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# THE IMAGINARY: FROM GENRE THROUGH TEXT AND LANGUAGE TO CONCEPTUAL SPACE (BASED ON J.R.R. TOLKIEN'S LITERARY WORKS)

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**Abstract:** The study presents the results of multidimensional analysis of the imaginary as a key genre forming feature in fantasy, namely in the works of J.R.R. Tolkien. The analysis focuses on revealing the interaction of genre, text, language, and conceptual space in the actualization of the imaginary atmosphere through reconstruction of the peculiarities of the author's understanding and interpretation of the mentioned atmosphere in the literary works.

**Key words:** fantasy, imaginary, verbal means, semantic-associative field, cognitive-poetic analysis, literary concept, frame, conceptual metaphor.

## 1. Introduction

The perception of literary works of a certain genre begins with acquaintance with the pioneer of the genre and/or the brightest representative. A writer, who has received the world's recognition and has not lost their readers over the years, usually becomes a classic. The same has happened to J.R.R. Tolkien. However, the studies of J.R.R. Tolkien's literary legacy from the perspective of the cognitive-linguistic approach are presented by only a few fragmentary investigations – the works by Bragina (2012), Kolesnyk (Колесник 2003), Pavkin (Павкін 2002), Poveda (2004), and Zuo (2008).

The present research is relevant due to the interest of modern cognitive linguistics in the study of the writer's idiosyncrasy, in the interrelation of the common and the individual in the specific realization of the image of the world in the literary text. Thorough study of various aspects of the realization of imaginary atmosphere in the literary text is challenging and presupposes a complex approach to the analysis of interaction between genre, text, language, and conceptual space. Development of conceptology in its linguistic and linguo-poetic dimensions in the works of Freeman (1999; 2000; 2002), Belekova (Белекова 2002), Halych (2018), Kaganovska (Кагановська 2003), Nikonova (Ніконова 2008; 2010) Nikonova and Boyko (2019), Turner (1991; 1996), Vorobyova (Воробйова 2004a; Воробьева 2004b) made it possible to study the works of J.R.R. Tolkien in unity with its creator. The recent linguistic studies (Balossi 2014; Borghi et al. 2018; Goldstone et al. 2017; Halych 2018; Hoemann & Feldman Barrett 2019; Kövecses 2018; Murphy 2019; Oosterwijk et al. 2014), according to which conceptual space as the highest level of categorization is regarded as an abstract mental system, that is determined ethnically and culturally, is complex according to its semantics and structure, and verbalized through lexical or/and phraseological units, made it possible to investigate the peculiarities of the interaction of the lingual and cognitive aspects in literary works. Thus, the analysis of the author's individual literary system contributes to a deeper understanding of the conceptual image of the world depicted in J.R.R. Tolkien's literary works.

The **aim** of the paper is to reveal the linguo-cognitive peculiarities of the creation of imaginary atmosphere in the fantasy at genre, textual, lingual and conceptual levels, focusing on the literary works of the founder of the genre, J.R.R. Tolkien, by applying methods of linguistic culturology, linguistic poetics, and cognitive linguistics.

Achievement of the aim involves the solving of the following **tasks**:

- to develop the methodology of the semantic and cognitive analysis of means of lingual representation of imaginary atmosphere in the fantasy genre on the basis of the methodological principles of linguistic and cognitive scientific paradigms;

- to outline a range of contexts, where verbal means serve the creation of imaginary atmosphere, and to define their theme and volume;
- to systematize the verbal means of imaginary atmosphere according to their lexicogrammatical and semantic characteristics;
- to construct a semantic-associative field of verbal means of imaginary atmosphere representation in the fantasy genre;
- to structure the variety of factors and manifestations of imaginary atmosphere through reconstruction of the literary concepts as the central units of cognitive paradigm of the literary works and modelling of the conceptual system of the fantasy genre;
- to extract conceptual information about imaginary atmosphere through modelling the frame of the notional plane of the conceptual space of THE IMAGINARY in J.R.R. Tolkien's literary works;
- to find out associations concerning imaginary atmosphere through the construction of basic and poetically transformed or reconsidered conceptual metaphors within the figurative-associative plane of the conceptual space of THE IMAGINARY in J.R.R. Tolkien's literary works.

Various means of designation (words, word combinations, sentences, and text fragments) that represent imaginary atmosphere in imaginary marked contexts selected from J.R.R. Tolkien's literary works are the units of analysis.

The linguo-cognitive peculiarities of the various means of imaginary atmosphere designation that define the national and cultural knowledge and the writer's associations with imaginary atmosphere are the scope of analysis.

**The hypothesis** is that the imaginary in literary works is a system realized at genre, textual, lingual, and conceptual levels.

The present paper is the continuation of the research published in 2014 (Четова 2014) and (Никонцова & Четова 2016). Since then the research has been broadened and involved some additional material as well as methods to apply the approach, according to which it is possible to trace the interrelation of genre, textual, lingual, and conceptual aspects in the actualization of imaginary atmosphere in J.R.R. Tolkien's literary works.

## **2. Material of investigation, corpus data, and methods**

**The material of the investigation** is based on the literary works of J.R.R. Tolkien, namely: "The hobbit", "The lord of the rings" consisting of "The fellowship of the ring", "The two towers", and "The return of the king". The research is done on the basis of the following **corpus data**: 2045 text fragments – the imaginary marked contexts – were selected from 1606 pages where we analysed 700 lexical units in 15170 cases of lingual realization of imaginary atmosphere. The quantitative and qualitative data was obtained with the help of "LotrProject" site (LotrProject, *s.a.*) – visualization of J.R.R. Tolkien's literary works on the web.

**The methodology of the research**, solving the first and foremost task, focuses on the investigation of four interrelated dimensions of the literary works – "genre – text – language – conceptual space" and requires the application of a complex poetic-cognitive approach (Никонцова 2008) to the analysis of the literary text. It comprises methods of literature, linguistic, and conceptual analysis together with the following procedures of scientific inquiry: *hypothetical-deductive* method – for confirmation of the hypothesis about the system character of *the imaginary* in J.R.R. Tolkien's literary works; *descriptive-analytical* and *inductive* methods – for revealing the regularity of functioning of lexical units; method of *full-text corpus* selection, which presupposed collection of all relevant samples drawn from all literary works under examination – for obtaining veracious results of the investigation; *quantitative* analysis of the language facts – for the identification of quantitative correlations of obtained results and comparison of the actualization of the verbal means of the imaginary and determination of their qualitative characteristics, and also for defining the general tendency of

functioning of verbal representations of the imaginary in J.R.R. Tolkien's literary works.

