Section 4. Fiction Works

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DISCOURSE OF FANTASY GENRE

Abstract. This research is devoted to the study of the discursive range of fantasy genre on the basis of characteristic of intertextuality, and also examine the genre features of fantasy literature and the specifics of the intertextual connections they carry out. The study concludes that intertextuality is the basic category for the formation of discursive range of fantasy genre.

Keywords: discourse, literary text, fantasy, fantasy genre, discourse space, intertextuality.

Introduction

The term "discourse' is widely used in linguistics, literary criticism, sociology, philosophy social psychology and other fields. It is used in the analysis of literary and non-fictional texts and has variety of meanings and definitions.

In our work we consider literary discourse, as a text in its living semantic and pragmatic movements" in the context of the speaker — the author, and the listener — the reader and the culture it created. When V. P. Rudnev defined literary discourse, pointed to its peculiarity — the sentences that made up are neither true nor false, but create an idea of fictional reality [1].

In modern Russian linguistics, discourse is often interpret as "a text in the aspect of events", focusing on the situation of communication [2]. At the same time, many researchers V.Z. Demyankov, G.G. Slyshkin, T.V. Milenskaya, E.V. Chernyavkaya, while defining discourse note its eth its ethnic specificity, connection with the national mentality and national culture.

Some linguists such as A.A. Kibrik, V.V. Karsnykh and others emphasize the double nature of such phenomenon as discourse, since it integrates both the process of verbal and mental activity and its result. In turn E.S. Kubryakova focuses on the fact that "discourse should mean precisely the cognitive process associated with real speech production, the creation of a speech work, while the text is the end result of the process of speech activity, resulting in a certain complete and fixed form" [3].

The ambiguity of the interpretation of the term "discourse" causes the problem within its classification. A.A. Kibrik in his work devoted to the analysis of approaches to the taxonomy of discourse, notes as a fundamental parameter for the classification of types of discourse, he singles out: *mode* oral and written; *genre* it is noted there are still no uniform principles for distinguishing genres; *functional style*; *register* formality/informality [4].

In turn, A.NPrikhodko says that discourse, like any linguacultural phenomenon, can be interpret in terms of its form, content and function, which in re-

lation to discourse correlates with the environment, modus/mode and style of communication [5].

Based on the concepts of linguapragmatics and sociolinguistics, V.I. Karasik identifies categories as: 1.Participants in communication; 2.Terms of communication; 3.Organization of communication; 4.Ways of communication. At the same time the first category, the characteristics of social position of the participants in communication, is the most important criteria to distinguish types of discourse [6].

The definition of the concept of "discourse" proposed by N.D. Artynova it is a coherent text in conjunction with extralinguistic-pragmatic, sociocultural, psychological and other factors, also she defines it as a text taken in the event aspect. She also distinguishes discourse as speech immersed in life [7]. This definition reflects the situational nature of understanding the discourse, focuses on the situation of communication.

Materials and Methods

In this study, we consider literary discourse, which is a king of personality-oriented existential discourse, representing "a set of literary works that are the result of a tolerant interaction of author's intentions, a complex set of possible reactions of the reader and the text that brings the work into the space of the semiosphere" [8].

This type of discourse is characterized primarily by the fact that the author crates a new world, a new reality on the basis of fiction. This new reality may coincide with the reality around us, or differ significantly from it, but it always uses elements of the real world to create a "possible" world. At the same time, the reference of the "possible" new world behind the literary work cannot be assessed from the standpoint of truth/falsehood, since most of its denotations are fictitious.

Any literature creating its own "possible" world, creates a conditional reality. Depending on how lifelike the literary convention is, primary and secondary literary convention is distinguished. The first is a kind of foundation for any literary work/fiction,

and the second is a special way of reproducing reality, including a change in proportions, a change in logic, unusual combinations of familiar realities [9].

Features of the discursive specificity of the fantasy genre are determined by its genre characteristics: 1) mixing of genres — in a fantasy work one can observe combinations of vivid detective and adventure stories against the background of a love line inherent in novel. In some works, humor occupies an important or even central place; 2) a detailed developed and described secondary universe, autonomous and existing according to its own rules, inhabited by magical creatures that characterize this universe. The model of the fantasy world is characterized by the following properties: "a person does not stand out from its environment, personalization of good and evil, humanization of natural phenomena, identification of microcosm and macrocosm, spatiotemporal syncretism, binary logic [10]; 3) the main theme of fantasy is ethical issues, the struggle between good and evil, sometimes affecting the entire secondary world, which was mentioned above. In this regard fantasy considered an instructive literature; the heroes remain on the side of good, not succumbing to temptations, committed to their values and fighting for them to the end. Devotion to faithfulness, the idea of virtues is rewarded by the victory of conditional good over evil and the new peaceful life of the universe; 4) the scenario of quest acts as the main storyline due to the fact that the most common archetypes in fantasy are the archetypes of the Hero and the Path. Aquest is a journey toward specific mission or a goal The word serves as a plot device in mythology and fiction: a difficult journey towards a goal, often symbolic or allegorical [11]. Such construction of the plot is typical not only for fantasy, but in this genre very peculiar. Ya.V. Korolkova notes that the scenario of a fantasy quest is determined by three main components: a) the hero travels in space/time; b) the hero's journey has a specific goal/mission; c) in the course of the journey an internal qualitative change of the hero is assumed.

