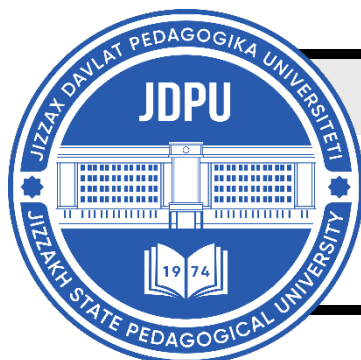


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DMITRY YEMETS' IDIOSTYLE IN WORKS OF THE FANTASY GENRE

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ABOUT ARTICLE

Key words: idiostyle, fantasy, strategy, originality, genre, philosophy, culture.**Received:** 09.06.24**Accepted:** 11.06.24**Published:** 13.06.24**Abstract:** The article examines the features of the “hooligan fantasy” genre in the works of the modern Russian writer Dmitry Yemets. The research material was the novel “Tanya Grotter and the Magic Double Bass” based on the analysis of the writer’s idiostyle, the correlation of this work with J. Rowling’s Potter series is explored from the point of view of both possible plagiarism and the undoubted originality of the text.

INTRODUCTION

The idiostyle of the famous modern Russian writer Dmitry Yemets, creator of the “hooligan fantasy” genre, is an extremely interesting object for analysis. Unlike numerous authors who cater to specific social strata or gender groups, he sets himself a distinct objective - to be universally appealing, without favoring one particular genre or catering to the needs of a certain readership.

D. Yemets emphasized a crucial aspect of his work in one of his interviews: the literary compositions he produces should not evoke a sense of emptiness in the reader’s soul.¹ Indeed, we observe a fusion of two strategies: one that entails entertainment, and the other that compels the reader to contemplate profound philosophical inquiries and recall works of classical literature. likewise, the second strategy is specifically tailored for both adolescents and adults. The author’s cultural experience and the reader’s inner world are consistently correlated, resulting in D.Yemets’ books being intriguing to audiences of various ages.

¹ Кто придет на смену Тане Гроттер? [онлайн-конференция] [Электронный ресурс] // Аргументы и факты. – 2011. – 14 июля. – Режим доступа: <http://www.ural.aif.ru/onlineconf/5476> (дата обращения: 11.02.2023).

LITERATURE REVIEW AND METHODOLOGY

The artistic originality of D. Yemets' texts has been noted more than once by the readers themselves, who drew attention to the fact that before them is "a writer who knows how to be interesting not only to the target audience of children and youth, but also to older parents."¹ On the well-known online platform fantlab.ru, fans of D. Yemets (mostly adults) highlight the age-appropriate versatility, humor, and philosophical elements included in his texts. According to popular opinion, his characters are able to "think about lofty things, about the meaning of life"². Many people write that they recommended his books to their children to teach them to read.

Readers readily recognize the stylistic distinctiveness of D. Yemets' works.

In addition, readers also focus on the pragmatic aspect. Notable expressions from his works are recognized, seamlessly transitioning into one's active vocabulary without being noticed. This enables us to comprehend the perlocutionary impact that the author integrated into the narrative. In this scenario, even a seemingly uncomplicated text proves to be an intricate linguistic object associated to the idiosyncrasies of the reader's cognition and consciousness.

Currently, in literary studies there is an opinion about the multi-genre nature of fantasy, the heterogeneous texts of which represent "a set of literary genres configured differently among themselves. Perhaps this property of fantasy, to use different literary genres, is decisive for it."³. As to S. N. Plotnikova, authors establish the conceptual criteria for the genre, while consumers possess intuitive understanding of it at the level of cognitive unconsciousness. As a result, fantasy might assume many hues.

Currently, more than a dozen genre varieties of fantasy are known: "love" fantasy, "Christian" fantasy, "Slavic" fantasy, "intellectual" fantasy, "humorous" fantasy, "epic" fantasy, "dark" fantasy, "postmodern" fantasy, "scientific" fantasy, "heroic" fantasy, "heroic-epic" fantasy, "role-playing" fantasy, "epic-role-playing" fantasy, etc. This proves the flexibility of this genre and its ability to easily transform to meet the needs of the reading audience. This is a significant factor for the non-linguistic aspect of D. Yemets' idiosyncrasy, which gained considerable fame due to his fantasy series featuring Tanya Grotter. The writer highlighted the

¹ Дмитрий Александрович Емец [Электронный ресурс]. – Режим доступа: <http://www.e-reading.club/bookbyauthor.php?author=6502> (дата обращения: 04.02.2023).