**Methodology of linguo-poetic analysis** is presented with a *cultural-historical* analysis, which makes it possible to define the role of historical development of culture in the formation of the individual perception of the imaginary by J.R.R. Tolkien, *linguo-cultural* analysis, which enables us to examine the peculiarities of interrelation of language, culture, and ethnos in the literary works, *linguo-stylistic* analysis that is applied for the identification of J.R.R. Tolkien's peculiar representation of the imaginary; *interpretational-textual* analysis – for defining the imaginary marked contexts; *method of contextual* analysis – for description of the surroundings where the lexical units denoting the imaginary take place.

Among the **methods of linguistic analysis** are: the analysis of *dictionary definitions* – for explaining the set of categories and notions introduced in the investigation and for identifying the semantic structure of verbalizers of the imaginary; the method of *linguistic observation* – for the interpretation of structural, semantic, and functional properties of the verbalizers of the imaginary; *system-functional* analysis – for systematizing and classifying of the verbalizers of the imaginary; *semantic* analysis – for defining content and the amount of semantic space of the imaginary; *component* analysis with elements of *lexicographic description* – for defining the semantic content of the words involved for the actualization of imaginary atmosphere in the imaginary marked contexts, the identification of thematic words and thus the names of the literary concepts of the imaginary in J.R.R. Tolkien's literary works; method of *field structuring* – for systematizing the means of actualization of the imaginary in the form of a semantic-associative field.

**Conceptual analysis** is presented by the complex of the following methods: *cognitive modelling* – for the construction of a model of poetic-cognitive interpretation of the imaginary in J.R.R. Tolkien's literary works; method of *frame* analysis – for the

presentation of the information structured in the notional layer of the literary concepts of the imaginary in the form of frames; inventory of *the theory of conceptual metaphor* – for the construction of poetically transformed or reconsidered conceptual metaphors that reveal the author's understanding of the imaginary and form the figurative-associative layer of the literary concepts of the imaginary.

Thus, the methodology presupposes a six-step **algorithm**:

1. revealing the peculiarities of the realization of the notion "the imaginary" at the genre level in the literary works on the basis of J.R.R. Tolkien's works as the pioneer of the fantasy genre;
2. distinguishing the imaginary marked contexts as the key fragments of the imaginary textual realization in J.R.R. Tolkien's works;
3. analysis of a range of verbal means of the imaginary in the imaginary marked contexts and selection of the key elements – lexical units that can serve as the identification of the designation of the literary concepts of the imaginary;
4. investigation of the semantics of the lexical units denoting the imaginary for the construction of the semantic-associative field that is understood as a systematized set of different verbal means that are associated with the imaginary and reveal its content;
5. reconstruction of the notional and figurative-associative layers of the literary concepts of the imaginary identified on the basis of the semantic-associative field;
6. composition of the conceptual space of THE IMAGINARY as a mental formation reflecting J.R.R. Tolkien's perception and interpretation of the imaginary based on historical and cultural traditions as well as on the peculiarities of the fantasy genre initiated by J.R.R. Tolkien.

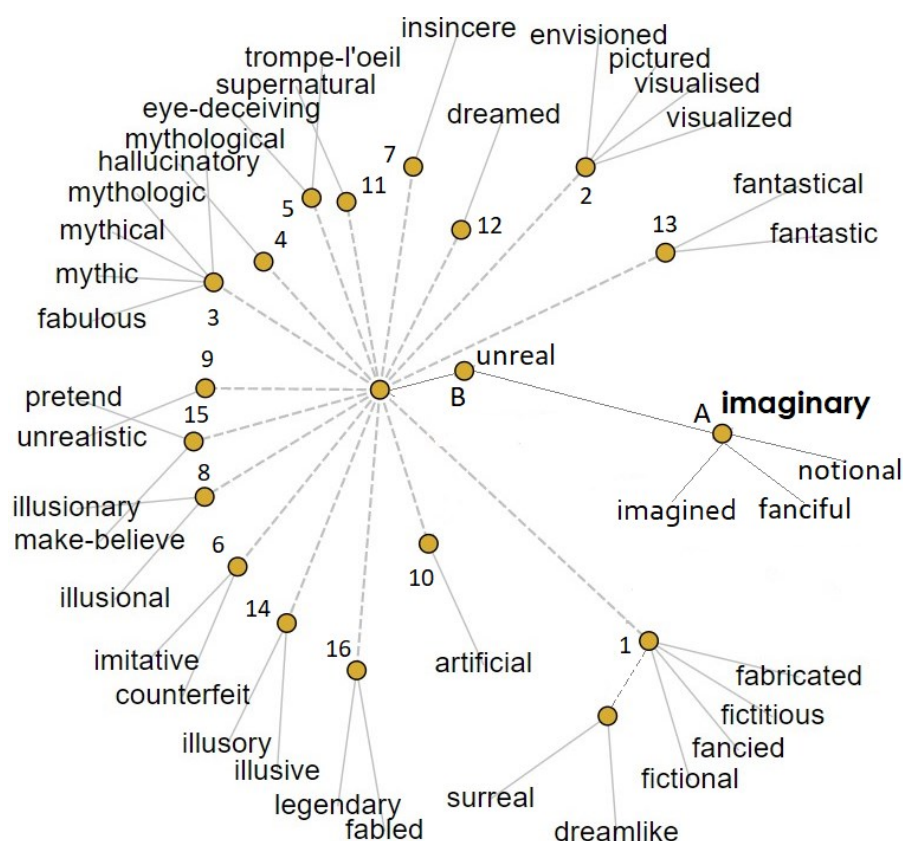
### **3. Results and discussion**

#### *3.1 Revealing the peculiarities of the realization of the notion of "imaginary" at the genre level*

A profound review of works of researchers in the fields of philosophy, psychology, psycholinguistics, literary and linguistic studies (Morère 2014; Titlestad 2013) discloses the variety of interpretations of the imaginary by different authors, thus in philosophy this notion is explained as unreal, created by imagination, though the latter is able to reflect real and existing facts. While analysing the fragment of lingual consciousness that correlates with the imagination we take into consideration the statement of Freud (1955: 229), who defines the sphere of fancy as "the imaginary" that is understood as something created by and existing only in the imagination.

In the context of the narratological approach (Bamberg 2014) the imaginary is revealed through various elements of plot, theme, and setting. It manifests itself in all kinds of fictional types of texts, but to a different extent depending on the genre of the literary text. Though the imaginary appeared in fairy tales and myths, it obtained its prosperity in fantasy, having become its distinguishing and genre forming feature.

Having analyzed Visual Thesaurus for Imaginary (VT, *s.a.*) (Fig. 1) we observe a wide scope of meanings incorporated in the imaginary.



