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METHOD OF ALIENATION IN SCIENCE-FICTION

Summary. The article deals with the essence of science fiction as a genre of fiction, reveals the specific role of a method of alienation (V. Shklovsky term) in the image of quasi world.

Key words: science fiction, method of alienation, space, the model of quasi world.

The rapid development of science and technology can be vividly realized not only in the fields of IT-technology, but in the sphere of literature, art, philosophy and religion. Today fiction is considered one of the major arts, which reflects and represents the most important issues of social and public life of people, evolving along with it. The role of literature in the knowledge of life and education of the people is very considerable. Nowadays the world literature has not only the traditional forms and genre of artistic works, but also enriched at the expense of other forms. Among them, science fiction is determined as one of the most popular literary forms.

It should be mentioned, that despite the traditional gulf between scientific and literary discourse writers and literary critics of imaginative literature in the XXth and XXIth centuries have consistently looked at science as a source of knowledge and valuable insight into the human mind. Such discoveries as relativity, chaos theory, evolution, cybernetics, quantum theory, invention of unknown worlds and unreal creatures have provided writers with considerable inspiration and new modes of thought that influence on the appearance of a specific genre of literature in the postmodern age – a genre of science fiction.

The relevance of this article is to address to the problems of perception and reflection in the text of the virtual worlds, which touch upon the interest in all modern humanities. The text of science fiction has become a subject of interest to many linguists. Science Fiction has a number of features that were not yet sufficiently defined in the research works.

Today this literary genre is recognized as one of the most popular literary form which attracts the widest field of readers.

Such linguists as T.H.A. Kozyrev (1980), L.G. Panova (2003), D.S. Likhachev (2001), Z.Y. Turaeva (1979), N.V. Shevchenko (2003) consider that time and space are fundamental features of any literary art, but in the world of fiction they are not so evident concepts as they are believed. Space and time are the basic forms of people's existence and their life, that are described in any literary texts, transforming themselves into each other. They have a peculiar genre presentation and, in particular, the time-space in texts of science-fiction differs from the representation of space-time everyday life. The implementation of the space language is the art space which is associated with the author's world and reflects the inner world of the writer.

The method of "alienation" with a critical understanding of reality is the fundamental methodology in science fiction. It can be realized through three major components of any literary text: time, place, characters.

The aim of the article is to determine the notion of science fiction nowadays and analyse the characteristics of space, using the method of "alienation" in drawing up a certain quasi model of science fiction.

Speaking about what science fiction is, it is difficult to give the clear definition of it.

In 1923 science fiction writer H. Gernsbeek was the first who used the word "science fiction" in his journal "Science and invention". He joined together the words "science" and "fiction" in one meaning and since that time the term "science fiction" is widely used in literature. In 1926, this writer gave a definition of what science fiction – is a kind of fiction, which is written by J. Verne, H.G. Wells, and E.A. Poe, in this exciting stories scientific evidence includes prophecy of the future [4, p. 12].

In 1952 the writer and critic Damon Knight said that science fiction is what we point to when we say it. It means that the ideal definition of science fiction should use objective criteria intrinsic to the work itself, simple, short and to the point [6, p. 42].

Robert A. Heinlein, a famous American science fiction writer, admits that it is "a handy short definition of almost all science fiction might read: realistic speculation about possible future events, based solidly on adequate knowledge of the real world, past and present, and on a thorough understanding of the nature and significance of the scientific method" [7, p. 34].

New Dictionary of Cultural Literacy suggests the following term of science fiction: "Works of fiction that use scientific discoveries or advanced technology – either actual or imaginary – as part of their plot" [8]. The most universal definition of science fiction can be found in British dictionary: "Science fiction – a literary genre that makes imaginative use of knowledge or conjecture".

Science fiction is a modern genre though the earliest steps of the development of this genre can be brightly seen in the nineteenth century when a scientific thought as the paradigm of modern knowledge had begun to increasingly exert itself in the imaginations of different writers. The role of such fundamental scientific works as Charles Darwin's theory of biological evolution, the Second Law of Thermodynamics which defines the concept of entropy – a measure of homogeneity or lack of differentiation in a system, Albert Einstein's Theory of Relativity, Werner Heisenberg's Uncertainty Principle had a great influence on the writers inner imagination. Taking cues from such theories, which realize natural barriers to scientific knowledge many other writers and critics of the twentieth century have tended to apply the concepts of randomness, uncertainty, and the breakdown of traditional causality in their works. That's why we can often hear that science fiction is "speculative fiction", "thought of experience" [5, p. 33].

Science fiction writers try to "predict" the future in a literary sense. The earliest writers of the genre are considered to be Jules Verne and H.G. Wells. More recent ones are Isaac Asimov, Ray Bradbury, Robert A. Heinlein, Arthur C. Clarke, Harry Hart Frank and others.

