

**MENTAL ENLIGHTENMENT SCIENTIFIC –
METHODOLOGICAL JOURNAL****MENTAL ENLIGHTENMENT SCIENTIFIC –
METHODOLOGICAL JOURNAL**<http://mentaljournal-jspu.uz/index.php/mesmj/index>**COMPARATIVE ANALYSIS OF FANTASY WORLD-BUILDING IN ENGLISH,
POLISH, RUSSIAN AND UZBEK LITERATURE****Nargiza Burieva***PhD, Associate professor**Jizzakh state pedagogical university**Email: nargizaburiyeva1980@mail.ru**Jizzakh, Uzbekistan***ABOUT ARTICLE**

Key words: Fantasy genre, comparative analysis, world-building, linguocultural analysis, nominative system, conceptual structures, fantasy discourse, mythological lexicon, neologisms, magical vocabulary, proper names, linguistic worldview.

Received: 01.05.26**Accepted:** 02.05.26**Published:** 03.05.26

Abstract: This article presents a comparative analysis of fantasy world-building in English, Polish, Uzbek, and Russian literature from a linguistic and linguocultural perspective. The study examines the genre-specific features of fantasy, including its supernatural setting, mythological foundations, and system of magical elements. Particular attention is paid to the nominative system, conceptual structures, and discourse mechanisms that shape imaginary worlds in the works of authors such as J.R.R. Tolkien, C. S. Lewis, Andrzej Sapkowski, Maria Semenova, and Khudoyberdi Tukhtaboyev. The research highlights how linguistic means—such as neologisms, mythologically motivated names, and magical vocabulary—function as key tools in constructing fictional realities. The findings demonstrate both universal and culture-specific patterns in fantasy texts, showing that while English fantasy tends toward complex linguistic modeling, Uzbek and Russian traditions incorporate strong folkloric and mythological elements. The study confirms that fantasy discourse represents a unique linguistic system

Introduction. According to the genre's conventions, events in fantasy works take place in a particular supernatural reality. This reality often resembles the medieval world and differs fundamentally from modern life. As E.N. Kovtun notes, today the fantasy genre has taken in readers' minds the place once occupied by science fiction. In the 1950s and 1960s, the notion of "fantastika" was associated in readers' consciousness with robots, spaceships, time machines, cosmic brotherhood, and ideas of communism. In the present era, fantasy has assumed that associative role, giving rise instead to images connected with magic, dragons, medieval weapons, and heroes who set out on journeys in search of magical objects. There are several ways of classifying the fantasy genre. For example, E.N. Kovtun identifies four main subtypes within this genre: mystical-philosophical fantasy, metaphorical fantasy, "dark" fantasy, and heroic (epic) fantasy. [14]

R. Shidfar also distinguishes four types of the fantasy genre. According to this researcher, fantasy can be classified as heroic, folklore-fairy tale, epic-heroic, and myth-forming. [22]

E. Afanaseva proposed one of the most comprehensive typologies, taking into account the genre characteristics of fantastic works and various influencing factors. Depending on the research perspective, the author classifies fantastic works according to plot-thematic, national, temporal (period-based), axiological, ideological, and age-related criteria [13].

Main part. It should be particularly emphasized that the classification of epic, romantic, mystical, "dark," and mythological fantasy types based on plot-thematic criteria is условный (conditional). This is because, in many cases, a single work contains features characteristic of several types at once. Different forms of the fantasy genre can be combined within one work. For example, *Brotherhood of the Talisman* by Clifford D. Simak incorporates elements of Christian, epic, "dark," and even humorous fantasy.

Because the fantasy genre is developing rapidly and different genre features often intermingle, even the most comprehensive classification remains relative and open-ended.

The fantastic world depicted in J.R.R. Tolkien's *The Lord of the Rings* and *The Hobbit* is the magical world of Middle-earth, created by Ilúvatar, where Elves, Dwarves, and Hobbits live. In *Quenya*, Ilúvatar is formed from *ilúvë* ("all") and *atar* ("father"), meaning "Father of All." The Elves are also referred to in *Sindarin* as *Eldaron* or *Eldar*. This word is derived from *eldaron* ("stars"). In J.R.R. Tolkien's works, the Elves speak *Sindarin*. Dwarves (Gnomes) in the work

speak the Khuzdul language. The word “gnome” is linguistically derived from the Greek gnōmē (γνώμη), meaning “thought,” “judgment,” or “opinion.” This meaning is connected to the term “gnome” introduced by Paracelsus in the 16th century, when it was used to describe a “spirit that dwells in the earth.”[9]

J.R.R. Tolkien imagined the word “hobbit” as deriving, within the linguistic context of Middle-earth, from the Old English holbytla (“hole-builder”). This word is composed of hol (“hole”) and bytla (“builder”), thus meaning “one who builds holes.”[9]

Although in his last interview the author described the Elves as immortal beings, he emphasized that by this he did not mean absolute eternity, but rather their long lifespan and the fact that their existence is inseparably connected with the world of men. According to J.R.R. Tolkien, the Dwarves resemble the Jews in many respects, which is reflected in certain Semitic sounds found in their language. The Hobbits’ way of life, meanwhile, resembles that of ordinary people in the English countryside, while their small stature signifies a limited worldview. However, this does not negate their inner strength and courage. [8]

