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Stylistic Portrait of English Fantasy Texts (Based on Jordan's *The Eye of the World*, Martin's *A Game of Thrones*, Rowling's *Harry Potter and the Philosopher's Stone, and Harry Potter and the Chamber of Secrets*)

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Abstract
The paper is focused on stylistic features of English fantasy texts. The research materials include four fantasy novels written by British and American authors of the late 20th century: Jordan's *The Eye of the World*, Martin's *A Game of Thrones*, Rowling's *Harry Potter and the Philosopher's Stone, and Harry Potter and the Chamber of Secrets*. The research question of the study lies in need to systematize expressive means and stylistic devices used in the texts and distinguish the common stylistic features of English fantasy texts. To do this, the researchers implement the notion of a stylistic portrait of English fantasy text, and the main aim of the paper is to provide its definition and description. The study employed the complex of linguistic research methods, including analysis and generalization of theoretical sources, contextual analysis and the elements of quantitative analysis of linguistic units used in the texts. Based on three essential aspects of a stylistic portrait, the paper shows that the English fantasy texts are characterized by the dominance of expressive means and stylistic devices at the syntactic level of language. In addition, the researchers identified the most productive stylistically marked linguistic units at each level of language correlated with the semantic field within which they functioned, and studied connotative dominants in these texts.

Keywords: Connotative Dominant, English Fantasy Texts, Expressive Means, Semantic Fields, Stylistic Devices, Stylistic Portrait

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Introduction

Fantasy text is a multifaceted phenomenon that has recently become an object of scientific discussions in linguistics. Thus, nowadays, the texts of this genre are mainly in the focus of attention in cognitive linguistics (Aleksandruk, 2011; Pavkin, 2002), combined linguistic and cultural studies (Shkotova, 2014), and stylistics (Mandala, 2010; Koliasa, 2015) research. Considering fantasy text as a product of speech that possesses a conceptual validity and communicative orientation within a specific communication sphere, it is essential to define and structuralize its specific stylistic features.

Introducing a concept of a "stylistic portrait of fantasy text" for the further consideration of its stylistic features, a focus should be put on understanding an adjacent term introduced by Panchenko (2019) within her research of song lyrics. The scholar defined "stylistic portrait of a song" as "a complex of language and speech means used to create forced expressive lyrics of a song" (Panchenko, 2019, p. 63). Its scheme consists of the concept sphere of a song as a text; grammatical, lexical, and stylistic means used to create expressivity; a structure of a song; musical and/or color imagery; creolization of text. However, this structure regarded only one type of text, namely a song lyric. In this study, a stylistic portrait is considered as a unique system of linguistic units endowed with imagery and expression which are dominant in a particular text and demonstrate an author's attitude to phenomena described in the text and single it out from similar texts. To create a stylistic portrait of English fantasy text, three essential aspects are distinguished:

1) expressive means and stylistic devices forming a stylistic background of a text;
2) semantic fields, within which the aforementioned expressive means and stylistic devices are realized in the text;
3) connotative dominant within the fields.

Expressive means and stylistic devices are used in the texts by the authors to realize the categories of axiology and emotivity, which let the texts have a pragmatic impact on a reader. On the one hand, every author possesses their idiostyle; thus, the stylistic portrait of every text consists of its peculiar set of stylistically marked linguistic units. But at the same time, the works within a common genre presumably have typical stylistic features, and singling out these features becomes the main question of this research. The research aim is to create a generalized stylistic portrait of English fantasy texts written in the last decade of the 20th century. To achieve this, the following tasks are set:

1) to consider the range of stylistic means used by the authors in English fantasy texts, to determine the dominant among them at each productive level of language;
2) to single out the semantic fields distinctive for English fantasy texts, to describe their features, to determine which stylistic means are the most commonly used within these fields;
3) to establish which connotative components predominate in English fantasy texts.