- |   |  |
|---|--|
| <b>A</b> Not based on fact; dubious   | <b>B</b> Lacking in reality or substance or genuineness; not corresponding to acknowledged facts or criteria   |
| <b>1</b> Formed or conceived by imagination   | <b>9</b> Not realistic   |
| <b>2</b> Seen in the mind as mental imagination   | <b>10</b> Contrived by art rather than nature  |
| <b>3</b> Based on or told of in traditional stories; lacking factual basis or historical validity | <b>11</b> Not existing in nature or subject to explanation according to natural laws; not physical or material |
| <b>4</b> Partaking of hallucination   | <b>12</b> Conceived of or imagined or hoped for  |
| <b>5</b> Creating the illusion of seeing reality  | <b>13</b> Existing in fancy only   |
| <b>6</b> Not genuine; imitating something superior  | <b>14</b> Based on or having the nature of an illusion   |
| <b>7</b> Lacking sincerity  | <b>15</b> Imagined as in a play  |
| <b>8</b> Marked by or producing illusion  | <b>16</b> Celebrated in fable or legend  |

Figure 1. Visual Thesaurus for *imaginary*  
(VT, *s.a.*: <https://www.visualthesaurus.com/app/view>)

An additional profound and detailed set of synonyms reflecting all possible meanings of the imaginary is given by Roget's 21<sup>st</sup> Century Thesaurus (*s.a.*).

Thus, in the process of investigation while analyzing literary texts, namely the works of J.R.R. Tolkien, all units of semantic content, which contain or are associated with at least one meaning of the spectrum (Borghi et al. 2018), is referred to the imaginary.



### 3.2 Distinguishing the imaginary marked contexts

The nature of the textual representation of imaginary atmosphere, which is in focus according to the second task of research, determines different approaches to the classification of imaginary marked contexts, depending on the theme and the volume of the context.

The thematic aspect of imaginary marked contexts is analysed with regard to the typology of contexts of textual abnormality (Короткова 2001) and reveals three groups of textual phenomena:

- abnormality of the text content that is presented by the writer as normal;
- logical contradiction and absence of the references that reflect divergence between empirical knowledge of the real world and the literary world;
- violation of the ontological congruence through physical or logical incompatibility that cause intellectual conflict or cognitive dissonance.

As a result of content compression of the imaginary marked contexts, the following thematic lines were differentiated:

1. The imaginary as the scientifically forecasted, which is presented by anachronic facts:

(1) *"White!" he sneered. "It serves as a beginning. White cloth may be dyed. The white page can be overwritten; and the white light can be broken."* (J.R.R. Tolkien "The fellowship of the ring", p. 272).

2. The imaginary as the fairy, which contains certain mythological elements:

(2) *Swords in these parts are mostly blunt, and axes are used for trees, and shields as cradles or dish-covers; and dragons are comfortably far-off (and therefore legendary)* (J.R.R. Tolkien "The hobbit", p. 26).

3. The imaginary as the hyperbolized, which is objectivized in a phantasmagorical way:

(3) *He is a skin-changer. He changes his skin; sometimes he is a huge black bear, sometimes he is a great strong black-haired man with huge arms and a great beard* (ibid., p. 135).

4. The imaginary as the cosmic or the mysterious, which is realized through mediums and messages (Poloma 2003: 115):

(4) *He was wrapped in some fair memory: and as Frodo looked at him he knew that he beheld things as they once had been in this same place* (J.R.R. Tolkien "The fellowship of the ring", p. 366).

(5) *A vision it was that you saw, I think, and no more, some shadow of evil fortune that has been or will be* (J.R.R. Tolkien "The two towers", p. 275).

5. The imaginary as the symbolic or the unconscious represented by various dreams and visions:

(6) *For he believed that the message of the dreams was a summons, and that the hour had come...* (J.R.R. Tolkien "The fellowship of the ring", p. 384).

(7) *At that he woke up with a horrible start, and found that part of his dream was true* (J.R.R. Tolkien "The hobbit", p. 71).

(8) *The dark shadow had passed, and a fair vision had visited him in this land of disease. Nothing remained of it in his memory, yet because of it he felt glad and lighter of heart* (J.R.R. Tolkien "The two towers", p. 242).

6. The imaginary as the symbolic or the cosmic, which is depicted as plausible and connected with various forecasts, forebodings, and prophecies:

(9) *Before long, so great was his speed, they could see him as a spark of fire rushing towards them and growing ever huger and more bright, and not the most foolish doubted that the prophecies had gone rather wrong* (J.R.R. Tolkien "The hobbit", p. 286).

7. The imaginary as the wished, which is possible in the nearer future:

(10) *One of the travellers, a squint-eyed ill-favoured fellow, was foretelling that more and more people would be coming north in the near future* (J.R.R. Tolkien "The fellowship of the ring", p. 168).

or utopic:

(11) *The future, good or ill, was not forgotten, but ceased to have any power over the present* (ibid., p. 287).

The utter thematic compression made it possible to differentiate three **key themes** – magic practice, mysterious circumstances, and chimerical creatures. Thus, in the following imaginary marked context we observe the realization of two key themes: magic practice (12) and chimerical creature (13):

(12) *That was Gandalf's mark, of course, and the old man was Gandalf the Wizard, whose fame in the Shire was due mainly to his skill with fires, smokes, and lights* (ibid., p. 35-36).

(13) ... *Out flew a red-golden dragon – not life-size, but terribly life-like: fire came from his jaws, his eyes glared down; there was a roar, and he whizzed three times over the heads of the crowd* (ibid., p. 35-36).

The example (14) illustrates some mysterious circumstances that represent the third key theme:

(14) *A vision it was that you saw, I think, and no more, some shadow of evil fortune that has been or will be* (J.R.R. Tolkien "The two towers", p. 275).

The volume of the imaginary marked context, which is sufficient for disclosure of the theme (description of the situation), is presented by three types:

- propositional (equal to one sentence, simple or complex):

(15) *That is the business of Wizards: Wizards are always troubled about the future* (ibid., p. 75).

- composite (covering two or three sentences revealing one theme):

(16) *What you will see, if you leave the Mirror free to work, I cannot tell. For it shows things that were, and things that are, things that yet may be* (J.R.R. Tolkien "The fellowship of the ring", p. 377).

- discursive (consisting of several propositional contexts, which are united by one theme and form a micro text):

(17) *The Elder Days are gone. The Middle Days are passing. The Younger Days are beginning. The time of the Elves is over, but our time is at hand: the world of Men, which we must rule* (ibid., p. 272).