² Все отзывы на произведения Дмитрия Емца [Электронный ресурс] // Лаборатория фантастики. – Режим доступа: <https://fantlab.ru/autor285/responsespage2> (дата обращения: 26.09.2023).

³ Галеева, Н. Л. Содержательность художественного текста как одно из оснований для его типологизации [Текст] / Н. Л. Галеева // Мова і культура. – Вип. 1, т. 3. – К. : Видавничий Дім Д. Бурого, 2000. – С. 96–97

characteristics of his selected genre, stating that it has the capacity to encompass a wide range of content. This falls within the category of a bag genre or a suitcase genre.¹

D. Yemets is often called the “father” of such a literary genre as “hooligan fantasy”² This definition primarily refers to the author’s deliberate use of language and the aesthetic features of their artistic investigation of modernity. “The basis for understanding a language game is the idea of it as a process of directed (programming) associative influence on the addressee, achieved with the help of various linguistic mechanisms”³, – writes T. A. Gridina.

Fantasy is a multifaceted genre that combines various elements. D. Yemets’ texts combine the fantastical principle with realism. The author himself describes his work in the following manner: “As an author, I am constantly transforming. Now I’ve moved on to the realistic genre, although I always wrote in fantasy, because it’s unpredictable. But even in fantasy there was a lot of realism, this hooks the reader. After all, people don’t read because they want to know who will be punished with a magic wand, it’s all about the surroundings, the plot. It is important to understand your contemporary, to answer internal questions that will help you live. The realistic component in my books has become more and more, I hope that I will be able to gain a foothold in this genre, because in our country this niche has hardly been developed.”⁴

The second important extralinguistic prerequisite for the formation of D. Yemets’s idiosyncrasy is the intersection of fantasy discourse with the popular literary (sociocultural) phenomenon of young-adult (from the English “young” - “young” and “adult” - “adult”; another possible translation is “young adult” - “teenager”), which took shape around the 1980s. in the USA. It is quite multidimensional and includes not only literary creativity, but also, for example, music and cinema. As a literary movement, young-adult is represented by several genres that can exist separately, but mainly interact with each other: for example, “coming-of-age” (about growing up), “High School” (about studying in high school), “sick- lit» (literature about diseases), dystopia, fantasy, etc.⁵

The appearance of books about the boy wizard Harry Potter (“classics” and fantasy and young-adult) became the third important circumstance that influenced the formation of D.

¹ Хулиганское фэнтези : особенности жанра и аудитория. Дмитрий Емец [Электронный ресурс] // ТЕМА НА ИМХОНЕТЕ. – Режим доступа: http://www.liveinternet.ru/users/dmitrii_emets/post116678684/ (дата обращения: 05.07.2023).

² Мисник, М. Ф. Лингвистические особенности аномального художественного мира произведений жанра фэнтези англоязычных авторов : дис. ... канд. филол. наук [Электронный ресурс] / М. Ф. Мисник. – Иркутск, 2006. – Режим доступа: <http://cheloveknauka.com/lingvisticheskie-osobennostianomalnogo-udozhestvennogo-mira-proizvedeniy-zhanra-fentezi-angloyazychnyh-avtorov#ixzz4n6uZRKUz> (дата обращения: 14.08.2023).