Literature Review

Nowadays, studying English fantasy texts as a linguistic phenomenon and their stylistic features is becoming increasingly popular. While Mendlesohn (2008) in her works put attention to specific narrative features of different genres of fantasy, Mandala (2010) focused on stylistic differentiation of language in English fantasy and science fiction, emphasizing that the writers of fantasy texts tended to use archaic lexical and grammatical forms, noting that "alternative world texts are (…) one of the few places where archaic forms survive" (Mandala, 2010, p. 72). Shaposhnyk (2014) described the genre and stylistic specificity of translation of English fantasy texts. *At the same time, Koliasa (2015) combined stylistic and cognitive approaches in her study of mechanisms of creating ludic absurd in English fantasy short prose. Marchuk's work (2018) devoted to structural and lexical parameters of English fantasy texts*

investigated interrelationships between denotative and connotative components of thematic groups of "good" and "evil" as extremes at the axiological scale of the texts.

The notion of a stylistic portrait of the text was introduced by Panchenko (2019) and has gained further consideration in this research. The theoretical basis of its three constituents is as follows.

The concepts of expressive means and stylistic devices closely relate to each other; however, they are essentially different since the former comprise a part of a language as a system and the realm of the latter is speech. The most comprehensive definitions of these two phenomena were introduced by Galperin (1981):

> The expressive means of a language are those phonetic, morphological, word-building, lexical, phraseological, and syntactical forms which exist in language-as-a-system for the purpose of logical and/or emotional intensification of the utterance (Galperin, 1981, p. 27)
> A stylistic device (…) is a conscious and intentional intensification of some typical structural and/or semantic property of a language unit (neutral or expressive) promoted to a generalized status and thus becoming a generative model (Galperin, 1981, p. 30)

Both expressive means and stylistic devices are actualized at all levels of language; however, the distinction of them varies in the works of researchers of English stylistics. Many scholars (Galperin, 1981, Morokhovsky, Vorobyova, Likhosherst and Timoshenko, 1991, Yefimov and Yasinetska, 2004, Glinka, 2019) provided different classifications depending on the subject of research. Thus, Galperin (1981) considered expressive means at the phonetic, morphological, word-forming, lexical, phraseological, and syntactic levels but omitted the morphological and word-forming levels in the description of stylistic devices. Morokhovsky et al. (1991), Yefimov & Yasinetska (2004) and Glinka (2019), based on the fact that stylistic devices (often equated with the tropes and figures of speech) are a speech, non-systemic phenomenon, referred to them as a separate group not subordinated to levels of language, while expressive means as a part of the language system were described as implemented directly at different levels of language. At the same time, Arp and Johnson (2006) emphasized that figures of speech are connotative by their nature as they are used to express additional shades of meaning, being "more narrowly definable as a way of saying one thing and meaning another" (Arp & Jonson, 2012, p. 727). In the works of the researchers, phonetic, morphological, lexical, and syntactic levels were common; however, Morokhovsky et al. (1991), Yefimov and Yasinetska (2004) expanded the phonetic level to phonetic-graphic, and Glinka (2019) considered additionally expressive means at the word-building level.

On the other hand, Kukharenko (2000) and Koliasa (2015) did not separate stylistic devices from expressive means in their works. The researchers described both linguistic phenomena at the phonetic, morphological, and syntactic levels; however, Kukharenko (2000) paid attention to the lexical and lexical-syntactic levels of language, and Koliasa (2015) omitted the lexical level but provided a description of linguistic and speech stylistic means at the semantic, word-building, and graphic levels of language.

The second constituent of a stylistic portrait of English fantasy texts is semantic groups within which expressive means and stylistic devices are realized. Approaches to distinguish such semantic groups were made by Aleksandruk (2011) and Shaposhnyk (2014). Aleksandruk described conceptual categories of PERSON, PLACE, TIME, ARTEFACT, NATURE, SOCIETY, CULTURE and more detailed subcategories including among others MAGIC and SUPERNATURAL POWER, and Shaposhnyk having studied ways of translating specific genre forming features of fantasy texts limited them to characters and chronotope (a term coined by Bakhtin, 1975). The semantic field of characters in this research was divided into several subfields based on linguistic and cultural studies of characters

introduced by Shkotova (2014) with analysis of a young wizard as a linguocultural character type and continued by Zaichenko (2021), who distinguished four main lingoucultural character types: a hero, a companion, an enemy and a great wizard.