### 3.3 Analysis of the imaginary inventory

The special linguistic methods of *semantic, component, descriptive, and linguo-stylistic* analysis used while studying the means of imaginary atmosphere actualization in the imaginary marked contexts singled out from J.R.R. Tolkien's literary works enabled the solving of the third task of the research – to distinguish verbal representants of imaginary atmosphere, such as words and phrases, the semantic structure of which denotes certain imaginary aspects. Thus, presence of the corresponding components of meaning in the semantic structure of the nouns *dragons, goblins, and giants* in the following example (18) allows the consideration of these nouns as verbal means that are used to create imaginary atmosphere in fantasy literary works:

(18) *Not the fellow who used to tell such wonderful tales at parties, about dragons and goblins and giants and the rescue of princesses and the unexpected luck of widows' sons?* (J.R.R. Tolkien "The hobbit", p. 8).

The application of such an approach made it possible to regard the inventory of 700 imaginary atmosphere verbal means occurring in 15170 cases of context realization within 3626 imaginary marked contexts in J.R.R. Tolkien's literary works, which have been systematized according to their lexico-grammatical, componential (structural), and semantic characteristics (Fig. 2), and as means of primary and secondary (tropes, stylistically marked words) designation.

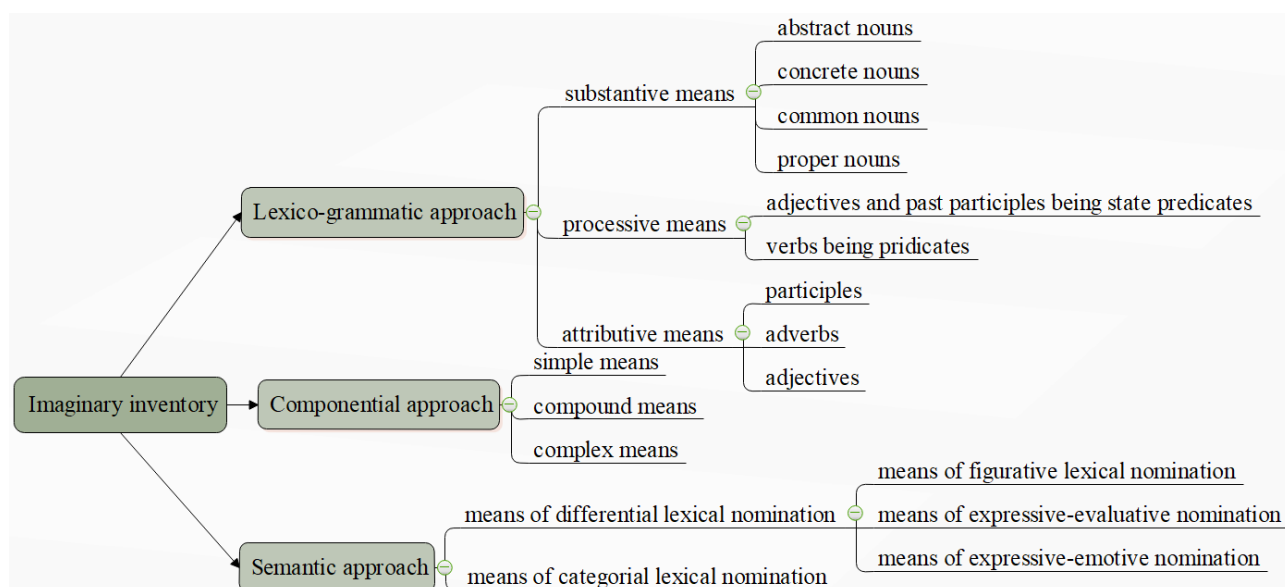


Figure 2. Approaches to investigation of the imaginary inventory in J.R.R. Tolkien's literary works

According to **the lexico-grammatical aspect** of the verbal means denoting imaginary atmosphere, i.e. parts of speech of the word-components, such types of lexical designation, as the substantive, processive, and attributive have been distinguished.

**A. The means of substantive lexical designation** of imaginary atmosphere creation are nouns, among which are:

1. proper nouns for denoting names of: imaginary creatures: *Gollum*, *Nazgûl*, *Balrog*, space: *Orthanc*, *Isengard*, *Khazad-dum*, *Edoras*, etc.;
2. common nouns (names): *hobbit*, *elf*, *wizard*, *troll*, *dragon*, etc.;
3. concrete nouns (names): *lembas*, *phial*, *palantir*, etc.;
4. abstract nouns for denoting: phenomena: *vision*, *wizardry*, *phantom*, psychic states (emotional and mental): *hallucination*, *wandering*, situation, or circumstance: *mysticism*, relations: *ringwraith*, ethic and aesthetic notions: *mystery*, *secret*, *evil*, etc.

In the following example (19) the proper noun *Middle-earth* is used to denote an imaginary space:

(19) *There are countless things still to see in Middle-earth, and great works to do* (J.R.R. Tolkien "The return of the king", p. 150).

**B. The means of processive lexical designation** of imaginary atmosphere creation are verbs, adjectives, and past participles.

1. The verbs, being predicates, express:

- concrete action: *charm, bewitch, vanish, bring smb. to life*, etc.;
- social activity:

(20) *It is not said that evil arts were ever practised in Gondor <...>* (J.R.R. Tolkien "The two towers", p. 286).

- cognitive activity: *imagine, dream, fascinate, seem*, etc.:

(21) *Gandalf had made a special study of bewitchments with fire and lights* (J.R.R. Tolkien "The hobbit", p. 111).

- communicative activity: *enchant, foretell, spellbind*, etc.

2. Adjectives and past participles, being state predicatives, denote the physical or emotional states of the literary characters, influenced by imaginary atmosphere: *confound, confused, bewildered*, etc.:

(22) *<...> all these passed before Sam's mind until he felt bewildered* (J.R.R. Tolkien "The return of the king", p. 234).

(23) *It seemed that the ring he had was a magic ring: it made you invisible!* (J.R.R. Tolkien "The hobbit", p. 100).

(24) *At first Frodo felt as if he had indeed been turned into stone by the incantation* (J.R.R. Tolkien "The fellowship of the ring", p. 152).

**C. The means of attributive lexical designation** of imaginary atmosphere creation are adjectives, adverbs, and participles, such as *fancy, imagined, shadowy, supposed, dreamed, mysterious, fancied, legendary, dreamlike, fabled, unreal, fabulous, mythical, unbelievable, deceptive* and the like that describe:

1. intellectual and logical perception: *unknown, mysterious, confusing, unreal, unusual, imagined, fancied, dreamlike*, etc.;

2. psychological perception and proper perceptive experience: *dreadful, horrible, frightful, awful, terrifying, sorrowful, distressed, despairing*, etc.