³ Гридина, Т. А. Языковая игра [Текст] : стереотип и творчество / Т. А. Гридина. – Екатеринбург : Урал. ГПИ, 1996. – 215 с. С.10

⁴ Цуманкова, Д. Дмитрий Емец: «Когда взрослые женщины кричат «Дядя Дима!», я пугаюсь» [Электронный ресурс] / Д. Цуманкова // UgraNow. – Режим доступа: <http://ugranow.ru/2015/06/02/дмитрий-емец-когдавзрослые-женщины/> (дата обращения: 27.07.2023)

⁵ Сапожникова, С. Е. Междисциплинарный характер исследовательской деятельности студентов гуманитарного профиля : на примере исследования произведений young adult [Электронный ресурс] / С. Е. Сапожникова, Я. О. Смирнова. – Режим доступа: http://elar.urfu.ru/bitstream/10995/32800/1/sgtopv_2015_28.pdf (дата обращения: 02.07.2023).

Yemets' idiostyle. "Rowling's greatest achievement is that she was able to break down the barrier between teenage and adult readership."¹ – D. Yemets correctly noted. Indeed, despite the apparent "external" simplicity of the plot line - we have before us the story of the formation of personality, coupled with the main character's struggle with evil - the "deep" content of the text determines its appeal to different ages. As D. O'Brien writes, "in the series of books about Harry Potter, many problems and issues are addressed, for example, attention is paid to the struggle between good and evil, love, relationships, growing up, racism, war..."

In addition, the author of the article discusses concealed parallels to religious texts and astronomy. For example, she points to the biblical source of the phrase "Death is the last enemy to be destroyed." The researcher writes that J. Rowling's text "details the concept of "life after death"... This book is based on moral ideas... which turn out to be understandable multicultural readers»². According to D. O'Brien, many people criticize J. Rowling for include themes of death, the occult, and other potentially inappropriate subjects in her books for young readers. Nevertheless, it is precisely these factors, including the use of profanity, intertextual references, the presence of distinct subtext, and other elements, that categorize J. Rowling's writings as «adult books.» Furthermore, the researcher acknowledges the diverse genres present in J. Rowling's book, which also influences the readership it attracts. "It is important to note that the idealized structure of history is itself the basis for cultural variation. The myths and folklore stories it mentions, such as those of centaurs and hippogriffs, are part of the collective unconscious context of magic and horror, genres that are universally popular and with which the public consumer is very familiar.»³.

D. O'Brien mentions the detective element present in the Harry Potter book series, J. Rowling's emphasis on the theme of «journey», and the deliberate use of humor to alleviate the somber aspects of the books.

Our study's findings reveal important insights into how fictional literary worlds affect word development when compared to current literature and theoretical frameworks. Our research confirms previous findings that fictional stories help language development. They spark linguistic innovation. The Harry Potter series and J.R.R. Tolkien's imaginative realms have affected language evolution, as shown by new words and phrases in these works.

Our study of the effects on language development and culture transmission underlines the complex interaction between literature, language, and society. New terminology in fictional

¹ Тая Гроттер – не плагиат, говорит автор [Электронный ресурс] // Русская служба Би-би-си. – Режим доступа: http://news.bbc.co.uk/1/hi/russian/entertainment/newsid_2262000/2262401.stm (дата обращения: 19.03.2023).

² 'Brien, D. A. Popular Texts & Intertexts – Harry Potter [Электронный ресурс] / Д. А. О'Brien. – Режим доступа: <https://dawnannieobrien.wordpress.com/2011/03/29/popular-texts-intertexts-harry-potter> (дата обращения: 23.11.2023).

³ Ibid.

literary universes mirrors linguistic patterns and boosts cultural conversation and identification. Literature spreads culture and influences language across time and groups by distributing new words and phrases through diverse mediums.

Given the importance of our discoveries for linguistics and literary studies, we recognize our research's multidisciplinary nature. Our research highlights the relationship between language, literature, and imaginary worlds on linguistic innovation. Our studies show that language changes constantly and that innovation and imagination drive linguistic change. In conclusion, our research helps us understand the complex mechanisms that affect the creation of new words in fictional literary worlds.¹