Connotative dominant as the third constituent of a stylistic portrait is a notion closely related to connotation studies. Connotation as a linguistic phenomenon has been researched since the first half of the 20th century, and nowadays, the emphasis has been mainly put on semantic and stylistic aspects (Selivanova, 2006; Zaichenko, 2019; Safarova, 2021). Regarding English fantasy texts, connotation study touched the axiological and emotive points of view (Pavkin, 2002, Marchuk, 2018, Kuts and Tuhan-Baranovskyi, 2020); however, there is a lack of works devoted to complex research of connotative components.

Despite the popularity of fantasy texts that has provoked increased scientific interest in this phenomenon not only in literary studies but also in linguistics, the study of stylistic features of these texts are pretty separate and still need a more complex approach.

Materials and Methods
As a part of research, four English fantasy texts were analyzed, namely: Robert Jordan's The Eye of the World (1990), George Raymond Richard Martin's A Game of Thrones (1996), and two novels by Joanne Rowling, Harry Potter and the Philosopher's Stone (1997) and Harry Potter and the Chamber of Secrets (1998). These texts open series of novels of the late 20th – early 21st centuries and belong to the third period of development of the fantasy genre, and therefore represent distinctive trends of their time. Thus, in particular, in the novel The Eye of the World, the great wizard traditionally portrayed as a male character in a fantasy text is embodied in the image of a woman. In the novel A Game of Thrones, the hero character type is evenly distributed between men and women indicating increased attention to gender equality issues in the given period. In addition, in the series of novels aforementioned, the adolescent heroes come to the fore. Their aims are finding themselves and their place in life and developing their personal qualities and self-improvement.

The complex of theoretical methods was used to provide the comprehensive study of the concepts being researched and interpretation of the results. This includes analyzing, generalizing, and interpreting the academic sources on general stylistics of English and specific features of fantasy texts. During the research, the main genre-forming features of English fantasy texts were identified, analyzed, and described, which formed the basis to the distinguish semantic fields as components of the stylistic portrait of the analyzed texts. In addition, text fragments that included stylistically marked linguistic units including a connotative component in their meaning were selected. Using the methods of contextual analysis and elements of the method of quantitative analysis and calculations, the dominant expressive means and stylistic devices were determined, as well as the connotative components of meaning that form the stylistic portrait of fantasy texts.

Results
Expressive Means and Stylistic Devices Forming a Stylistic Background of a Text
Based on the classifications mentioned above, this paper is focused on the most productive levels of language in English fantasy texts: syntactic, lexical, phonetic-graphic, and lexical-syntactic.

Even though each of the authors has their unique idiostyle, the analysis of the texts showed that particular stylistic means are dominant for all four texts. At the syntactic level, these are elliptical sentences, repetitions, and aposiopesis. It is worth noting that the prevalence of expressive means and stylistic devices at the syntactic level is explained by the fact that the texts involve both indirect, authorial speech and direct speech of the characters. The reduction of syntactic structures is widely used by fantasy

authors for direct speech or internal speech of characters. This allows creating the effect of "living", often emotional speech of a person or a mythical creature endowed with the ability of human speech. At the lexical level, the authors of English fantasy texts prefer epithets and metaphors. At the phonetic-graphic level, the authors mainly use italics representing the emphatic intonation of a word or a part of an expression graphically. It acquires an expressive and sometimes emotive effect, as well as pauses represented by punctuation as a manifestation of fragmentary speech caused by the emotional state of the speaker (author or character). At the lexical-syntactic level, a simile is a dominant stylistic device.

The frequency of use of certain tropes in each text varies: for example, if a metaphor is one of the most common stylistic devices in the novels written by Jordan, Martin, and Rowling uses metaphors much less often in her texts. In contrast, repetition, which is the second most frequently used in Jordan's novel after the ellipsis, has become much less common in Rowling's and Martin's texts.

Semantic Fields of the English Fantasy Texts, within which the Expressive Means and Stylistic Devices are Realized

Stylistic means are used by the authors to create the most plausible and vivid secondary worlds and characters involved in the plots of stories. The expressive means and stylistic devices available in the analyzed fantasy texts are correlated with the objects they described, and three main semantic fields can be identified: characters, chronotope and magic. The most common is the field of characters, which indicates pronounced anthropocentrism of fantasy texts.

Within the field of characters, based on the linguocultural character types identified in the study (Zaichenko, 2021), four main subfields are considered: heroes, companions, enemies, and great wizards. In addition, a significant part of this field comprised minor characters of the texts that did not correspond to any character type. They are described as a separate subfield.