The great variety and amount of verbal means denoting the imaginary through certain lexico-grammatical groups (see Table 1) prove the high frequency of usage of lingual designations with the aim not only to create the fantasy world, but also to make it almost real.

Table 1. Frequency of usage of various verbal means denoting the imaginary according to lexico-grammatical groups

Semantic group	Parts of speech			Total in group
	Nouns	Verbs	Adjectives	
Imagination	212	93	104	409
Magic	530	97	140	767
Mystery	67	40	538	645
Chimera	857	185	2604	14813
Unreal place	4993			
Unreal time	2969			
Unreal thing	3205			
Total	12833	415	3386	16634

The quantitative results of Table 1 show that in J.R.R. Tolkien's literary works the imaginary is presented as an unreal place (almost one-third of all lexical units being in first place according to the frequency of usage) with unreal things (this group occupies second place) existing in an unreal time (the language units holding third position). Such a combination of verbal means depicts the imaginary image of the world through the realization of a certain configuration of time and place thus forming the imaginary chronotope of the literary work.

According to **the componential structure**, the verbal means denoting imaginary atmosphere (i.e. the number of words-components) sufficient for the disclosure of imaginary atmosphere were divided into three groups:

- A. a simple lexical designation consisting of one word verbal representant: *palantir, dragon, werebear, Ringwraith, Nazgûl, Mirkwood, Middle-earth, Entwash*, etc.;

B. a compound lexical designation consisting of two or more words: *eleventy-one years, Dead Marshes, Tower of Cirith Ungol, Wizard's Valley, black arts, wizardry craft, Then Gandalf lit up his wand* (J.R.R. Tolkien "The hobbit", p. 77);

C. a complex lexical designation represented with a text fragment that consists of several propositional imaginary marked contexts combined with one theme:

(25) *"Moon-letters are rune-letters, but you cannot see them," said Elrond, "not when you look straight at them. They can only be seen when the moon shines behind them, and what is more, with the more cunning sort it must be a moon of the same shape and season as the day when they were written. The dwarves invented them and wrote them with silver pens, as your friends could tell you. These must have been written on a midsummer's eve in a crescent moon, a long while ago."* (ibid., p. 63).

As a result of **the semantic analysis** of imaginary atmosphere verbal means, the following two groups have been distinguished:

A. ***means of categorical lexical designation***, which have no shades of connotation:

(26) *It was a phantom of Saruman that we saw last night* (J.R.R. Tolkien "The two towers", p. 91).

B. ***means of differential lexical designation***, which, depending on the actualization in their semantic structure of one of the systemically determined components of the connotative aspect of meaning, i.e. emotional, evaluative, or figurative, are therefore divided into three groups of designation means:

1. expressive-emotive:

(27) *Long ago they fell under the dominion of the One, and they became Ringwraiths, shadows under his great Shadow, his most terrible servants* (J.R.R. Tolkien "The fellowship of the ring", p. 60).

(28) *A Barrow-wight had taken him, and he was probably already under the dreadful spells of the Barrow-wights about which whispered tales spoke* (ibid., p. 151).



(29) *For a moment the orcs quailed and the fiery shadow halted* (ibid., p. 344).

2. expressive-evaluative:

(30) *There were toys the like of which they had never seen before, all beautiful and some obviously magical* (ibid., p. 35).

(31) *He caught fish in deep pools with invisible fingers and ate them raw* (ibid., p. 63).

3. figurative lexical (including epithets, metaphors, similes):

(32) *I tarried there in the ageless time of that land where days bring healing not decay* (J.R.R. Tolkien "The two towers", p. 106).

(33) *Therefore be silent, and keep your forked tongue behind your teeth* (ibid., p. 118).

(34) *<...> it seemed empty and was not so, for a shapeless fear lived within the ruined walls* (ibid., p. 301).

Among the substantive, processive, and attributive means that name the components of the imaginary world we distinguished primary and secondary (tropes or stylistically marked words) means of designation.

The substantive means incorporate:

**A.** Primary designation means are referred to substantives that name the imaginary:

1. objects: generated by collective imagination: *magic wand*; invented by the author: *palantir, phial, lembas*;
2. subjects: generated by collective imagination: *dragon, fairy, werewolf, wereworm, werebear, vampire*; invented by the author: *ent, halfling, balrog*;
3. locations: *downs, moors, caves, tunnels, dales, wetlands, marshes*;
4. span of time: *days, years, times, age*;
5. qualities: *timeless, clockless, eternal, immortal, immemorial, secret, magic, bewitched, mysterious, strange, hidden, imagined*;
6. phenomena: *vision, phantom*;
7. processes: *foresee, enchant, confuse, bewilder, imagine, dream*.

**B.** Means of secondary designation comprise tropes or stylistically marked designations:

A. nicknames:

1. glorifying names: *Samwise the Brave*;
2. humiliating names: *Gandalf Stormcrow*, *Grima Wormtongue*;
3. cognomen glorifying names: *Smaug the Chiefest and Greatest of Calamities*;
4. pseudonyms: *Smeagol*, *Mr. Underhill*, *Grey Pilgrim*;

B. toponyms:

1. natural: lands and regions: *Lothlórien*, *The Shire*; rivers: *Brandywine*, *Entwash*; waterfalls: *Stair Falls*; lakes and seas: *Forbidden Pool*; coasts: *Cape of Forochel*; islands: *Carrock*; woods: *Mirkwood*, *The Old Forest*; mountains: *Cloudyhead*, *Redhorn*; hills: *Weathertop*, *Ravenhill*; moors: *North Moors*; caves and tunnels: *Paths of the Dead*, *Glittering Caves*; lowlands and valleys: *Wizard's Vale*, *Deeping-coomb*; marshes: *Dead Marshes*; fields and plains: *Field of Celebrant*.
2. artificial: dwellings: *Last Homely House*; cities and towns: *Hobbiton*; public institutions: *Houses of Healing*, *The Mill*; castles, fortresses, and towers: *Citadel*, *Tower of Cirith Ungol*; other buildings: *Black Gate*, *Brandywine Bridge*; ways and streets: *Silent Street*, *Morgul-road*; paths: *Gap of Rohan*, *Dimrill Stair*.

C. temporal designations: It belongs to the first group of AB or the second? To use small letters in the further subdivision?

