

Genre Originality and Linguistic Features of Fantasy

Burieva Nargiza Kuchkarovna ^a
Jizzakh State Pedagogical University, Jizzakh, Uzbekistan

Keywords: Society, Fantasy, Fictitious, Linguistic Determinism, Conceptual.

Abstract: The purpose of this study is to comprehensively examine the linguistic means used in the construction of an anomalous artistic world in works of the fantasy genre. In accordance with the stated goal and the hypothesis put forward, the following tasks are investigated in the research: systematizing the essential characteristics of the artistic world; distinguishing the fantasy genre from related genres of fantastic literature; describing the specifics of the anomalous artistic world in works of the fantasy genre; and identifying the linguistic characteristics of creating a fantastic world in artistic literature. The relevance of the work is determined by the growing interest of linguistics in the problems of the fantasy genre as a tool for classification and typologization of literary texts, as well as the need for a deeper and more comprehensive study of the genre-forming function of language, namely the role of various linguistic units in the creation of a special type of artistic reality where uniform laws apply. Turning to fantasy is also important in the context of the understanding of multi-genres, characteristic of modern humanities, as a manifestation of the fragmented thinking of modern man. The research is based on the material of works in the fantasy genre, which is the object of the research. The authors used novels by English writers whose works are most representative for understanding the fantasy genre: J.R.R. Tolkien, J.K. Rowling, W. Golding, and others.

1 INTRODUCTION


The basis of any work of art is always fiction or fantasy. According to the philosophical dictionary, fantasy is “an imagination characterized by the special strength, brightness, and unusualness of the created ideas and images”. Its main feature can be called extreme detachment from the conditions of surrounding reality. The emergence of fantasy images in a person’s mind is associated with interest in a particular object or action manifested for some reason. In modern philology, there are two terms that name classes of texts identified on the basis of a set of formal and meaningful features: text types and genre.

There are two types of fantasy: passive and active. The first is characterized by the unconscious creation of images, when the individual’s “I” appears in the role of an observer (for example, dreams). With active fantasy, a person controls the images created in the imagination, choosing the association necessary at this stage. These two types of fantasy complement each other, and passive fantasy can become the basis

for active fantasy. While the author is awake, fantasy is involved in the creation of literary texts. She provides him with a set of incredible images and their combinations. At the same time, aesthetic feeling and artistic design make it possible to combine them into a single whole. That is, fantasy creates the artistry of a work and determines the artistic qualities of such a text.

2 METHODOLOGY

One of the most pressing problems in modern linguistics is intertextuality. Intertextual analysis, as a rule, is carried out from the perspectives of literary criticism, linguistics, psycholinguistics, and linguoculturology. At the moment, a holistic linguistic theory of intertextuality does not exist, just like the very definition of this concept. Most of the works are still of a literary nature, but at the moment, much more interesting is the differentiation of the basic data of the general philological theory of intertextuality (Aksenova N.S, 2013).

^a <https://orcid.org/0000-0003-2864-3078>

Literary studies are based on linguistic data. Within the framework of linguistics, intertext is the fact of the presence in a text of elements of another text; its form is determined at the level of varieties. a) markers of inclusion (quotes, font, author's surname, etc.); b) type of inclusion (quote, allusion, reminiscence, etc.) and types c) relations between the new text and the source of intertext (pretext) (intertextuality, paratextuality, metatextuality, etc.) (Aksenova N.S, 2013).

The fantasy genre involves works depicting fictional events, the main role of which is the irrational or mystical principle and the world, the existence defies logical explanation (Arnold I.V. Stylistics., 2005). The concept of "anomalous artistic world" was introduced by linguist S.N. Plotnikova, which later became the conceptual standard defining the work in the above-mentioned genre.

At the heart of the fantasy world, the authors lay legends and myths, as well as elements of ancient cultures of various peoples. Thus, the works of the English writer J.R.R. Tolkien tend to mention elements of Scandinavian and Germanic cultures, while the writer J. Rowling takes Greco-Roman as a basis. The novels of the American writer Dan Brown are based on the myths of the Middle Ages.

