

LINGUISTIC FEATURES OF ANACHRONISTIC UNITS IN THE FANTASY GENRE

Aziza Adkhamova

Senior Student,

Samarkand State Institute of Foreign Languages,

Mobile phone.: +998979300547

E-mail: ahmadovnaaziza@gmail.com

Supervisor: **Rayhona Narzikulova**

Senior teacher

Samarkand State Institute of Foreign Languages

Abstract. This article delves into the world of linguistic anachronisms, which involve the use of language or expressions that are out of place in their historical context. It explores how authors can use verbal anachronisms deliberately or inadvertently to create a sense of anachronistic language. The discussion also covers the impact of anachronisms in fantasy stories, highlighting their potential to bridge the gap between historical and contemporary settings.

Keywords: *Linguistic anachronisms, fantasy literature, contemporary and historical settings, grammatical anachronisms, characters, structures, genre, authors.*

Language that is anachronistic can aid in creating the distinct world and culture of a fantasy setting. Writers can create a unique atmosphere and sense of place by using verbal rudiments that are different from the language and cantons of our everyday world, drawing readers into the fantasy universe. Fantasy realms usually have their own language, complete with special terms, adjectives, and animal vocabulary.

Anthropocentric language or well-known phrases can help readers relate to the story more easily by providing them with points of reference and a more relatable language feel (Todorov Tz., 1999). In the fantasy genre, anachronistic language can be employed to weaken conventional homologies and prospects. It casts doubt on ideas about what language in a fantasy setting should sound like and can give the narrative a subplot of surprise, humor, or irony (Jackson R., 2009). The combination of anachronistic language with additional traditional or archaic language allows authors to create a world of fantasy with a stunning quality. It may imply that the story exists in a world outside of time rather than being restricted to a particular literary era. However, it's crucial that writers use moderation when employing anachronistic language in the fantasy novel. Although it can improve the world-structure and storytelling, excessive or inconsistent use can cause disorientation and disrupt absorption. The internal richness of the author's world should be taken into account, and they should make sure that anachronistic language fulfills its intended function without overpowering the story or becoming distracting.

In the first section, the importance of linguistic anachronisms in fantasy literature is emphasized, with a focus on how they contribute to the depth and complexity of the world-building process. Examples from "The Lord of the Rings" series are taken to illustrate how linguistic anachronisms can be intentionally incorporated by authors like J.R.R. Tolkien to add humor, highlight character traits, or create intriguing contrasts between the fantastical and contemporary elements.

In the second section, the use of grammatical anachronism will be described, emphasizing its significant impact on characters and narration in fantasy literature.

In the third section, anachronistic language will be explored to emphasize the benefits it brings, enhancing accessibility, depth, and creativity in the fantastical realms created by authors.

I

A major component of fantasy literature's world-building is the use of linguistic anomalies (Todorov Tz.,1999). They can give writers' fictional worlds more nuance and complexity. Through the deliberate use of anachronistic language or verbal rudiments, writers can create a distinctive verbal geography that enhances the reader's overall sense of realism and immersion. While fantasy worlds usually take inspiration from vibrant literary eras and societies, they also have unique linguistic traits of their own (Rabkin E.S., 1976). In the realm of fantasy, linguistic anachronisms can aid in the establishment of these unique verbal individualities. Writers may purposefully employ antiquated vocabulary, speech patterns, or even create entirely new words or languages in order to convey the essence of the fantastical world. This not only gives the world a subcaste of authenticity, but it also deepens the discussion and comprehension of the anthology understands of the customs, culture, and morals of the fictional society.

Furthermore, linguistic anachronisms in fantasy can act as a barrier between the imaginary and the real. By adding elements of ultramodern language that are comparable to ultramodern slang or expressions, writers create a link between the fictitious world and the compendiums, which makes them more approachable and relatable. With this method, readers are able to interact with the story and characters in a more natural way—in fact, in a fantastical setting.

The use of verbal anachronisms in fantasy literature must be carefully avoided by authors. Overuse of anachronistic language or the purposeless use of contemporary language can impede the story's absorption or lead to inconsistencies. Using verbal anachronisms in this genre effectively requires striking the right balance between preserving the fantasy world's integrity and boosting anthology engagement.

Here are a few examples of linguistic anachronisms found in fantasy novels:

1. "*Thou shalt not pass!*"- In J.R.R. Tolkien's "The Lord of the Rings" series, Gandalf is known for telling the Balrog, "*Thou shalt not pass!*" The usage of "thou" and "shalt" is an example of an antiquated linguistic form that gives the conversation an air of maturity.

2. "*Dragon, hey! How are you?*" - In a fantasy book with a medieval theme, a character speaks to a dragon informally using ultramodern slang. This creates a verbal anachronism that adds a humorous element or contrasts the ancient creature with modern language.

3. "*We must slay this wicked beast, dude!*" Similar to this, characters in fantasy adventure books may refer to one another as "dude" or other informal terms when they're on a quest, resulting in linguistic anachronisms that mix contemporary language with a medieval setting.

4. "*Having an epic battle with this totally gnarly orc!*" - This anachronism mashes together the adjective "*totally gnarly*" with the term "*orc*," bringing together modern language and fantastical elements.

These examples show how writers can purposefully use linguistic anachronisms to highlight character traits, add a humorous element, or create an intriguing contrast between the fantastical and the modern.