1. days: *the Elder Days*, *Wandering Days*, *the days of the Last Alliance*, *the Middle Days*, *the Younger Days*;
2. years: *eleventy-one years*, *the Black Years*, *the swift years*;
3. times: *Old times*, *Dark times*, *Stiff times*;
4. age, epoch: *immemorial age*, *the Third Age*, *the Fourth Age*;
5. events: *the War of the Ring*, *Entmoot*, *Fall of Sauron*, etc.

The processive means include:

- A. the primary designation means referred to predicates that name the actions and states concerning the imaginary:

1. verbs expressing states: physical: *shimmer, look*; emotional: *scare, heal, attain, charm*; psychical or mental: *seem, dream, believe, imagine, hallucinate, bewitch, enchant, fancy, change, foretell, mystify*, etc.
  2. verbs expressing actions: *disappear, vanish, transform, hide, turn into*, etc.
- B. the means of secondary designation incorporating tropes or stylistically marked designations for realizing the imaginary actions and processes:

(35) *Dreams and legends spring to life out of the grass* (ibid., p. 36).

(36) *The lord of the eagles of the Misty Mountains had eyes that could look at the sun unblinking, and could see a rabbit moving on the ground a mile below even in the moonlight* (J.R.R. Tolkien "The hobbit", p. 121).

(37) *Don't let him turn me into anything unnatural!* (J.R.R. Tolkien "The fellowship of the ring", p. 73).

The attributive means combine:

- A. the primary designation means that are referred to attributes describing phenomena and states concerning the imaginary: phenomena: *unreal, secret, invisible, magic, mysterious, obscure, ghostly*; states: *wicked, dead, alive, bewitched, enchanted, foreseen*, etc.
- B. the means of secondary designation that comprise tropes or stylistically marked designations describing states, phenomena, processes, and results of manifestation of the imaginary:

(38) *<...> some cunning devilry* (J.R.R. Tolkien "The hobbit", p. 271).

(39) *[Gandalf] a servant of the secret fire, wielder of the flame of Anor* (J.R.R. Tolkien "The fellowship of the ring", p. 344).

(40) *Saruman's face grew livid, twisted with rage, and a red light was kindled in his eyes* (J.R.R. Tolkien "The two towers", p. 188).

(41) *You were in gravest peril while you wore the Ring, for then you were half in the wraith-world yourself, and they might have seized you* (J.R.R. Tolkien "The fellowship of the ring", p. 234).

(42) *Those lands had changed much since the days when dwarves dwelt in the Mountain, days which most people now remembered only as a very shadowy tradition* (J.R.R. Tolkien "The hobbit", p. 220).

(43) *He came alone, and in bear's shape; and he seemed to have grown almost to giant-size in his wrath* (ibid., p. 334).

### *3.4 Investigation of the semantics of the imaginary inventory for construction of the semantic-associative field as a systematized set of different lexical units associated with the imaginary*

A complex of all lexical units belonging to different morphological groups is modeled in the form of a semantic-associative field (SAF) (Бойко 2013: 116-138) "the imaginary" (Fig. 3) as all units interrelate on the basis of semantic unity (Четова 2014; Fawcett & Halliday 2015) and associative relations (Goddard & Wierzbiska 2014). According to its structural and semantic organization SAF "the imaginary", being in scope of the fourth task of research, is considered to be a macro field, as it incorporates three micro fields – "the magic" (A), "mysticism" (B), and "chimera" (C), each of which reveals certain facets of the imaginary. The core lexemes of the defined micro fields are their dominant units – the magic, mysticism, chimera, that serve as the basis for the identification of the literary concepts of the imaginary.

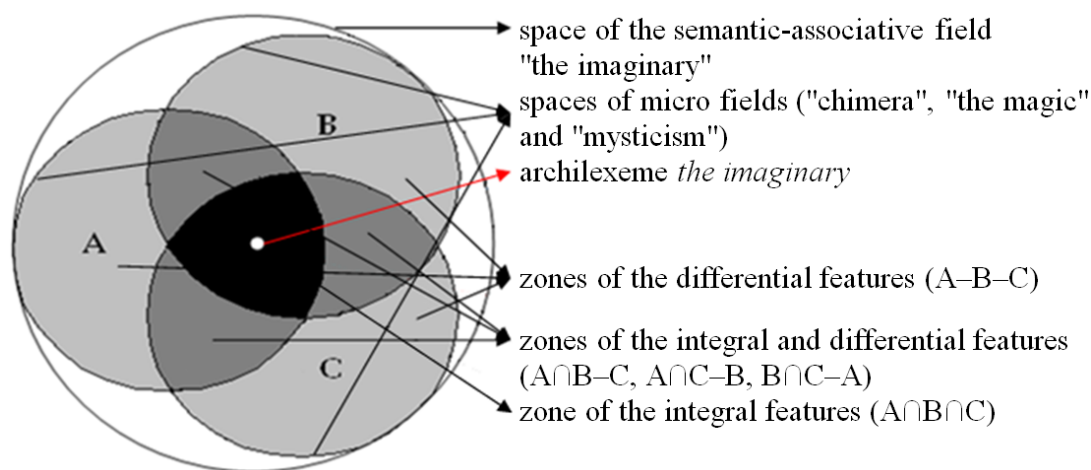


Figure 3. Interaction of the micro fields "the magic", "mysticism", and "chimera" (after Chetova 2014: 102)

The SAF "the imaginary" shows the integral and differential features between its components – micro fields (zones A, B, and C) – which present the similarities (symbol " $\cap$ ") and differences (symbol " $-$ ") in the semantic and associative content of the verbal means denoting the imaginary.

For instance, while analysing *fairy* among the verbal means of imaginary atmosphere we observe the case when all three micro fields are involved as it is an imaginary chimerical creature (C) with magic powers (A), usually represented as a very small person with wings that appears in certain mystical places (B), so we have a zone where these three fields intersect and demonstrate the integral features –  $A \cap B \cap C$ .

We have a partly similar situation with *palantir* as it is regarded as a magical artefact with a mystical influence, but it is not a chimeric living being. Thus, in the macro field it occupies the place of integral and differential zones –  $A \cap B - C$ , as its semantic content includes the aspects of being a magical thing (A) with certain mystical features (B), but excludes being a chimeric living creature and is not associated with it (C).

The case with *Entmoot* is absolutely different being a rare gathering and meeting of Ents (a very old race that appeared in Middle-earth envisioned as shepherds of the trees

to protect the forests from various perils). As the observation proves, neither semantic nor associative contents of this verbal means contain information about the magic (A) or mysticism (B), thus it belongs to a zone with exceptionally differential features – A–B–C.

Thus, having analysed the inventory of the verbal means of imaginary atmosphere, we grouped them into three micro fields according to semantic and associative contents and into integral, transitive (integral and differential), and differential zones between these fields referring to their common and distinctive features.