These references can be traced in the names of the characters, the location of events, symbolism, and works of art. Most of the characters in J.R.R. Tolkien's novels trace their origins to ancient Germanic roots, incorporating elements from the Beowulf epics, the Scandinavian Eddas, and English folklore through intersubjective intertextuality. The most notable is the name of the main character of the novel "The Lord of the Rings," Frodo Baggins. It comes from the name of the Germanic king Frodo, who was mentioned in the epic Beowulf. Thus, this example characterizes the hero as a supporter of the royal family, which is typical for the creation of the image of a king in ancient epics (Dan Brown, 2015).

If we talk about personal intertext in J. Rowling's novels, then their borrowing goes back to Roman and Latin. For example, one of the heroes of the novel "Harry Potter," Lucius Malfoy, is a supporter of the forces of evil. On the one hand, his name is consonant with the family name of many famous representatives of the Roman aristocracy and nobility, and on the other hand, with the name of the fallen angel Lucifer, meaning "bringer of light" (Vitokhina, O.A, 2018). First appearing in the Latin version of the Vulgate Bible as translated by Jerome in the book of the prophet Isaiah in chapter 14, verse 12, the name Lucifer became a common noun in relation to the image of the devil.

Using the same principle, one can consider borrowings in D. Brown's novel "Angels and Demons." Repeated mentions of the Illuminati lead readers to think about a secret society that existed in reality. Often, the use of this term indicates the presence of a sinister organization of conspirators seeking to secretly rule world affairs with the goal of destroying the existing order and building a completely opposite one.

Eiges differentiates the concepts of artistic fantasy and imagination as the ability to "clearly imagine events, persons, and settings". Imagination is associated with rational activity, while fantasy is separate from it. In art, the latter begins to dominate the "mind". To the same extent, fantasy is separated from feelings. According to the researcher, a work can be emotionally filled, but without imagination, it will not become artistic. Joseph Eiges recognizes the essence of artistic fantasy as a "waking dream." Dreams provide artists with images for poetic comparisons and often become the poetic centre of a work. The most important property of sleep and artistic fantasy is "the experience of identifying one image with another." Therefore, a work of art expresses the author's subconscious perception of the era and the time in which he lives.

Anthropomorphism in fantasy texts is highlighted as an important criterion since heroes and their actions are placed in the foreground. All heroes are described in the image of a person while having their own additional set of attributes. It should be noted that the "anomalous worlds" are inhabited by gods and various mystical creatures (elves, gnomes, hobbits, and orcs). However, the fact remains unchanged: in any work of fantasy, there is a race of people, which closes the cycle of evolution of living beings in the "anomalous world". The human race is represented by people; that is, a person in fantasy texts always remains himself. the obligatory presence of folklore characters and magic in the text. At the same time, magic is secretly opposed to technology and emerges victorious in this confrontation. The authors of fantasy texts themselves speak about the use of folklore characters. For example, the Polish writer A. Sapkowski wrote that "the archetype and prototype of all works in the fantasy genre is the legend of King Arthur and the Knights of the Round Table. This approach, however, seems to us to be very conditional and generalized. We consider a fantasy picture of the world as "a holistic image of the artistic world of a work, which is the result of the spiritual activity of the writer". It is represented by elements that reflect a fictional, non-existent reality. These include fantastic, fabulous, miraculous, and

mythological components, which are integral attributes of works of fantasy and science fiction.

The study of the writer's artistic creativity is possible through the category of fantasy, which allows us to gain a deeper understanding of the author's works. According to N.N. Menshakova, the category of fantasy reflects the ability of thinking and language to express the features of the real world by referring to the internal, nonobjective world of the individual. N. N. Menshakova points out the relationship between the category of fantasy and artistic fiction and cites a "fantastic work" as an example of a literary genre (Menshakova N.N, 2008). Fantasy, indeed, is quite clearly manifested in science fiction literature. As K. G. Frumkin notes, a science fiction writer deliberately "deceives" the reader by presenting him with a non-existent reality and "balances" on the border between existing and fictional reality (Frumkin K.G. *Filosofia*, 2004).