Another famous fantasy writer, C. S. Lewis, created a fantastic world called Narnia, which is located outside the real world. Entry into this world is depicted in several ways: through a wardrobe in *The Lion, the Witch and the Wardrobe*, through a painting in *The Voyage of the Dawn Treader*, and through a stone doorway in *The Silver Chair*. According to Aslan the Lion, one cannot enter Narnia twice by the same route. [3]

In Narnia, mythical creatures and talking animals live, and magic is regarded as a natural state. The language used in this series by C. S. Lewis is linguistically rich and, in keeping with the requirements of the fantasy genre, is saturated with neologisms. These neologisms were created to name concepts, places, and beings that do not exist in real life.

For example, Aslan means “lion” in Turkish and was chosen as a symbol of strength. Tumnus is phonetically close to Greek and Latin forms, expressing the gentle and mysterious character of the faun figure. Jadis derives from the French word *jadis* (“formerly,” “long ago”), which is associated with the character’s ancient and evil nature. Cair Paravel, as a toponym, consists of Cair (meaning “fortress” in Celtic) and the word Paravel, created by the author; it has a poetic resonance and denotes the magical center of Narnia.[3] Thus, the names created by C. S. Lewis serve, on phonetic, semantic, and stylistic levels, to reveal the essence of the characters.

Another important lexical feature is manifested in the presence of religious and mythological connotations. The names of creatures found in the work, such as fauns, centaurs,

and fairies, are drawn from ancient Greek and Roman mythology, and their semantic foundations embody ancient spiritual concepts. This enables the author to present the fantastic world in a more comprehensible and semantically richer way through cultural layers familiar to the reader. [12]

According to Professor Alister McGrath, in the world of Narnia the lion Aslan is portrayed as a symbol of truth, while opposing him stands the witch Jadis, who has seized power. The main characters, the children from England, fight for good as descendants of Adam and Eve. [5] According to the author's plan, the entire magical land awaits the return of its Creator, Aslan, who is destined to defeat evil and restore the kingdom.

The world depicted in Howard Robert's works is the ancient realm of the "Hyborian Age," created by the author and enriched with magic. The main character is Conan, a Cimmerian barbarian, whose name and description semantically convey qualities associated with strength, courage, and antiquity. Conan is a memorable name as the embodiment of the epic warrior, while Cimmerian barbarian signifies his mysterious origin and wild power. He based his work not on historical facts, but on the creation of a fantastic world that is logically comprehensible to the reader and possesses internal coherence. [1]

Modern Italian writer and astrophysicist Licia Troisi describes the fantastic world she created as part of a parallel world covering a territory equal in size to the European continent, where men, women, spirits, half-elves, and Amazon-like women invented by the author live together. [10]

On the writer's official website, information is provided about the world of the "Emerging World" and its inhabitants. It is noted that this world originally belonged to the elves, who lived in harmony with nature. Later, the interference of humans and dwarves disrupted the elves' way of life and forced them to retreat. Some elves formed families with representatives of other peoples, which led to the emergence of terms such as "half-elf".

To the classical fantasy world created by J.R.R. Tolkien, populated by elves and dwarves, Licia Troisi adds her own characters, including Amazons and half-elves. Their names, for example, half-elf as a neologism and Amazons as a mythological unit based on ancient female warriors, enrich the vocabulary of fantasy both semantically and culturally.

The American writer Roger Zelazny, in his concept of Amber, represents the universe through language as a centralized structure. Amber, the foundation of all existing worlds, is portrayed as the symbolic center of light and truth, while other worlds are depicted as "reflections" or "copies" derived from it. In this conceptual model, the word Amber is

transformed semantically into a symbol expressing strength, stability, and eternity. According to the author, among infinitely many parallel worlds there must be one central world defined through language. Amber is presented precisely as that central foundation, and the other worlds are arranged in relation to it through the metaphor of “concentric circles.” [1]

The Russian writer Maria Semenova, like earlier fantasy authors, created an artificial world map based on Slavic and pseudo-Slavic mythology. The author’s fictional world consists of several large continents inhabited by various peoples such as the Venns, Velkhs, Segvans, and Solvens.

These ethnonyms are constructed by the author drawing on existing cultural, mythological, or linguistic foundations. For example:

- The Venns show ethno-referential proximity to ancient Slavic or Turkic peoples and are distinguished by their culture and traditions;
- The name Velkhs evokes the Slavic mythological god Veles and is used in a mythological-associative context, with these characters often portrayed as sorcerers or warriors;
- The Segvans are a product of the author’s imagination, depicted as a symbolic ethnic group defending their territory and customs;
- The Solvens are phonetically close to the word “Sloven” and represent a fantastical Slavic model.