### *3.5 Reconstruction of the model of literary concepts with their notional and figurative-associative layers*

This reconstruction is preceded by the identification of literary concepts of the imaginary being the realization of the fifth task of the research that presupposes the application of a semantic and cognitive analysis of verbal means within discourse as a context-sensitive interpretation (Kuźniak 2018: 108) of imaginary atmosphere along with the methods of reconstruction and identification of the literary concepts (Никонова 2008) as mental units of the author's understanding and explanation of the imaginary.

Thus, verbal means of imaginary atmosphere of different levels – simple, compound, and complex – are analysed with regard to their semantic and associative correlation between the name of the literary concept and its verbal representants.

In the process of analysis, we distinguish direct and indirect semantic correlation. For instance, in the following sentence

(44) *Even now he looked at the stone trolls with suspicion, wondering if some magic might not suddenly bring them to life again* (J.R.R. Tolkien "The fellowship of the ring", p. 218).

we observe direct correlation as the key element of the theme – the word '*magic*' – is used as the name of the thematic dominant unit of the imaginary marked context and as the name of the literary concept THE MAGIC. In the sentence

(45) *William never spoke for he stood **turned to** stone as he stooped*; <...> (J.R.R. Tolkien "The hobbit", p. 50)

where, as we understand, one of the characters is under a spell as the semantic content of the phrasal verb '*to turn to*' contains the seme 'to cast a spell' that is associated with the sphere of the magic, thus there is an indirect correlation between the key element and the thematic dominant unit, owing to which we identify the name of the literary concept THE MAGIC.

In the context of the following sentences (46), we deal with the case of associative correlation as the content of the sentences has no exact key words denoting certain phenomenon, but is associated with mysticism. Thus, the identification of the literary concept MYSTICISM is realized on the basis of the associative type of correlation between the name of the literary concept and its verbal representants.

(46) *Time wore on, but it seemed to have little effect on Mr. Baggins. At ninety he was much the same as at fifty* (J.R.R. Tolkien "The fellowship of the ring", p. 29).

The utter content compression of the imaginary marked contexts made it possible to define the key themes with thematic words that are potential names of the thematic dominants. The latter served the designation of the literary concepts of the imaginary. As a result, the following literary concepts of the imaginary were identified: THE MAGIC, MYSTICISM, IMAGINARY SPACE, IMAGINARY TIME, IMAGINARY SUBJECT, and IMAGINARY OBJECT.

The literary concepts of the imaginary are multidimensional mental formations that are represented as two-level models, where the notional and the figurative-associative layers interact.

The modelling of the above-mentioned layers is predetermined by the character of the information and is done through the application of a conceptual and frame analysis, as well as an analysis in terms of conceptual metaphor and semantic-associative fields.

Thus, the notional layer is composed of the conceptual components, revealed on the basis of the explicit information in the imaginary marked contexts. For example, from sentence (47) we get certain information about magic that enables to form the notional content of the literary concept THE MAGIC.

(47) *But the wizard was taking no risks. He lit up his wand <...>* (J.R.R. Tolkien "The hobbit", p. 70).

The figurative-associative layer of the literary concept is composed of a set of conceptual metaphors that present implicit information concerning certain aspects of the imaginary realised in the imaginary marked contexts. For instance, in sentence (48) magic is introduced as '*the black arts*'. Such a figurative comparison allows reconstructing the conceptual metaphor MAGIC IS AN ART.

(48) *Many became enamoured of the Darkness and the black arts; <...>* (J.R.R. Tolkien "The two towers", p. 286).

Thus, the mentioned two layers of the literary concept disclose universal knowledge about the phenomenon as well as the writer's associations, which explain his perception and interpretation of the imaginary in his literary works.



### 3.6 Composition of the conceptual space of THE IMAGINARY as a mental formation reflecting J.R.R. Tolkien's perception and interpretation of the imaginary

The system combination of the structural components of the literary concepts of the imaginary – the notional and the figurative-associative layers – forms the corresponding planes of the macro conceptual construct of the conceptual space of THE IMAGINARY in J.R.R. Tolkien's literary works (Fig. 4).

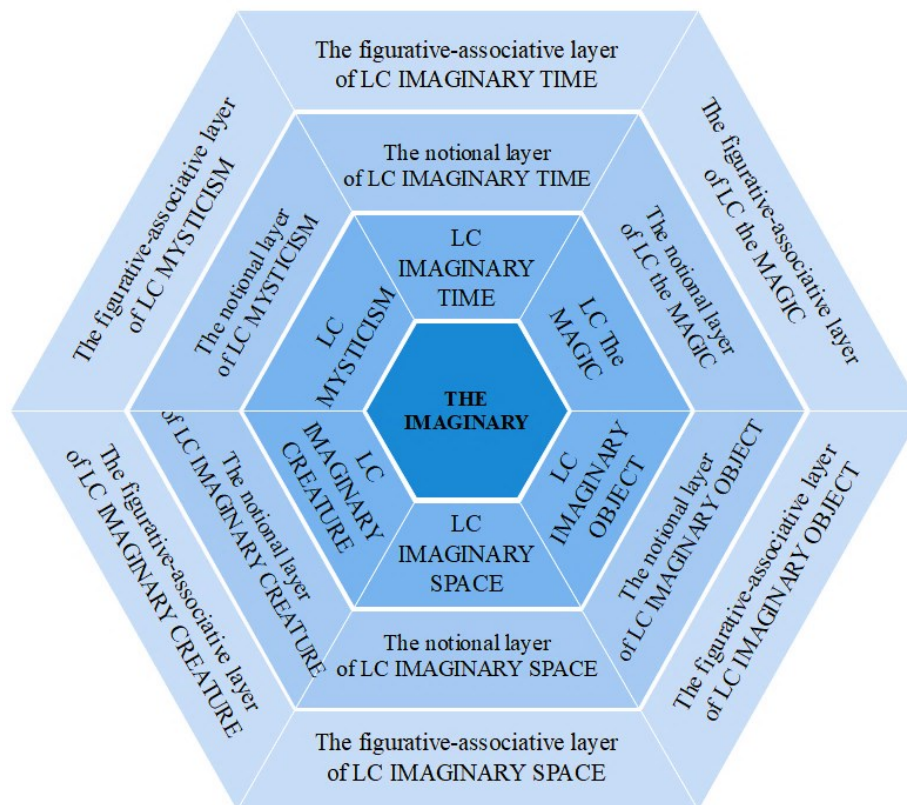


Figure 4. Structure of the conceptual space of THE IMAGINARY in J.R.R. Tolkien's literary works (after Nikonova & Chetova 2016: 89)

The notional plane of the conceptual space of THE IMAGINARY, the profound analysis of which is presupposed by the sixth task of the research, is presented as a frame that reflects the system interaction of the notional layers of the literary concepts of the imaginary and contains basic universal knowledge about the imaginary and its constituents – magic, mysticism, imaginary creatures, objects, space, and time actualized in J.R.R. Tolkien's literary works. For instance, magic involves special

knowledge and skills, methods and rituals that influence the environment and creatures in an unnatural manner for reaching a certain purpose pursued by the magician.