3 RESULTS AND DISCUSSION

Fantasy in general and science fiction in particular is an extremely rich layer of literature, including an enormous number of different subgenres such as space opera, cyberpunk, utopia, dystopia, and others. Science fiction is inspired by many real-life ideas, images, and theories in science. Thus, space opera or cyberpunk are primarily based on the authors' development of ideas related to physics and technology, while utopia and dystopia are based on certain social studies and theories. This study examines science fiction works that are based on fictional languages, which are a central, ontologically, and axiologically important fantasy assumption. Taking into account the fact that such works are most often based on real-life linguistic theories, implemented in the work in the form of fictional languages, it seems legitimate to identify a separate subgenre of science fiction literature: linguistic fiction, identifying the inherent features of this subgenre.

French linguist Marina Jagello, analysing the novel by the English writer E. Bulwer-Lytton "The Coming Race", classifies it as science fiction. However, M. Jagiello further emphasizes that in this case, the author's attention is focused primarily on describing the linguistic problems that the characters in the book are trying to solve when they first encounter creatures speaking a language unknown to them (Vance J, 2004). It is worth noting that the problem of mutual understanding between conditional aliens and earthlings at First Contact does

not at all require the author to introduce fictitious language into the text. For example, G. Wells, in his novel "The First Men in the Moon" (1901), describes a situation where it is aliens who learn English and not vice versa. H. Wells, as one of the pioneers of the science fiction genre, according to the observation of the French researcher Sandrine Sorlin, refuses to follow the literary tradition (the foundations of which were laid in "Utopia" by Thomas More and then continued in the works of Francis Godwin, Cyrano de Bergerac, Jonathan Swift, and others) descriptions of a fictitious language that a conventional traveller becomes familiar with when meeting another civilization (Ogden, C. K., 1994). The lack of interest in fictional languages in fiction of the late 19th and early 20th centuries, according to S. Sorlen, is all the more surprising since the close attention of many scientists of that time was directed to studying the problems of artificial languages and, one way or another, contributed to the emergence of Volapuk (1879) and Esperanto (1887) (Ogden, C. K., 1994). M. Jagiello tries to explain the decline in interest in the topic of fictional language in science fiction literature at the turn of the 19th and 20th centuries as follows: Man has already explored almost the entire globe, and there is simply no place left in the world for a "utopian" journey. Science was supposed to offer people new horizons and open up new areas for them to explore. One of these areas was fictional languages, whose return to fantastic literature can be attributed to the emergence of various linguistic theories in the mid-20th century. It is the study of this phenomenon that will help us answer the question of what brings together and what distinguishes linguistic and scientific fiction from each other.

First, it is important to note that in works of the genre of scientific and linguistic fiction, the action often takes place in a fictional (author's) world, which is based on one or another fantastic assumption. However, if in works of science fiction this assumption to some extent continues or develops a real scientific theory or idea (for example, the existence of a time machine in the work of the same name by H. Wells), then linguistic fiction takes linguistic theories as its starting point, even though works of this subgenre may also contain fantastic assumptions based on scientific theories. In other words, any work of the linguistic fiction subgenre is also a work of the science fiction genre. The inverse relationship, for obvious reasons, is not observed. Therefore, returning to the text by E. Bulwer-Lytton, we can say that the author creates a fictional language based on linguistic theories existing in the 19th century. The writer dedicated his book to the

outstanding contemporary philologist M. Muller, who studied the connections between race, language, and evolution and, undoubtedly, influenced the genre of the work of E. Bulwer-Lytton.

There are several criteria by which linguistic fiction can be defined. The first criterion can be considered the presence in the plot of lines that illustrate one or another truly existing linguistic theory. Let us give a few examples.

One of the most significant for the genre is the Sapir-Whorf theory of linguistic relativity. According to this hypothesis, which arose within the framework of the American concept of cognitive linguistics, "the structure of a language determines the thinking and way of knowing the reality of its speakers". (Languages in Tolkien's world) E. Sapir wrote in his main work, the book "Language" (1921): "The internal content of all languages is the same—intuitive knowledge of experience. Only their external form is infinitely varied." (Sapir E., 1993). A researcher of the works of E. Sapir and B.L. Whorf, British linguist D. Chandler, notes in one of his articles that all their ideas about language can be reduced to two main points (Daniel Chandler, The Sapir-Whorf Hypothesis.):

Linguistic determinism: a person's thinking is determined by the language in which he thinks;

Linguistic relativity: speakers of different languages perceive the reality around them differently.