One noteworthy aspect is that traditional fantasy characters, such as dwarves or elves, do not appear in the world created by the author. According to M. V. Semenova, although this world closely resembles Earth, it is in fact another planet. The author has enriched it with unique animals and distinctive climatic conditions.[20, 21]

The fantasy world created by the Polish writer Andrzej Sapkowski, known as Wiedźmin (“The Witcher”), is условно (relatively) fictional, yet it is fundamentally rooted in Slavic mythology. It reflects Slavic folklore through such figures as mermaids and Baba Yaga. At the same time, this world also includes creatures typical of Germanic and Scandinavian mythology, such as dwarves and elves. [17]

In one of his interviews, Andrzej Sapkowski notes that he carefully designed the geographical structure of his fantasy world and even expanded and refined a map that had initially been created by a Czech translator. [18]

The works of the Uzbek народный писатель Xudoyberdi To‘xtaboyev, including Sariq devni minib and Shirin qovunlar mamlakati, demonstrate a hybrid genre approach in which

realistic and fantastic elements are combined. He reinterprets motifs typical of folklore—such as fairy tales, legends, and fantasy elements like journeys, trials, and magical helpers – within the context of modern children’s life. [5]

In particular, in *Shirin qovunlar mamlakati*, elements typical of fantasy—such as an imaginary world, a mythological figure (the Devil), trials, and heroism—are present. In contrast, in *Sariq devni minib*, a magical object—a cap—serves as the main artistic device against the backdrop of a realistic social environment. [4] Some of the works of Xudoyberdi To‘xtaboyev go beyond the framework of traditional realism and represent an important step in creating Uzbek models of fantasy and science fiction.

In almost all of the cited examples, the authors describe imaginary beings that do not exist in our real world within the fantasy worlds they have created. This is one of the most common features of the fantasy genre. However, this characteristic cannot always be considered a definitive distinguishing criterion. For example, in *Volkodav* by Maria Semenova or in the Conan novels by Robert E. Howard, the role and presence of fantastic creatures are much more limited compared to *The Lord of the Rings* by J.R.R. Tolkien.

Tolkien portrays Middle-earth as an imaginary space governed by the laws of magic. C. S. Lewis explains Narnia as a reality with its own system of magical laws. Robert E. Howard creates the Hyborian Age as a realm dominated by magical forces, unrelated to real continents and peoples. Licia Troisi similarly constructs her “Emerging World” in accordance with traditional fantasy conventions.

Roger Zelazny, in his Amber concept, explains movement across infinite parallel worlds through magic centered around Amber. In his works, types of magic such as illusion, summoning, and healing are named using religious and mythological terminology (e.g., “prayer of slaves,” “curse of the wicked”).

The fantasy world created by Andrzej Sapkowski does not have a fixed official name, but it is commonly referred to as the “Witcher world.” Alongside humans, fairy-tale creatures also inhabit this world. Drawing on Slavic mythology, the author uses lexical units such as Zgarda, Liliya, and Runa as magical elements. Words like *zaklinanie* (spell) and *zavoevanie* (conquest) are also employed as elements of magical language.

Maria Semenova, in turn, selects character names (Evgen, Slava, Varvara) that are phonetically and semantically aligned with Slavic cultures. These lexical units reflect the characters’ national identity and mythological roots. [21]

Xudoyberdi To‘xtaboyev is one of the writers in Uzbek literature who successfully combines national-spirited adventure with fantasy elements. In his work *Shirin qovunlar mamlakati*, real and imaginary worlds exist in parallel, and the main character undergoes adventures and trials with the help of magical objects, such as a magic cap. The hero’s enemy, Iblis, is a mythological figure, and the motif of struggling against supernatural forces is characteristic of fantasy. Lexical units in the work, such as magic cap, carry national connotations and are derived from oral folk tradition.

One of the indispensable features of the fantasy genre is the presence of magic. In all the analyzed works, magic is expressed through specific linguistic units. It is represented by lexical items with mythological roots, words borrowed from dead languages, archaisms, and special terms such as *zaklinanie*, *runa*, *zgarda*, and *frakir*. These units serve as an important means of drawing the reader more deeply into the imaginary world.

Conclusion. J.R.R. Tolkien interprets magic as a kind of “technique,” presenting it as a governing principle of the imaginary world. In fantasy texts, magic serves not only as the force that drives the plot forward, but also as a stylistic device that affects the emotions of the characters. For example, anthropomorphic objects, statues, or weapons may be transformed into living beings through magic.

One of the main linguistic features of the fantasy genre is its magical vocabulary, composed of special terms that are often newly coined or built on historical and mythological foundations. This vocabulary not only reflects the laws of the fantastic world, but also forms the stylistic and semantic basis of communication between characters. The language of fantasy is often metaphorical, archaic, and symbolic, which distinguishes it from other genres.

Within modern linguoculturology and semiotics, the concept of the “worldview” holds particular significance. This model, expressed through language, reflects human thought, culture, and history. In J.R.R. Tolkien’s works, the linguistic picture of the world is based on mythology and is especially evident in proper names. Fantasy, as a type of fantastic literature, portrays harmony between human beings and nature, standing apart from a technological worldview. In creating the entire world of Arda, J.R.R. Tolkien drew inspiration from Scandinavian mythology and his knowledge of linguistics, thereby developing a conceptually coherent world with a strong linguistic foundation.

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