RESULTS AND DISCUSSION

All this was a kind of “model” for the creative style of D. Yemets. At the same time, we should immediately highlight the question of the degree of originality of D. Yemets' literary texts. The publication of D. Yemets' book “Tanya Grotter and the Magic Double Bass” in 2002 caused a public outcry not only in Russia, but also abroad. The name of the heroine instantly made one suspect the author of plagiarism. In particular, in one of the disputes, the plaintiff demanded to prohibit the publication of the work “Tanya Grotter and the Magic Double Bass” translated into English. “In a decision widely reported in the press, a Dutch court banned the publication of Tanya's Adventures based on similarities to Harry Potter and the Philosopher's Stone. At the same time, judging by press reports, this decision was based on a number of small details: Tanya is 11 (the story about Harry begins when he was 10), Tanya has a mole on her nose (Harry has a scar on his forehead), like Harry, Tanya is an orphan, whose parents were killed by an evil wizard, both of them study in wizarding schools, ... both of them are at odds with opponents who cannot be named»²

“The author of adventures Grotter and his publishers are faced with the threat of a lawsuit from Rowling and Warner Brothers,” notes S. Naguib. – “Eksmo” received an official letter with a request to stop further printing of books due to violation of intellectual property rights (deadline – November 10). In a show of solidarity with their famous author, the Russians promised to fight back and protect Grotter at all costs. Alexey Shelkov, a representative of the Eksmo publishing house, responded to Al-Ahram Weekly that they are “impatiently awaiting such an opportunity” and that he is confident that the Russian Federation has not violated any laws. Shelkov added that numerous projects related to the series of books about Tanya Grotter

¹ Abduramanova D. V. DYNAMICS AND INFLUENCE OF FICTIONAL LITERARY WORLDS ON THE DEVELOPMENT OF LEXICAL INNOVATIONS // Academic research in educational sciences. – 2024. – Т. 5. – №. CSPU Conference 1. – С. 258.

² Останина, Е. А. К вопросу о защите права на персонаж произведения [Текст] : сравнительно-правовой аспект / Е. А. Останина // Правопорядок : история, теория, практика. – 2016. – № 1 (8). – С. 32–37.

are at the implementation stage (for example, radio programs); films are being prepared with an extensive marketing campaign. In addition, the following books about Tanya Grotter will appear at the stands this year: “The Golden Leech” and “The Throne of the Ancient One.” Further, S. Naguib notes: “European publishers have shown interest in translating her adventures into German, French and Portuguese. A contract was signed with Dutch publishing houses. So very soon Potter’s Russian alter ego will come to European children...”

The editor of the website hogwarts.com commented on all this: “Don’t judge a book by its cover. This is complete nonsense, not a problem. I think they are simply afraid of losing money if they suddenly choose Tanya Grotter over Harry Potter. But, to be honest, I don’t care at all, because I only read what I love.” «Harry Fights the Attack of the Clones»¹ [429], – this is the title of another English-language article published in 2003. “Tanya Grotter is Potter’s double in Russia, where plagiarism in literature is ubiquitous (emphasis added – K.Ch.),” reads its subtitle. Next, the author of the article, R. Dixon, turns to the words of D. Yemets himself, who claims that “Tanya Grotter is a light parody of Harry Potter, which has a completely different life.” “Emets says that his main idea was to create Tanya as the opposite of Harry. The style of his books differs from the style of the Harry Potter books - dark, gothic. Yemets says that his books are in the genre of humorous fantasy and novel.” In addition, R. Dixon refers to the opinion of famous Russian critics, for example L. Anninsky, V. Kuritsyn, A. Latynina, who spoke very positively about the work of D. Yemets and noted the obvious benefits of such literature for readers.

Nevertheless, the negative authorial intention of R. Dixon is quite clear from the title and subtitle of D. Yemets in various interviews never tired of voicing the idea that he was not copying Harry Potter, but was writing a story based on Russian national folklore: “My main task was to prove the productivity of Russian culture. The day we stop raising supermarket cashiers and eternal students for Chicago and Berlin, we will have a culture. Culture, if you look at it, is mentality plus talent.”². It was the appeal to the national mentality, encoded by the author in the word, that provided the books of D. Yemets with enormous popularity.