According to the theory of B.L. Whorf, each utterance is a kind of translation of a thought into language; that is, a person needs to "fit" his thought into the framework of his language in order to voice it. In the process of reading, a reverse translation of language into thought occurs, and this thought is not contained in the text itself, not in words and sentences, but is only generated in the process of their perception. According to B.L. Whorf, the thought that a person wants to express is limited by the form of the word, which partly distorts the original idea. Thus, any translation deliberately destroys part of the meaning that the author wanted to convey with his text.

Modern linguists, however, argue that language does not shape or limit thoughts but only has a minor influence on some operations of thinking, such as the use of certain vocabulary in a certain situation (Daniel Chandler, The Sapir-Whorf Hypothesis.). Despite this, in a large number of works by different authors, one and the same idea can be traced: that a language determines the thinking of its speaker and is a direct reflection of the worldview of its people. This approach is often considered by researchers as an

extreme case of the Sapir-Whorf theory of linguistic relativity (Danilenko V.P).

Sapir-Whorf theory provides writers with a tool for creating different kinds of fictional languages that tend to shape the thinking and behaviour of their speakers. It is this fantastic assumption—the recognition of the complete validity of the theory of linguistic relativity—that allows writers to experiment with languages (fictional and natural) in works of linguistic fiction.

Thus, we can say with confidence that the basis of S. Deleni's work "Babylon-17" (Babel-17, 1966) is precisely the theory of linguistic relativity. The book describes a fictional language used for military purposes by one of the parties to an intergalactic conflict. The creators of the Babylonian language artificially removed the concepts of "I" and "we" from it, which resulted in people trained in this sign system being easily suggestible and controlled, and the complication of the grammatical structure of the language resulted in multiple increases in the mental abilities of its carriers.

The use of fictitious language for the purpose of manipulating consciousness is also found in George Orwell's "1984", where the fictitious language "Newspeak", devoid of concepts such as "freedom", "democracy," and others, is used by a totalitarian government to directly control the thinking of people.

Newspeak, in turn, refers us to the tradition of creating universal languages, in particular to the works of Ch.K. Ogden, dedicated to his proposed artificial language, Basic English, a version of the natural English language limited to 850 words. Ogden believed that the cause of all conflicts is misunderstanding between people and that only a universal language can put an end to wars. "The so-called state borders are, in essence, linguistic borders. The lack of a common means of communication for all is the main obstacle to international understanding and the main cause of wars," writes Ch.K. Ogden (Ogden C.K, 1994).

American writer Jack Vance, in his book *The Languages of Pao*, directly developed the Sapir-Whorf theory. The behaviour and thinking of all inhabitants of the worlds described by the author are directly determined by the fictional languages used by J. Vance. For example, in the Paonite language, there are no verbs, and all actions are described as sequences of certain states. The Pao language seemed passive to the inhabitants of other planets since it considered only the state but not the action; therefore, the speakers of this language themselves were passive, submissive, and did not have any desire for self-development.

Linguistic fiction can be considered a kind of “testing ground” where authors test linguistic theories that, for certain reasons, would be difficult or impossible to test in reality. Just as science fiction exposes the hidden dangers facing science in the future, linguistic fiction exposes the reader to various aspects of language theories.

In the middle of the 20th century, the theory of linguistic relativity was criticized by cognitive scientists who postulated that thinking is determined neurophysiologically. American linguist N. Chomsky, in his work “Syntactic Structures”, established a connection between linguistics and psychology and proposed the theory of universal grammar. N. Chomsky tried to prove the existence of linguistic universals—basic elements of grammar—inherent in every person, regardless of the language he speaks, and all the linguistic diversity of grammars, in essence, contains conceptual structures of the same order (Chomsky N, 1965).