Language and Speech means of Realization of the Hero as a Linguocultural Character Type in English Fantasy Texts

In the analyzed texts, the field of the hero is embodied in the images of Rand al'Thor, Mat Cauthon, and Perrin Aybara (Jordan's The Eye of the World); Jon Snow, Daenerys Targaryen, Arya Stark, Tyrion Lannister, Bran Stark, Sansa Stark and Eddard Stark (Martin's A Game of Thrones); and Harry Potter (Rowling's, Harry Potter and the Philosopher's Stone and Harry Potter and the Chamber of Secrets). The vast majority of these characters belong to the subtype of a small hero; only Eddard Stark represents the noble hero subtype, some features of which may be traced in the images of Rand al'Thor and Harry Potter (Zaichenko, 2017).

In the text written by R. Jordan, among all available expressive means and stylistic devices describing the characters, elliptical sentences, repetitions and similes are mainly used (from now on in the text of this paper, expressive means and stylistic devices are given based on the frequency of use).

"No! Not her. Maybe him, but not her." (Jordan, 1990, p. 193)
The wind moaned in the trees, but all else was still. The wind seemed distant, too, even when it was cutting through the cloak on her back. (Jordan, 1990, p. 362)
Tiredness drained out of him like water running downhill; aches and soreness ebbed to dim memories and vanished. (Jordan, 1990, p. 152)

Among the linguistic units used in the text A Game of Thrones, Martin (1996) prefers italics, epithets, metaphors.

You are the bastard, though. (Martin, 1996, p. 42)
He had a grim cast to his grey eyes this day, and he seemed not at all the man who would sit before the fire in the evening and talk softly of the age of heroes and the children of the forest. (Martin, 1996, p. 10)
Ned was soaked through to the bone, and his soul had grown cold. (Martin, 1996, p. 310)

In Rowling's (1997, 1998) texts, italics, elliptical sentences, and pauses are dominant among the language and speech means used for the stylistic representation of the linguocultural character type of the hero.

Harry had never told Ron and Hermione that the Sorting Hat had seriously considered putting him in Slytherin. (Rowling, 1998, p. 112)
Hagrid looked at Harry with warmth and respect blazing in his eyes, but Harry, instead of feeling pleased and proud, felt quite sure there had been a horrible mistake. A wizard? Him? (Rowling, 1997, p. 43)
Harry tried to shut the door quietly, but –
"POTTER!" (Rowling, 1997, p. 134)

Thus, the prevalence of ellipsis and repetitions at the syntactic level, epithets and metaphors at the lexical level, italics and pause at the phonetic-graphic level, and similes at the lexical-syntactic level can be observed. Among them, the most productive stylistic means are italics and elliptical sentences.

Language and Speech Means of Realization of the Companion as a Linguocultural character type in English fantasy texts

The heroes in their quests are invariably accompanied by companions: Lan, Egwene al'Vere, Nynaeve al'Meara, Thom Merrilin (The Eye of the World); Sam Tarly and Jorah Mormont (A Game of Thrones); Ron Weasley and Hermione Granger (Harry Potter and the Philosopher's Stone and Harry Potter and the Chamber of Secrets). The most expansive palette of expressive means and stylistic devices in the text was used by Jordan, among which repetition, ellipsis, and simile are dominant:

So the best you have to offer is that she may be alive, if she was lucky. Alive, maybe alone, frightened, even hurt, days from the nearest village or help except for us. (Jordan, 1990, p. 283)
The Warder's gaze held him like a trap. (Jordan, 1990, p. 99)

The ellipsis is a widely used stylistic device used to describe the companions in Rowling's texts as well, being the second frequent only after the writer's use of italics:

"Nothing?" said Ron eagerly. (Rowling, 1997, p. 75)
"What has been going on?" she said, looking at the sweets all over the floor and Ron picking up Scabbers by his tail. (Rowling, 1997, p. 81)

In Martin's text, the companion image did not acquire a broad stylistic representation; however, the author used a wide range of linguistic means for its creation, of which italics, pauses and similes predominate.