It is indeed difficult for Western readers to understand all the nuances of works about Tanya Grotter, although some novels were successfully published and sold abroad. At the same time, “Harry Potter” also has a fairy-tale background that is not entirely understandable to the

¹ Dixon, R. Harry Potter Battles Attack of the Clones [Электронный ресурс] / R. Dixon // Los Angeles Times. – 2003. – 13 apr. – Режим доступа: <http://articles.latimes.com/2003/apr/13/world/fg-potter13> (дата обращения: 27.07.2023)

² Дмитрий Емец: «Культура – это менталитет + талант...» [Электронный ресурс] // Официальная страница Тани Гроттер. Издательство ЭКСМО. – Режим доступа: <http://www.new.grotter.ru/main.phtml?menu=smi&id=14> (дата обращения: 24.01.2023).

Russian reader. However, “cross” reading of these two series turns out to be nothing more than a modern form of interethnic cultural communication, similar to how in the 19th century Western readers learned about Russia thanks to the works of I. S. Turgenev, F. M. Dostoevsky or L. N. Tolstoy, and the Russian studied Western reality from the novels of O. Balzac or W. Thackeray.

Of course, one cannot fail to note the parody component of D. Yemets’ books about Tanya Grotter. “The idea of the first parody novel “Tanya Grotter and the Magic Double Bass” was indeed inspired by the series about “Harry Potter”¹. “It would be disgusting to say that I don’t owe anything to Joan Rowling. I think if it weren’t for the parody of the first book and the scandal it caused, the series would not have sounded like that,” admits D. Yemets. “There are several significant differences between the two books. It’s hard to imagine that someone would come to a bookstore and confuse them.”², – the author continues, while agreeing that the external similarity of the covers of the first edition of the books about Tanya Grotter and Harry Potter is also a conscious decision: “If this is the Russian answer to Harry Potter, then they should be similar. They target the same market segment. Readers will have the opportunity to choose and compare»³, – he says. “Potter’s fame, one might think, will greatly contribute to the sales of the series about Tanya Grotter,” confirms Eksmo-Press. This is “like Harry Potter, only better!” - the publisher advertises the book⁴ [262]

The question of how original the series of books by D. Yemets about Tanya Grotter remains relevant in the present. From a legal point of view, the book Tanya Grotter and the Magic Double Bass» is a «derivative work» - a creative reworking [It should also be taken into account that the mandatory participation of the author of the original work in the process of creating a derivative text and/or taking into account his copyright interests is a controversial issue⁵ [263]

Even before D. Yemets, creative processing was carried out by such authors as A. N. Tolstoy (his work “Buratino” is a derivative text in relation to the story of the 19th century Italian writer C. Collodi “The Adventures of Pinocchio: the story of a wooden doll”), A. Volkov

¹ Интервью с Дмитрием Емцем [Электронный ресурс] // МОЙ КОМПАС. – Режим доступа: http://moikompass.ru/compas/dmitriy_emec (дата обращения: 05.07.2016).

² Дмитрий Емец отвечает на письма читателей [Электронный ресурс] // Сильмарилл : портал фантастики и фэнтези. – Режим доступа: http://www.fantast.com.ua/interviu-s-pisatelyami-i-kritikami/dmitriy-emets_otvechaet-na-pisma-chitateley.html (дата обращения: 27.07.20123)

³ Тая Гроттер – не плагиат, говорит автор [Электронный ресурс] // Русская служба Би-би-си. – Режим доступа: http://news.bbc.co.uk/1/hi/russian/entertainment/newsid_2262000/2262401.stm (дата обращения: 19.03.2023)

⁴ Куча неприятностей. Дмитрий Емец отрицает все обвинения в плагиате [Электронный ресурс] // Тая Гроттер. – Режим доступа: <http://tanygrotter.narod.ru/wer.html> (дата обращения: 01.08.2016).

⁵ Лабзин, М. О праве на производное произведение [Электронный ресурс] / М. Лабзин // Российская библиотека интеллектуальной собственности. – 2005. – Режим доступа: <http://www.rbis.su/article.php?article=169> (дата обращения: 01.08.2016).

(created the work “The Wizard of Oz” in 1939, taking F. Baum’s text “The Wonderful Wizard of Oz” as a basis, but made some changes to it), etc.