Again, linguistic fiction comes to the aid of scientists where linguistic experiments are not possible. In his book *The Embedding*, English writer Ian Watson explores Chomsky's theory. The work develops several narrative lines in parallel, one of which tells about the experiment of linguist scientists observing three children, cut off from the rest of the world and not knowing any language. Communication between experimental subjects and scientists occurs with the help of computers, which translate all the latter's statements into the language of N. Chomsky's deep structures. The goal of the study is to discover exactly those grammatical structures that will be understood and accepted by children as “natural.”

The second genre-forming criterion of linguistic fiction can undoubtedly be considered the presence of a fictional language in the author's world. In this sense, the trilogy of the English writer J.R.R. Tolkien's *The Lord of the Rings* can also be classified as a subgenre of linguistic fiction. Here, however, it is important to clarify that the work belongs to the fantasy genre, the main difference from the science fiction genre being the presence in the fictional world of forces that are inexplicable from the point of view of science (for example, the existence of magic).

J.R.R. Tolkien was a philologist well acquainted with many European languages, which undoubtedly was reflected in his work. However, the reason why *The Lord of the Rings* can be classified as a subgenre of linguistic fiction is not only the fact that there are many fictional languages in the text. Much more important is that the author created these languages not to describe in more detail the world of Middle

Earth he created, but on the contrary, this entire world was built “around” the fictional J.R.R. Tolkien of languages (Tolkien J.R.R. Tolkien, 2000). First, the author came up with the language of the elves, and only after that did he create and describe a world in which these languages could be used (Carpenter, H., 2002).

Linguistic fantasy by J.R.R. Tolkien revives the tradition begun by T. More, who created a fictional language for the inhabitants of Utopia, taking Persian and Greek as a basis. J.R.R. Tolkien also used natural languages as a basis for creating fictional languages. For example, the language of the Quenya elves was based on the Finnish language, with the addition of some features of (Latin and Greek Languages in Tolkien's world. (n.d.)).

Oxford professor of Old English and poetry Tom Shippey, in his work “The Road to Middle-earth,” called Tolkien's entire multi-volume work a “philosophical-linguistic epic,” pointing out that “philology is the only suitable guide to Middle-earth”. Deliberate simplification and etymological multidimensionality in the creation of new words existed in parallel to each other, which is most evident in the analysis of toponyms of the world of Middle-earth, when names such as Hill or Long Lake are adjacent to large human settlements of Gondor or Ristania, which have their own translations in other languages in Tolkien's world, thereby revealing the nominative function of language. Ristania, also known as Rohan, is the name of the Land of the Riders in Westron (the common language), while the Ristanians themselves called their lands Marka. Shippey considered two possible options for borrowing the toponym: the Anglo-Saxon kingdom of Mercia, on whose territory Tolkien's native Birmingham was located; and the common name for all Anglo-Saxon lands “Mierce”, given to them by their neighbours the West Saxons, which should have been read as “Mark” or “Mark”. “But one should not think that philologists, chasing after particulars, neglect the author's intention, and this differs from literary critics. It's just that they have such a profession—to pay attention not only to the behaviour of a word in its immediate environment but also to the roots of this word, to its analogues in other languages, to its relatives and offspring, as well as to the metamorphoses of culture, which, perhaps, will tell the story of this word.” wrote Shippey, pointing out that in order to understand the characters' images, it is necessary to pay attention to their speech. The development of the image of the main character of the story “The Hobbit, or There and Back Again” (Bilbo) Throughout the entire story, Bilbo's speech pattern