II

Grammatical anachronisms occur when language or grammatical structures are used that are inappropriate for the era being depicted or used. It happens when a writer or speaker misuses words that weren't commonly used or didn't exist during a particular literary era.

For instance, the in "The Fellowship of the Ring," Gandalf uses the word "OK." Although this phrase is a very contemporary American slang expression, it doesn't fit the spoken language of Tolkien's Middle-earth. Sometimes people view its addition as an oversight or anachronism.

Tolkien occasionally flips between the past and present tenses of verbs, which could be regarded as grammatical inconsistency. For example, in the past tense, "*A shadow sounded to pass by the window*" contrasts with the present tense, "*Frodo feels an unexpected bite.*" This could be interpreted as a stylistic decision as opposed to a strict grammatical anachronism. In fantasy fiction, grammatical errors can have a big impact on the narrative and the characters. Through the use of linguistic structures and rules that are out of step with the setting of the story, authors are able to create a unique and compelling world for their compendiums. The fictitious world can become more authentic by establishing a sense of place and time through the use of grammatical anachronisms.

Grammatical anachronisms can serve as a character-driven representation of the verbal and

creative values of particular fantasy groups. Certain grammatical rules or speech patterns can help set different characters or communities apart from one another and highlight their unique characteristics. As an example, a group of magical creatures may speak in an ancient or ethereal tongue, employing grammatical constructions that imply otherworldliness.

Grammatical anachronisms can give the liar more depth and historical significance. A sense of age or history can be evoked by using antiquated syntax or alphabet, which gives the story a more complex and immersive feel. It can also aid in creating the tone or ambiance of the fantasy realm, be it a dim, antiquated world or a wild, fantastical one.

However, writers need to be careful when using grammatical anachronisms because too much or too inconsistent usage can make the compendiums difficult to read. It is essential that writers use these verbal biases tactfully and purposefully, in a way that upholds coherence and clarity while enhancing the characters and story.

III

In the fantasy genre, where writers usually create made-up worlds with their own distinct cultures, histories, and languages, anachronistic language can have a big impact. The setting and ambiance of a fantasy world can be created with anachronistic language. Authors can create a sense of endlessness, age, or otherworldliness that is typical of the fantasy genre by using language that sounds ancient or medieval. It aids in drawing readers into the imaginary world and giving it a unique, genuine feel.

Fantasy characters' language can disclose significant details about their personalities, social standing, and artistic backgrounds (Mirsanov G., Narzikulova R., 2023). Characters or groups can be distinguished from one another using anachronistic language by emphasizing their distinct speech patterns, canting, or social positions. It enables writers to create characters that are dynamic, memorable, and representative of the spoken world in which they live.

Anachronistic language can subvert the expectations of encyclopedias and challenge established genre conventions. Using slang or ultramodern language can provide a surprising, humorous, or commentary element in a genre that is dominated by brands, castles, and traditional medieval settings. It can offer a novel viewpoint or bring modern sensibilities into a setting that is recognizable as fantasy. The following extract can serve as an example of anachronistic language subverting the expectations of a traditional fantasy setting, challenging genre conventions, and introducing humor:

- *"For-" Twoflower paused. "I can't say it in Trob, I don't think the beTrobi have a word for it. In our language we call it-" he said a collection of outlandish syllables.*
- *"Inn-sewer-ants," repeated Rincewind. "That's a funny word. Wossit mean?"*

In this exchange between Twoflower and Rincewind from Terry Pratchett's "The Colour of Magic," Twoflower introduces the concept of insurance, a modern and somewhat mundane term, into a fantastical context. This use of modern language within the fantasy setting subverts the expectations of traditional medieval or archaic language typically associated with the fantasy genre.

The collision of the modern term "insurance" with the fantasy setting creates humor through incongruity. Rincewind's response, "That's a funny word. Wossit mean?" reflects his lack of familiarity with the term, highlighting the anachronistic language's capacity to provide a surprising and humorous element in a genre dominated by traditional and archaic language. This not only challenges genre conventions but also adds a novel and relatable perspective to the fantasy world, making it more accessible and engaging for readers.

In conclusion, the fantasy genre can benefit from the use of anachronistic language in world building, characterization, and subversion of expectations, availability, and thematic or narrative pillars. It expands the depth, fervor, and creative possibilities found in the fantastical worlds writers create.

The list of used literature:

1. Elgin S.H. Linguistics & Science Fiction Sampler. 1994.
2. Jackson R. Fantasy: The literature of subversion. The Taylor & Francis e-Library, 2009.
3. Manlove, C.N. Modern Fantasy. Cambridge: Cambridge UP, 1975.
4. Mirsanov G.K., Narzikulova R.A. Pragmalinguistic analysis of the conceptual metaphor “Life is a game” in “The magic of colour” by Terry Pratchett. The Foreign Philology, Samarkand, 2023 – 8-13pp.
5. Rabkin, Eric S. The Fantastic in Literature. Princeton: Princeton UP, 1976
6. Тодоров Ц. Введение в фантастическую литературу. Перев. с франц. Б. Нарумова. — М.: Дом интеллектуальной книги, 1999. —144 с.
7. Pratchett T. The colour of magic. – New York: Harper Collins, 2013 – 288p.
8. Rowling J.K. Harry Potter and the philosopher’s stone. Bloomsbury Publishing Plc, 2014 – 223p.
9. Tolkien J.R. The Lord of the rings: The fellowship of the ring. – New York: Harper Collins, 2011 – 432p.