Spare me your empty little compliments, girl... and your ser's. (Martin, 1996, p. 242)
Yet Catelyn noted that the sellsword stood half a hand taller than his foe, with a longer reach... and Bronn was fifteen years younger, if she was any judge. (Martin, 1996, p. 359)

> Dressed for battle, the new boy looked like an overcooked sausage about to burst its skin. (Martin, 1996, p. 209)

In general, in the subfield of companion, a strong predomination of syntactic, phonetic-graphic, and lexical-syntactic expressive means and stylistic devices is seen, namely ellipsis, italics, simile, repetition, and pause.

Language and Speech Means of Realization of the Enemy as a Linguocultural Character Type in English Fantasy Texts

> Since the path of the fantasy hero and their companions is full of obstacles and is vehemently opposed by enemy forces, the enemy as a linguocultural character type, particularly the subtype of the villain, is very widely represented in the English fantasy texts. At the same time, the subtype of the Dark Lord is usually depicted by only one character in the text or series (Zaichenko, 2018a). Thus, in Jordan's The Eye of the World the Dark Lord is represented by the Dark One, or Shai'tan, but he appears in the text only in Rand's, Mat's and Perrin's dreams. During the journey the forces of good are actually opposed by supporters of the Dark One (the Darkfriends) and the detachments of the Children of the Light, a military organization whose aim is to fight the Dark One, but in the text of the analyzed novel is limited to counteracting witches from the Order of Aes Sedai. Among the stylistic devices and expressive means used by the author to describe the enemy, elliptical sentences, repetitions, and similes predominate:

> If you had been told about man in the woods... a man who made people afraid just by looking at them... would that have warned you? A man whose horse doesn't make any noise? (Jordan, 1990, p. 97)

They'd swarm over this inn like murderous ants on a rumor, a whisper. (Jordan, 1990, p. 204)
In Rowling's novels Harry Potter and the Philosopher's Stone and Harry Potter and the Chamber of Secrets, the subtype of the Dark Lord is represented by Lord Voldemort (Tom Riddle), but his supporters and their descendants function in the texts as villains trying to harm the hero or his friends. The image of Professor Snape, a double agent revealed in the last novel of the series, is considered as an enemy in the research since in the analyzed books his image acquires emphasized features of the linguocultural subtype of the villain. Among all linguistic units used to describe this field, italics, elliptical sentences, and pauses are dominant:

> I grew powerful, far more powerful than little Miss Weasley. Powerful enough to start feeding Miss Weasley a few of my secrets, to start pouring a little of my soul back into her ... (Rowling, 1998, p. 228)
> "(…) See, there was this wizard who went ... bad. As bad as you could go.Worse.Worse than worse. His name was ..." Hagrid gulped, but no words came out. (Rowling, 1997, p. 41)

Martin's A Game of Thrones essentially differs from the others regarding this aspect. It lacks the image of the Dark Lord, which is not typical of fantasy texts; however, the author profoundly studies the images of villains, which include Queen Cersei, her twin brother Jaime Lannister, her son Joffrey Baratheon, knight Gregor Clegane, Prince Viserys Targaryen, as well as the master of coin of the Seven Kingdoms, Lord Petyr Baelish, and the master-at-arms of Castle Black, Ser Alliser Thorne. Italics, epithets, and metaphors are dominant among the means of representing villains in the text.

> The queen... if you can find proof, and if you can make Robert listen, then perhaps… (Martin, 1996, p. 158)
> He was a gaunt young man with nervous hands and a feverish look in his pale lilac eyes. (Martin,

1996, p. 20)
Shattered legs may heal in time, but some betrayals fester and poison the soul. (Martin, 1996, p. 395)

Thus, creating the image of the enemy in the English fantasy texts, mainly the linguistic means at syntactic (elliptical sentences, repetitions) and phonetic-graphic (italics, pauses) levels are used. Lexical and lexical-syntactic levels are less represented.

Language and Speech Means of Realization of the Great Wizard as a Linguocultural Character type in English Fantasy Texts.

In the fantasy texts of this period, the linguocultural character type of the great wizard (Zaichenko, 2018b) undergoes significant changes. Thus, among the texts analyzed in the research, only Albus Dumbledore, the character of Rowling's novels, fully represents this character type. He is depicted as an older man with long grey hair and a beard. His personality and functions in a plot are quite typical for such a character as they are endowed with allusions to the image of the legendary wizard Merlin. To realize this linguocultural character type in the texts, the writer mainly uses ellipsis, pause, and italics.