does not change, thereby describing him as a simple and unsophisticated character: “You see, a completely unbearable situation has arisen. Personally, I was tired of it. I would like to be at home in the west, where the people are not so stubborn” (Tolkien J. R. R. *The Hobbit*, 2000). However, it cannot be said that his image remains static. One can cite his monologue in connection with the death of the leader of their squad, the dwarf Thorin Oakenshield: “Farewell, King-under-the-Mountain. Sad indeed is the adventure that must end thus, and no mountains of gold are worth it. And yet I am glad that I shared his hardships with you—this is more than any Baggins deserved” [Ibid., p. 49]. Thus, passing through a series of certain obstacles, the little hobbit undergoes initiation and becomes a real hero. The story begins and ends with a tea party scene. But if at the very beginning Bilbo was not at all happy about the unexpected guests, then at the end of his journey he is sincerely glad to see his friends. Despite the internal changes that have occurred in the hero, Tolkien’s favourite character remains just as simple-minded, exclaiming when guests arrive, “That’s nice!” [Ibid., p. 53]. In the image of the main character, as in the entire story, Tolkien’s main stylistic innovation as a writer was revealed. Subsequently, it will become the basis for all his work. C.S. Lewis called this technique a “tone shift” (Bee, R. (n.d.). *Linguistics*), which is explained by the transition from an ordinary, everyday narrative to an epic one and a return to the original beginning, as if “There and Back”. Another example of the use of “deformed” language is the novel by W. Golding, “*The Inheritors*” (1955), which describes a meeting between Neanderthals and *Homo sapiens* that occurred in the distant past. The author uses a slightly different version of the English language from the modern one, which gradually changes as the plot moves from depicting a Neanderthal tribe to describing the society of *Homo sapiens*. This work can be classified as a subgenre of linguistic fiction, largely because the plot develops precisely because of the changes occurring in language.

Linguistic fiction gives the reader the opportunity to hear the languages of our distant ancestors (as in Golding’s novel) or, conversely, our distant descendants, as, for example, in the novel by the American science fiction writer R. Hoban, “*Ridley Walker*” (*Ridley Walker*, 1980), which tells a post-apocalyptic story. This work differs significantly from other works of the post-apocalyptic genre in that it is one (if not the only) of the few works written in the “evolved English of our descendants” from the perspective of a person who survived the end of the

world [9]. “*Ridley Walker*” was followed by the post-apocalyptic part of the story of “*Cloud Atlas*” by D. Mitchell (*Cloud Atlas*, 2004), “*The Book of Dave*” by W. Self (*The Book of Dave*, 2006), and other works describing deformed versions of real languages (Sorlin S. *Linguistic fiction*).

Undoubtedly, individual works can satisfy all three of the above criteria, the boundaries of which are very blurred. *A Clockwork Orange* (1962) by E. Burgess, for example, is just such a work. The author explores the theory of radical behaviourism by B.F. Skinner (Alex’s reaction to certain concepts) and describes a russified version of the English language—the language “nadsat”, fictionalized by the author.

Reachability between worlds is possible thanks to means of identification and recognition of a possible world. Such means are various types of operators (narrative, intentional, and world-generating). They separate a given artistic world from other possible worlds and fiction from reality. The more fantastic the artistic world depicted, the less motivated it is. Fantasy worlds require more departure from reality. Science fiction is a form of representing the world in which, based on real ideas, a picture of the world that is logically incompatible with it is created. The concept of fantasy is culturally and historically conditioned. Fantastic literature includes myth, fairy tales, science fiction, horror literature, and fantasy. We consider the fantasy genre from the perspective of cognitive linguistics. The cognitive basis of this genre is the anomalous artistic world, a world that is organized on the basis of other general structural principles than the ordinary world. “Anomalous artistic world” is the conceptual standard of the fantasy genre. The conceptual standard of modern fantasy was formed by a number of authors, the most prominent who is J.R.R. Tolkien. The structure of the world determines its existence, the characteristics of the creatures inhabiting it, and its spatiotemporal characteristics.

The descriptive space of the fantasy world is represented in the text by mythological signs, which are divided into objective (fantastic creatures, magical objects), spatial, and event mythological signs. These mythological signs, relating to the sphere of culture, exist in the consciousness of a native speaker in the form of concepts. In the works of specific authors, these mythological signs are presented in the author’s interpretation. In addition, authors of works in the fantasy genre are expanding the list of fantastic creatures and objects recorded in dictionaries. The description of fantastic creatures, objects, places, and events is carried out using