The authors of this genre often seek out new scientific and technical developments in order to prognosticate the changes in technology and society freely that greatly shock the readers' consciousness. This approach was central to the work of H.G. Wells, who is considered a founder of this genre with his famous works as "The Time Machine"

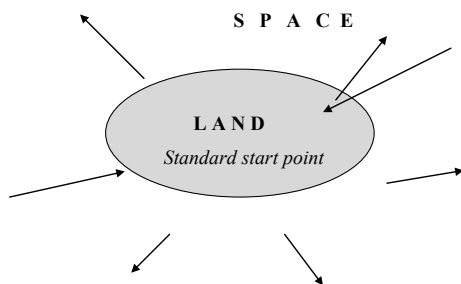
where an unreal vision of a dying world is described and the novel "The War of the Worlds" where the reader can get acquainted with the unrealistic images of Martians and interplanetary travel.

Accelerated scientific advancements have contributed to the appearance of a great number of different science fiction directions in the XX–XXI-th centuries. Thus the writers start to write about cybernetics, human visits to the Moon, time travel, the real possibility of cloning human life and others.

We want to admit, that the specificity of science-fiction genre determines not only the particular organization of the literary text, but also the formation of the unreal world which is based on major three components of any literary text: *time, place, characters*. The last ones can be revealed as the typological peculiarities of formation and the representation of quasi reality in a scientific text.

To our mind, the coordinate grid "time-space-character" in science-fiction works plays an important role in creating the image of an unreal, unrealistic world. It is known that the dominant principle of constructing the counterfactual reality is the principle of the shift. In science fiction, we, first of all, deal with a spatial shift and with the shift of locative parameters, where the author of the literary work and its readers are located.

The aim of this article is describe the peculiarities of a spatial shift in the science-fiction prose. The analyses of some science-fiction novels has showed that, as a rule, this shift generally occurs at two levels: in *outer-planetary scale*, it means the alienation of the place of fictional events away from the Earth, deep into the outer space and the shift away from the Earth surface as a standard start point, where an alienation vector can be directed both up and down. This kind of spatial shift of counterfactual world is called above ground – *subterranean/underwater shift*. Graphically it can be presented in the following way:



Picture1. Spatial Shift in Science Fiction

The analysis of the science fiction works displays that the shift from the Earth's surface happens more frequently. Thus, according to the author's reasoning in the novel "Sphere" the most part of the planet was covered with water, that's why the contact with the un-earthly aliens is apt to occur not on the land but down on the water.

Norman had assumed that any contact with unknown life would occur on land; he hadn't considered the most obvious possibility – that if a spacecraft landed at random somewhere on Earth, it would most likely come down on water, since 70percent of the planet was covered with water [6, p. 37].

Describing a future city on the Earth in 7 millions years hence, J. Kampbell in his story named "Twilight" specifies that the city has 30 over ground and 20 underground levels:

There must have been thirty levels above ground, and twenty more below, a solid block of metal walls and metal floors [7, p. 28].

The remove deep or upward from the surface occurs also in the case when locale is not on the Earth but on the other planet. Thus in

A. Asimov's novel "Foundation" the plot is unfolded on the planet Trantor, which is tunneled over a mile down the land and a few miles into the bottom of the ocean:

Trantor is tunneled over a mile down. It's like an iceberg. Nine-tenth of it is out of sight. It even works itself out a few miles into the sub-ocean soil at the shore-lines [1, p. 15].

The remoteness degree from the surface can be explicated not only through the indication of numerical data but also through the detail of the sensorial perception. Thus for example the narrator in the H. Wells' novel "The Time machine" describes his emotional state being impressed by the visit of the underground world inhabited with Morlocks. The narrator goes down in the deep draw-well. Glancing upward he sees a little splash of light and a twinkling star in the sky.

Glancing upward I saw the aperture, a small blue dish, in which a star was visible [W/T, 44].

Thus a significant remove from the Earth's surface breaks human's familiar environment and creates the atmosphere of queerness, strangeness and a psychological discomfort. In the case of submerging deep down the effect of alienations and a psychological strength grows stronger at a cost of the hostility and danger of the environment that is alien to human being.

In conclusion, we may say: science fiction is a kind of literature, with a maximum view of reality that is based on various scientific discoveries and performs in fiction two functions: art and prognostic. The first one awakens the reader's interest, captures it in a world of quasi and the second one anticipates future scientific discoveries that help humanity to develop and survive.

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Олейнікова Г. О. Прийом «відчуження» в жанрі наукової фантастики

Анотація. У статті розглянуто сутність наукової фантастики, розкрито специфічну роль прийому «відчуження» (термін В. Шкловського) у реалізації ірреального простору.

Ключові слова: наукова фантастика, час і простір, прийом «відчуження», простір художнього світу, модель квазіреального світу.

Олейникова Г. А. Прием «отстранение» в жанре научной фантастики

Аннотация. В статье рассматривается сущность научной фантастики как жанра художественной прозы, раскрывается специфическая роль приема «отстранение» (термин В. Шкловского) в изображении ирреального пространства.

Ключевые слова: научная фантастика, время и пространство, прием «отстранение», пространство художественного мира, модель квазиреального мира.