He's a genius! Best wizard in the world! (Rowling, 1997, p. 91)
You will know, one day... put it from your mind for now, Harry. When you are older... I know you hate to hear this... when you are ready, you will know. (Rowling, 1997, p. 215)
Only because you're too – well – noble to use them. (Rowling, 1997, p. 8)

In Jordan's novel, as it has been already mentioned, the function of the great wizard is performed by a woman, an Aes Sedai named Moraine. Unlike a typical wizard, her personality is characterized by a certain rigidity and imperiousness. The author presents the broadest linguistic representation of this character type in the analyzed texts, and among the expressive means and stylistic devices used to create the image of Moraine, repetitions, elliptical sentences, and metaphors predominate:

He had been half babbling, he realized, and he had rambled on while she tried to talk. While an Aes Sedai tried to talk. (Jordan, 1990, p. 100)
"The evil of Shadar Logoth," Moiraine replied. "Mashadar. Unseeing, unthinking, moving through the city as aimlessly as a worm burrows through the earth…" (Jordan, 1990, p. 257)
Finally Moiraine spoke, and her voice filled the empty silence with sharpness. (Jordan, 1990, p. 145)

As it can be seen, the ellipsis is the most frequently used expressive means in this semantic subfield. Regarding Martin's novel, the image of a great wizard is absent in the text, but some of their features are embodied in the images of master Aemon and Syrio Forel. Accordingly, this linguocultural type did not find significant linguistic realization in the text.

Language and Speech Means of Realization of Minor Characters in English Fantasy Texts
The variety of minor characters is included in the texts both to unfold the plot and to reveal more widely the depicted worlds and mentality of the peoples who inhabit them. Minor characters in the texts can help or harm the protagonists, provide the information needed to solve the quest, or mislead. Since there may be dozens or hundreds of such characters in the text (for example, in Jordan's The Eye of the World, there are more than 200 minor characters), this subfield is one of the largest in the analyzed texts, yielding only to the subfield of the hero. In Rowling's novel, the dominant means of creating minor characters are ellipsis, italics, and pause. A combination of all three means can be observed in the speech of Molly Weasley, Ron's mother:

A fine example to set to your children... brawling in public... what Gilderoy Lockhart must've thought… (Rowling, 1998, p. 48)

In Jordan's novel elliptical sentence, repetition, and epithets predominate:

Because of him. Because in his pride he had believed that men could match the Creator, could mend what the Creator had made and they had broken. In his pride he had believed. (Jordan, 1990, p. 5)
The touch roused Tam, but only into a hazy wakefulness. (Jordan, 1990, p. 73)

Similarly, in the novel A Game of Thrones Martin prefers ellipsis, repetitions, and epithets to create images of minor characters:

First you go weak and drowsy, and everything starts to fade, and then it's like sinking into a sea of warm milk. Peaceful, like." (Martin, 1996, p. 3)
"You shut your mouth, cripple, you hear me?" He twisted harder. "You hear me?" (Martin, 1996, p. 332)
One was Sansa's age, with long golden curls; the other perhaps fifteen, sandy-haired, with a wisp of a mustache and the emerald-green eyes of the queen. (Martin, 1996, p. 246)

Elliptical sentences prevail in this subfield in all the analyzed texts. Repetitions and epithets representing expressive means and stylistic devices at syntactic and lexical levels respectively prevail in Jordan's and Martin's texts. At the same time, Rowling preferred the means of phonetic-graphic level (italics and pause) describing minor characters in the texts.

Language and Speech Means Used to Create a Semantic Field of Chronotope in English Fantasy Texts
The chronotope in fictional texts is represented by two main categories: space and time. The category of time in the analyzed fantasy texts is mainly realized by plot development, and it has no specific semantic and stylistic markers in the texts (except for Martin's novel A Game of Thrones, where summer and winter have a global character and acquire clear positive and negative connotations). Another situation is regarding the category of space. The inevitable presence of secondary worlds is one of the specific genre features of fantasy texts, and the authors pay considerable attention to create and describe these worlds. The space in fantasy texts is realized by describing cities and architectural structures, flora, fauna, material things used by the characters in everyday life, weapons, religion, and mindset. The chronotope finds the broadest linguistic and stylistic representation in Jordan's text The Eye of the World, where similes, repetitions, and epithets are dominant:

From the center of the furious vapors a mountain thrust upward, a mountain taller than any he had ever seen in the Mountains of Mist, a mountain as black as the loss of all hope. (Jordan, 1990, p. 108)
The Blight was not far off here. The Blight, where all the Fades and Trollocs were, those not down in Andor chasing them. The Blight, where they were going. (Jordan, 1990, p. 603)
It was cold, not the chill of the Waygate, but welcome, natural winter-cold that slowly, steadily burrowed into flesh. (Jordan, 1990, p. 598)

In the Martin's and Rowling's texts, there is approximately the same number of stylistic units used to describe the chronotope with a predominance of epithets, metaphors, and similes in Martin's text (1996):

The godswood there was a garden, bright and airy, where tall redwoods spread dappled shadows across tinkling streams, birds sang from hidden nests, and the air was spicy with the scent of flowers. (Martin, 1996, p. 15)

And above it all, frowning down from Aegon's high hill, was the Red Keep; seven huge drum-towers crowned with iron ramparts, an immense grim barbican, vaulted halls and covered bridges, barracks and dungeons and granaries, massive curtain walls studded with archers' nests, all fashioned of pale red stone. (Martin, 1996, p. 133)

There are a hundred kinds of grass out there, grasses as yellow as lemon and as dark as indigo, blue grasses and orange grasses and grasses like rainbows. (Martin, 1996, p. 180)

While in the text written by Rowling, epithets, italics, and elliptical sentences predominate:

After ten noisy, rocky minutes, the trees thinned, and Harry could again see patches of sky. (Rowling, 1998, p. 207)

But Hagrid simply waved his hand and said, "About our world, I mean. Your world. My world. Yer parents' world." (Rowling, 1997, p. 37)

Thus, the semantic field of chronotope is represented mainly by lexical and lexical-syntactic stylistic devices, especially epithets and similes. The syntactic level is less represented; however, repetitions and elliptical sentences are pretty frequent in Jordan's and Rowling's works. The means of the phonetic-graphic level are the least frequent, represented only by italics in Rowling's texts.

Language and Speech Means Used to Create a Semantic Field of Magic in English Fantasy Texts
Another inherent characteristic of English fantasy texts is the presence of magic in the described secondary world. Magic in the texts appears mainly as a special force, omnipotent but limited by specific rules. As a semantic field in the study, magic includes the actual descriptions of the manifestations of magic, specific magical phenomena, magical and mythical creatures and magical artifacts that function or are mentioned in the texts. In Martin's A Game of Thrones, magic is limited to the appearance of direwolves and dragons, animals that do not exist in the real world. The semantic field of magic here has a small linguistic representation, and among the expressive means and stylistic devices, metaphor, simile, and epithet are dominant.

"The eons have turned them to stone, yet still they burn bright with beauty." (Martin, 1996, p. 76)

From there the skulls ranged upward in size to the three great monsters of song and story, the dragons that Aegon Targaryen and his sisters had unleashed on the Seven Kingdoms of old. (Martin, 1996, p. 94)

Now there was only Shaggydog, rumbling at the small man, his eyes burning like green fire. (Martin, 1996, p. 198)

Magic is much more widely represented in Jordan's text, The Eye of the World, where it has a somewhat uncertain status in some social groups; however, it is still a specific feature of the chronotope and is revealed through the duality of "tainted" male and "pure" female magic. In addition, some magical creatures and artifacts do not belong to any of these forces. Among the means of linguistic representation of magic, the author prefers repetitions, similes, and elliptical sentences.

Touching the True Source, touching saidar, gives me that protection, as it does to every Aes Sedai. (Jordan, 1990, p. 207)

The wind of the Draghkar's wings beat at Rand with a feel like the touch of slime, like chittering in the dank dimness of a nightmare. (Jordan, 1990, p. 135)

This is an old thing, boy. Older than Aes Sedai. Older than anybody using the One Power. Old as humankind. Old as wolves. (Jordan, 1990, p. 300)

Unlike previous texts, Rowling's novels contain an element of transition from the primary world of authentic late 20th century Britain, where Harry Potter suffers only grief and contempt, to the secondary world, magical Britain, where the hero can find out his essence and find friends. Since the author reveals the secondary world and magic to a reader through the main character's focus, the most extensive range of stylistic language and speech units is involved here to describe the magic and its various manifestations. Among them, italics, elliptical sentences, and pauses are dominant:

"Hagrid," said Harry, panting a bit as he ran to keep up, "did you say there are dragons at Gringotts?" (Rowling, 1997, p. 49)
Shooting stars all over Britain? Owls flying by daylight? Mysterious people in cloaks all over the place? And a whisper, a whisper about the Potters… (Rowling, 1997, p. 4)
"These birds ... they can't be here just for decoration," said Hermione. (Rowling, 1997, p. 203)

The semantic field of magic is characterized by predominance by expressive means and stylistic devices at the syntactic and lexical-syntactic levels, represented by elliptical sentences, repetitions, and similes. Stylistic devices at the lexical level include metaphor and epithet in Martin's novel, and phonetic-graphic level includes use of italics in Rowling's texts.

Connotative Dominant in English Fantasy Texts
The connotative dominant is a complex of linguistic means with the additional expressive, emotional, and evaluative meaning, which prevail in the text. In the analyzed fantasy texts, the total number of expressive means is 11980, emotive – 4216, evaluative – 4539, which indicates the dominance of the expressive component in fantasy texts. Expressivity is realized through the use of emphatic constructions, as well as stylistic devices and expressive means, which acquire intensification as an additional component of meaning in the text:

The winter was harsher than you've ever seen before, cold enough to jell your blood and crack your bones? (Jordan, 1990, p. 36)

The results of the study show that in English fantasy texts, the means of expressing negative connotations prevail over the means of expressing positive connotations with the ratio of positive emotivity to negative 1003 to 3313, and positive evaluation to negative 1214 to 3325. For example:
Positive emotivity:

They were huffing and puffing and hitting at each other with padded wooden swords under the watchful eye of old Ser Rodrik Cassel, the master-at-arms, a great stout keg of a man with magnificent white cheek whiskers. (Martin, 1996, p. 53)
Negative emotivity:

It was not the valley itself that sapped his strength and filled the empty spaces left with helplessness. (Jordan, 1990, p. 108)

Positive evaluation:

It was eerie, spine-tingling, unearthly; it lifted the hair on Harry's scalp and made his heart feel as though it was swelling to twice its normal size. (Rowling, 1998, p. 232)

Negative evaluation:

Trolloc dead and the corpses of human renegades piled up in mounds, but always more scrambled over those charnel heaps in waves of death that had no end. (Jordan, 1990, p. 121)

The dominance of negative connotation is caused by the leitmotif of every fantasy story. This is salvation, the restoration of the world, which was initially on the verge of an apocalypse due to the ambitions and actions of the main antagonist of the work. Due to the negative connotations, the authors of the texts emphasize the premonition of a catastrophe that will inevitably occur if the hero of the text does not pass their quest and does not overcome the difficulties they face on their way. The characters of the texts are not ideal, they are characterized by some weaknesses, doubts, remorseб or guilt, and society may show a negative attitude towards them. The magic that permeates the world can be described as a striking yet sinister, sometimes hostile force.

Conclusion

The need to systematize sets of stylistically marked linguistic units used in the English fantasy texts of the late 20th century has resulted into the need to create a generalized stylistic portrait of the texts. This includes a range of expressive means and stylistic devices used in the texts, semantic fields as a genre-forming parameter and predominating connotative components.

The analysis of four English fantasy texts shows that despite the diversity of authors' idiostyles, all texts are characterized by the dominance of expressive means and stylistic devices at the syntactic level of language.

The most distinctive features of fantasy texts are semantic fields, to describe the elements of which the mentioned above expressive means and syntactic devices are used. These include characters, chronotope, and magic. Analysis of the texts showed that within all semantic fields, ellipsis and repetition are the most productive expressive means and stylistic devices at the syntactic level of language, epithet and metaphor at the lexical level, italics and pause at the phonetic-graphic and similes at the lexical-syntactic levels.

The study of the connotative dominant shows that a significant role in English fantasy texts is played by specific linguistic means, including the additional meanings of expressivity, emotivity, and evaluation. The analysis showed that expressive connotation significantly prevails in the studied texts, and the negative emotive and evaluative connotations are dominant.

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