is the features of the fantasy language, which manifest themselves 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 [1, Allan. J., Fauskanger. H. K., Hooker M. T., et al.].

At present, the relevance of research on this topic is undeniable, since the emergence of new works around the world and their film adaptation speak of the growing popularity of such literature.

The word fantasy in translation from English means "fiction, fantasy, imagination." The term "fantasy" is not the only one used to denote the literary direction of this genre. So, one of the first researchers of fantasy, offers the terminology "science fiction" and "philosophical fiction", because "the way of artistic interpretation and knowledge of reality in science fiction includes in the narrative as a structure-forming element of going beyond the boundaries of what is recognized as really possible or existing in the reality to which the author of a fantastic work belongs" [7, 7].

in his dissertation relies on a term coined by J.R.R. Tolkien to designate the genre, both his own work and those similar to it - "fairy-tales" - "fairy tales". The writer's thoughts on this subject "were embodied in his keynote lecture "On Fairy Tales" in 1938. "Its concept boils down to the following: fairy-story is one of the main literary genres that emerged in antiquity and has retained its relevance in our era. Works of this kind, Tolkien believes, are in no way intended specifically for a children's audience: such a view is the fruit of a misunderstanding, the result of incorrect literary development. The purpose of the magical story is to create a fictional Second World capable of satisfying "primordial human desires". The triune function of fairy-story: healing, salvation, consolation - goes back to the basic postulates of Christianity" [8, 20].





Tolkien is the only one who invented numerous languages in his life that are part of the fabulous world of Arda, which exists according to its own laws, and carefully wrote down the history of this world and embodied his idea in literary works.

"The toponym of virtual space as a cultural and historical category" appeals to the term "virtual space" to refer to a kind of mental map, perceived by reading a work, existing "not really", in fact, but only in our minds "and implemented through the system landmarks [12, 20]. She identifies toponyms as the main component of the space of the trilogy, since they establish "the location of objects in relation to each other and ... determine their place and purpose among the surrounding spatial phenomena" [12, 20]. Anthroponyms and foreign-language appellative inclusions that function in the discourse of the Lord of the Rings trilogy can be viewed as a collapsed "cultural and historical phenomenon that helps to draw parallels with the plot of the analyzed work of art as a whole, thereby reaching the linguistic consciousness of the author" [12, 20].

Thus, "at present, the study of a literary text involves its correlation not only with the perceiving consciousness, but also with the system of nationally determined artistic conventions" [13, 39]. "Such an approach to a literary text allows us to integrate achievements in the field of cultural linguistics, pragmatic and social linguistics, while emphasizing the analysis of the ways of linguistic manifestation of conceptual structures" [6, 266].

He notes that "the means of knowing the world, which ensures the penetration of a person into the secrets of its laws, is thinking", and "language acts as a way of fixing all the reflective activity of thinking - an activity that, in turn, is inextricably linked with the practical (physical) activity of a person" [11, 22]. According to these ideas, language and way of thinking are interconnected. The language reflects those features of extralinguistic reality that seem relevant to the extralinguistic culture that uses this language. "In this sense, words that contain language-specific concepts simultaneously "reflect" or "shape" the way of thinking of a native speaker." [14, 7].

"The word can be considered as a tool for accessing the system of diverse knowledge and diverse experience that exists in the human mind, the word represents cognitive structures in the text" [3, 123]. The presence of such words is often associated with the existence of special customs, traditions characteristic of a particular culture that speaks the corresponding language, as well as a specific value system generally accepted in this society. So, for example, one and the same concept, as well as a word that is its symbolic expression, can be present in one language, but be completely incomprehensible to representatives of another culture.

These ideas, which go back to the ideas of Humboldt and have been expressed in the framework of the Sapir-Whorf hypothesis, are currently gaining more and more popularity.

A. Vezhbetskaya points to the presence of general language universals that have the same meaning in all languages, and specific concepts that are characteristic only



for a given people, which are the keys to understanding its culture. Such key words are a fragment of the language picture of the world of any nation [5, 21].

It is obvious that "the linguistic picture of the world exists as part of a wider and more complete picture of the world; it contains a scheme of perception of reality that is specific for a given linguistic community" [12, 51]. The foundation of the linguistic picture of the world is made up of meanings "extracted from linguistic forms, and then abstracted on this basis" [9, 143]. Thus, the language divides the world and determines the mutual influence of the language, culture and thinking of each people [10, 104-105].

The culture created by Tolkien, reflected in the language by new words invented by the author as linguocultural components, is a significant component of the virtual space of the Lord of the Rings trilogy. Only a comprehensive linguistic analysis of linguistic cultural components, realized through the writer's word creation and used by him to designate the realities of the fairy-tale world, makes it possible 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 era of human development.

It is undeniable that the writer's word creation is a sign of his idiosyncrasy, which allows him to express his personality, thus reflecting his moral principles and worldview. In addition, these author's word formations, as inclusions of artificial culture, have an additional meaning in addition to the usual nomination and are of particular interest for study in the linguocultural plan. The study of such occasionalisms is of practical importance, since it allows you to check whether the theory of the connection between culture, language and thinking is valid within the artistic, non-existent world.

At present, within the framework of modern neology, the theoretical description of new words that are the result of the word creation of J.R.R. Tolkien and having linguistic and cultural significance, is held for the first time.

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