Of course, the question of the secondary nature and originality of such texts in each of these cases is resolved differently. It should be noted that the so-called “secondary” texts can be no less original than the “primary” ones, correlating differently with the source texts. The original structure of the series of works by J. Rowling about Harry Potter is in many ways significant for the series of books by D. Yemets about Tanya Grotter. Thanks to their comparison with each other, a language and semantic game arises. We really better understand the features of nominations in the texts of D. Yemets, catching their correlation with the samples of J. Rowling or their formation according to a certain model. Nevertheless, the Russian author moves away from the storyline of the “original source”, creating his own.

CONCLUSION

In this regard, we can conclude that when the connection with the prototext is lost, derivative texts begin to be perceived as independent (for example, “Don Quixote” by M. de Cervantes was conceived as a parody of a chivalric romance, but is currently perceived as a primary text. Of interest to us is G. I. Lushnikova’s remark that “literary parody correlates not only with the text being parodied, but also with its cultural and historical background; it should be considered taking into account intertextual connections and, more broadly, taking into account the cultural and historical context”¹. This is important when comparing the book series by J. Rowling and D. Yemets. Concluding the conversation about the degree of originality of the series of books about Tanya Grotter, we note that, without changing his principles, D. Yemets created two more fantasy series of the young-adult direction, which also received reader recognition: about Methodius Buslaev and the School of Divers (“ShNyr”).

Another extra-linguistic circumstance that influenced the formation of D. Yemets’ idiosyncrasy was the author’s own experience. D. Yemets, even before the creation of books about Tanya, Grotter was a famous person working in different genres: novels, novellas, and short stories.

“I like to write universal prose,” noted D. Yemets. As an author, he set himself the following tasks: firstly, to be equally interesting to both adults and children and teenagers (and regardless of gender); secondly, to focus both on the “experienced” reader and on a person just getting acquainted with fiction; at the same time, create texts that will gradually lead beginning readers

¹ Лушникова, Г. И. Когнитивные и лингвостилистические особенности литературной пародии [Электронный ресурс] : автореф. дис. ... д-ра филол. наук / Г. И. Лушникова. – Кемерово, 2010. – Режим доступа: <http://www.dissercat.com/content/kognitivnye-i-lingvostilicheskie-osobennosti-literaturnoi-parodii> (дата обращения: 28.07.2023)

to “high,” classical literature; thirdly, to combine in the book topics and problems of different nature (eternal and pressing, age-related and social).

This seems important to us, as it allows us to evaluate the author’s intention underlying the idiostyle of D. Yemets. Thus, we come to the conclusion that when studying the individual style of a writer, special attention must be paid to the linguistic personality of the author and the concepts associated with it, since idiostyle, first of all, realizes the linguistic personality of the author, whose artistic consciousness reflects the individual picture of the world through individual use language in the aesthetic sphere.

In our opinion, the specificity of the author’s vision of the world is reflected at all linguistic and structural levels of the text and determines the selection of precisely those elements that, by their linguistic properties, are most active in the process of reflecting the author’s understanding of reality and the implementation of the pragmatics of the text. Here we can once again recall the work of Yu. N. Karaulov, where he highlighted “a higher level of analysis of linguistic personality in relation to the linguistic-cognitive level,” including the identification and characterization of the motives and goals driving its development, behavior, controlling its text production and ultimately ultimately defining the hierarchy of meanings and values in its linguistic model of the world»¹ [с. 35]

At the same time, one way or another, his thoughts are repeated in the works of other researchers of idiostyle, who write about “linguistic modality”, about “individual author’s pragmatics”, about “author’s intention”, about “author’s type of worldview”, about “image of the author”, about “the author’s point of view” and so on, emphasizing the importance of studying the writer’s idiostyle from these positions. For our work, taking into account the author’s modality is important because it is associated with both the style-forming and communicative functions of a literary text. Therefore, in our opinion, referring to it reveals the implicit meaning and its nuances, thus connecting the author with the reader and determining the writer’s idiostyle when creating works of art.

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¹ Караулов, Ю. Н. Русский язык и языковая личность [Текст] / Ю. Н. Караулов. – 4-е изд., стер. – М. : Едиториал УРСС, 2004. – 264 с.

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