To study the discursive range of fantasy genre, one of the basic categories is the category of intertextuality, which is associated both with the nature of the depicted "possible" *secondary world* in fantasy works, and with the very nature of this genre, due to the genetic relationship of fantasy with a fairy tale, myth, chivalric romance and national folklore.

Intertextuality can be related to any discourse type, but in fantasy genre it plays the role of forming the discourse and the genre of fantasy. V.B. Kashkin in his study says that any discourse is associated with previous and subsequent speech works, that is it exists in the intertextual space. Even the generation and understating of any discourse directly depends on intralinguistic memory in the form of explicit or hidden quotations [12]. Many researches unanimously agree that intertextuality provides understanding and interpretation of a text or discourse.

The very concept of intertextuality was introduced y Yu. Kristeva in 1967. Continuing the idea of M. Bakhtin about the dialogue of the text, she came to the conclusion that "any text is built as a mosaic of citations, any text is the absorption and transformation of some other text" [13]. Each text is a representation of something new, with its absorption and mixture of cultural codes of the language, rhythmic structures and social idioms. Even before a text is created, language always exists around it, so intertextuality cannot be seen as a problem of sources and influences, it is a field of often automatic, unconscious quotations and anonymous formulas, the origin of which is difficult to detect. Such intertextual connections have several classifications. J. Genette classified and identified the following connections: *architextuality* — according to certain characteristics link texts into one genre; *paratextuality* — the relationship of the text with its title or preface; *metatextuality* — a commentary reference to the pretext, often critical; *hypertextually* — parody of one text by another; *intertextuality* — the presence of explicit or implicit links between texts [14].

Result and Discussions

In the aspect of genre formation, intertextuality forms a genre through the interaction of texts in a text space. The text itself is a non-independent unit, while the intertext establishes a connection between the text and realities. Addition that can be correlated with already created texts are intertexts. Any text to a greater or lesser extent, is an intertext. Containing elements of previous a text. Authors language personality in text-forming, in the case of fiction is considered as an organizing category of intertext and involves the presentation of texts of the text space according to the author's picture of the world in order to crate a text of the intended genre. Within the framework of the textual space, fantasy is a special genre, characterized by irrationality and the absence of a clear correlation with the real world, while among themselves the texts of fantasy works are connected by literary features, fantasticness and intertextual connection with myth and folk tale.

As it was mentioned in above, the fantasy genre is genetically linked with fairy tales, myths and chivalric romances, all of which led to the prances of fabulous and mythological motifs and symbols, Fantasy texts contain various types of intertextual nature. Since the fantasy author is faced with task of re-illuminating the main issues concerning the role and place of a man in the world, he needs to crate a system of peculiar markers, codes or symbols that evoke various sociohistorical and cultural phenomena, events and fats, thus providing emotional reaction to the events depicted.

J.K.Rowling's *Harry Potter* novels are another great intertextual example. The first book as an opening to magical world, transfers the reader to magical realm at the train station, platform 9 ¾ [15]. It shares much with *Through the Looking Glass* by Lewis Carroll, including interactions with giant chess pieces. J.K. Rowling also used platform 9 ¾ as an entrance into a magical world, just as Lewis Carrowl used in the looking glass.

As an example of internal intertextuality in Harry Potter books, as in many literary fiction, one can notice a pronounced paratextual connection between chapter headings and their content — the title of the chapter "The boy who lived", like other chapters makes the reader understand what the chapter will be about. Internal intertextuality is also expressed by inserted text. Inserted text can be letters, songs, stories and diaries, and all of them can be seen in all seven Harry Potter novels. An example is the sorting hat song, in which it talks about the history of Hogwarts and its traditions, thus linking the past and present of this wizarding world. A story fully featured in the last seventh books "The Tales of Beedle the Bard" [16] is a prime example of inserted text.

A good example of external intertextuality in the Potterian is intext-citation names, such as the names of magical creatures. Here is the analysis of a few names as an example; *grindylow* — creature living in the Black Lake on the territory of Hogwarts, the prototype of which is the water evil spirit from the legends of Yorkshire with the same name [17]; *phoenix* — a magical bird that can burn itself and be reborn from the ashes, it's a direct reference to ancient Greek mythology, where the phoenix is a symbol of eternal renewal [18]; *boggart* — a ghost that takes the form of what the person next to him is most afraid of, a boggart is a character of English folklore, similar to a brownie in Slavic folklore [18].

Conclusion

After analyzing these examples, we can conclude that in Rowling's works, external intertextuality is realized through quotations, foreign and folk words, and the inclusion of different language styles. Internal — through the introduction of paratext and inserted text. Internal and external intertextual connections are an important element in building the world of fantasy work. For more detail consideration of the manifestation of intertextuality in fantasy, one should take into account the peculiarities of the construction of folklore workday and literary fairy tales, since they are the prototypical model in this genre. We can conclude that the discursive space of fantasy is distinguished by an increased consistence of various intertextual connections, which serves to build the space behind literary fantasy and to illustrate feelings and experiences associated with a particular socio-historical experience. In this sense, intertextuality becomes the main category for the formation of the discursive space of the fantasy genre.

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