epithets, colour terms, comparisons, metaphors, and syntactic and graphic stylistic means. From the point of view of the narrator, the anomalous artistic world is presented through the prism of subjective evaluative modalities: “strangeness”, “unexpectedness”, and “appearance”. Contact with an anomaly is accompanied by the subject’s confusion, fear, loss of spatiotemporal orientation, and a sense of danger, which leads to cognitive dissonance. A way out of an anomalous situation is possible provided the subject changes either his behaviour or thoughts and beliefs, that is, when he restores harmony between his actions and way of thinking. The boundaries of worlds are marked by the modal operators “strange” (strange, queer), “surprise” (suddenly), and “seem” (seem, appear). Works of the fantasy genre belonging to a single author are often organized in the form of cycles. They are interconnected by relations of continuity, which are ensured through prospection and retrospection, contrast and analogy, and internal and external intertextuality. The works of different authors form a single discursive space in the fantasy world. The worlds of different authors, differing in individuality, interact and interpenetrate each other, revealing a living commonality of conceptual standards. The anomalous fantasy world is considered a simultaneous implementation of the concepts of “good” (the world of good) and “evil” (the world of evil).

The linguistic features of the anomalous artistic world are as follows:

- 1) The purely linguistic nature of its essences, which have no analogues in the real world and therefore have their existence only in the form of denotations of special linguistic means—mythological signs;
- 2) The use of fictitious language as a means of communication between anomalous entities Pasha's research is open-ended. It seems promising to further study the genre from the perspective of cognitive linguistics, develop such a concept as a conceptual standard of the genre, and study the features of the anomalous artistic world based on the material of works of other genres, perhaps at the intersection of genres such as fantasy and horror literature and fantasy and science fiction. It seems necessary to us to study the interaction and interconnection of the possible worlds of works of art and the real world, as well as the deep mechanisms of this process and the features of its linguistic implementation.

4 CONCLUSION

The author's lexical new formations, introduced by the author into the fantasy text as a linguocultural component, are one of the main parts of the created imaginary world. The last, but no less important, criterion that determines the type of fantasy text is the presence of the author's language, through which writers endow their characters with representatives of different races inhabiting “anomalous worlds.” This technique helps to endow the created “anomalous world” with phonetic and graphic fullness while creating a complete picture in the reader’s imagination. Thus, an analysis of the works of leading domestic and foreign linguists on the problem of determining criteria that allow us to distinguish fantasy as a separate type of text allows us to identify and systematize seven main substantive and formal criteria. Thus, fantasy determines the artistic properties of a work, and the study of the author’s fantasy picture of the world allows us to reveal many aspects of the writer’s artistic world. The genre uniqueness of linguistic fiction is primarily determined by the following factors:

- the presence of a humanitarian and scientific fantasy assumption in the work;
- linguistic theory underlying the work;
- presence of fictitious language in the text. It is extremely common for some works to meet several criteria simultaneously

REFERENCES

- Danilenko, V. P. (n.d.). The linguistic picture of the world in the Sapir-Whorf hypothesis. Retrieved from <http://www.islu.ru/danilenko/articles/sepirkart.htm>.
- Carpenter, H. (2002). *John Ronald Reuel Tolkien*. Moscow: EKSMO-Press.
- Sapir, E. (1993). *Selected works on linguistics and cultural studies* (A. E. Kibrik, Ed.). Moscow: Progress Publishing Group, Univers.
- Languages in Tolkien's world. (n.d.). Retrieved from <http://stra.teg.ru/library/strategics/7/5/2>.
- Bee, R. (n.d.). Linguistics, cultural engineering, and world building in *The Languages of Pao* and *Babel-17*. Retrieved from <http://www.irosf.com/q/zine/article/10429>.
- Chomsky, N. (1965). *Aspects of the Theory of Syntax*. Cambridge, MA: MIT Press.
- Chandler, D. (n.d.). The Sapir-Whorf Hypothesis. Retrieved from <http://www.aber.ac.uk/media/Documents/short/whorf.html>.
- Ogden, C. K. (1994). *From Bentham to Basic English*. London: Routledge/Thoemmes Press.

- Sorlin, S. (n.d.). Linguistic fiction. Retrieved from http://www.flsh.unilim.fr/ditl/Fahey/Linguisticfiction_n.html.
- Tolkien, J. R. R. (2000). *The Letters of J. R. R. Tolkien* (1st ed.). New York: Mariner Books.