The figurative-associative plane of the conceptual space THE IMAGINARY in J.R.R. Tolkien's literary works, the deep insight of which is predetermined by the seventh task of the research, is presented as a set of conceptual metaphors and reveals the author's individual associations (Kövecses 2015; 2017) and interpretation of the imaginary and its constituents – magic, mysticism, imaginary creatures, objects, space, and time. The reconstructed associates identified as the names of the concepts-correlates in conceptual metaphors are connected with semantic and associative relations forming the complex structure of the figurative-associative plane of the conceptual space THE IMAGINARY.

As a result of grouping of all associations and their hierarchical ranking on the basis of quantitative parameters of realization (see Table 2), the following most frequent associations were identified: *danger* and *the Good / Evil* that reveal the essence of the author's associations with the imaginary in the utter laconic form: *the dangerous secret opposition between the Good and the Evil* that is actually the main theme of J.R.R. Tolkien's works.

Table 2. Hierarchy of associative attributes of the literary concepts of the imaginary according to the frequency of usage

#	Associative attribute	Frequency of realizations
1-3.	THE GOOD / THE EVIL, DANGER, SECRET	3 times each
4-18.	FATE, POWER, CONTAINER, GIFT, HORROR, LIVING BEING, BETRAYER, TALE, DREAM, TRANSFORMATION, OTHERWORLD, CURSE, DESTROYER, HEALER, MIRACLE	twice
19-84.	STARTING POINT, ATTRIBUTE, ANACHRONICITY, SAFETY, CUT-OFF, HOME, SAVAGE, ABSENCE, IMMORTALITY, WIND, ENEMY, GAME, DURABILITY, HELP, RELAY, CRUELTY, OBLIVION, RIDDLE, OMEN, MEANS, DEFENDER, WEAPON, MIRAGE, KNOWLEDGE, LIE, JEWEL, DISAPPEARING, WISDOM, COMMUNICATION, HOPE, HYPOCRITE, LOCATION, THE MAGIC, SKILL, ART, INVISIBILITY, EXTRAORDINARINESS, TRAP, SCIENCE, UNCERTAINTY, FOG, FORETASTE, BIRD, OBSCURENESS, GHOST, INFINITY, COUNTLESSNESS, VALUE, PROMPT, WEREWOLF, NONENTITY, (LAND)MARK, EMPTINESS, RIVER, MONSTER, DEATH, PROVOKER, PROPHECY, DISSOCIATIVE IDENTITY, STRENGTH, TREASURE, TEMPTATION, UNIQUENESS, BURDEN, PREDATOR, CEMETERY	once

Other frequent associations concerning the author's imaginary are: *destiny, healing, power, living being, gift* that reflect the faith of the characters and of the writer in higher powers and fate and are able to become a gift, to realize the impossible, to heal or betray, to curse, and destroy. *Transformation* and *Value* realize another group of associations with Middle-earth namely *the transformation of values*. Besides a certain contradiction between the associations (*hope* and *hopelessness, danger* and *safety*) that was discovered in the process of analysis of associations the mission of the main characters is described rather clearly.

#### 4. Conclusion

Thus, a complex analysis of the genre, textual, lingual, and cognitive peculiarities of the realization of the imaginary in J.R.R. Tolkien's literary works made it possible to model the linguo-cognitive configuration of the fantasy genre as a system interaction of the imaginary concepts in the IMAGINARY conceptual space, that shows J.R.R. Tolkien's peculiar understanding and interpretation of the imaginary, and its dominant sense reflects the author's individual consideration of the imaginary and consists of his attempt to approach the imaginary to the real as much as possible, to

present it as *probable, possible, believable*, to reveal it as *organic* and *credible* and to make the reader perceive it seriously as *the highest and purest form of human creativity*.

Since J.R.R. Tolkien is considered to be the pioneer of the fantasy genre and the imaginary – to be the genre-forming feature, it gives the grounds to claim that all writers-followers of J.R.R. Tolkien have adhered to the ways and means of literary realization of the imaginary from genre through text and language to conceptual space.

The applied complex multidimensional approach to the investigation of the linguistic and conceptual content of J.R.R. Tolkien's literary works is predetermined by the specificity of the literary style and genre affiliation of the material of the analysis and assumes the possibility of its application for the analysis of other categories and atmospheres embodied in the literary works of other forms and genres that is the prospect of scientific research.

### **List of abbreviations**

SAF – semantic-associative field

VT – Visual thesaurus

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## Résumé

The article focuses on revealing the interaction of genre, text, language, and conceptual space in the actualization of imaginary atmosphere through the reconstruction of the peculiarities of the author's understanding and interpretation of the mentioned atmosphere in the literary works as the utter form of its manifestation. The scope of the present investigation covers the fantasy genre as one of the most fruitful literature categories of the realization of the imaginary, namely the literary works of J.R.R. Tolkien as its pioneer and brightest representative. The study is done by means of the analysis of the linguistic and cognitive properties of the original literary texts. In the process of investigation, it was found that the conceptual space of THE IMAGINARY is the highest level of abstract of the imaginary in J.R.R. Tolkien's literary works as mental formations reflecting the writer's perception and interpretation of the imaginary through the selection of appropriate verbal means that constitute the inventory of the imaginary. The space is composed of the literary concepts of the imaginary extracted from the key themes of the imaginary marked contexts actualized through a variety of verbal means. The structure of the literary concepts of the imaginary is being reconstructed in vertical (hierarchical layers: notional and figurative-associative) and horizontal (architectonics of each layer: a framework of the notional layer and a set of conceptual metaphors of the figurative-associative layer) dimensions that reveal versatile aspects of the literary phenomenon. The analysis of the interaction of genre, text, language, and conceptual space in the actualization of the key, genre-forming atmosphere reflects the complex individual approach of the writer in the creation of a

literary work, namely its image of the world, from a certain perspective. The mentioned interaction serves as the frame to develop the whole versatile interrelated system.

**Key words:** fantasy, imaginary, verbal means, semantic-associative field, cognitive-poetic analysis, literary concept, frame, conceptual metaphor.

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