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## Book concept in Dystopia: to the Question of Genre Determination

Artistic conceptology is one of the promising directions in modern stylistics of artistic speech. It is concerned with the specifics of concepts verbalization in literary texts as components of the author's linguistic world picture. This article raises the issue of generic specifics of the book concept determined by the type of the literary text. The authors reveal the peculiar features of the concept under study in the framework of dystopia that can be considered as typical for the genre. The findings of the paper are based on the study of the most representative, suggestive texts of classical Russian and English dystopias, such as *1984* by George Orwell, *Brave New World* by Aldous Huxley, *We* by Y. Zamyatin, *The Slynx* by T. Tolstaya. The main features of this concept are identified; a conclusion is made about the discursive and genre conditionality of their implementation.

*Keywords:* artistic concept, 'book' concept, genre, dystopia, generic conventions.

### Introduction

An artistic concept in the modern philological science is considered a productive object for both linguistic and literary study. The problem of describing its essence, characteristics and methodology of analysis has remained relevant since the end of the twentieth century when a relatively young discipline, that is cognitive linguistics, developed. An artistic concept is recognized as a unique individual author's unite, yet, based on the general semantic core of the linguocultural model as well as on the general poetical tradition [1; 102] there is a question of correlation between the individual and the genre-conditioned in the artistic concept. The author's ideosphere is a part of the national literary space, which determines the character of the key motives and symbols of the author's idiostyle.

The concept is a structurally heterogeneous unit capable of variability, evolution and development, inversion of nuclear and peripheral features, actualization of certain semantic components to solve specific communicative tasks. Therefore, the conceptual sphere of a work of literature should be considered taking into account its relationship with the closest artistic and aesthetic context, including genre ones.

The purpose of this article is to identify what the genre specifics of the conceptualization of the book image is in the genre of dystopia, which, according to numerous researchers, is one of the leading genres of the modern literature [2; 62].

### Research Methods

Methodologically, the article is interdisciplinary and based on the general genre theory (Bakhtin), literary studies of dystopia (Vorobyova, Lanin, Shishkina), linguistic conceptology (Sergeyeva, Popova, Sternin).

We proceed from a suggestion that "dystopia is a genre that explores the coexistence of man and society by artistic methods and methods, that is, a social genre" [3; 202]. Among the main genre-forming features of dystopia, researchers acknowledge the chronotopic organization of the text (Vorobeva [4], Pavlova [5], Lanin [6]); the subject structure of the text (narrative from the 1st person or similar forms of inappropriate direct speech); the characteristic conflict between the state and the individual; a certain theme structure, including the themes of catastrophe (Anufriev [7], Zverev [8] etc.), memory (Kovtun [9], Shadurskiy [10] etc.), dream (Zholkovskiy [11]).

The image of the book or manuscript is also called among the features characteristic of dystopia (Liubimova [12], Pavlova [5] etc.) that ensures the "architextuality" of works, that is, the connection of texts at the level of their genre nature. Book is one of the cultural universals. Due to its unique communicative status, which has served as the main carrier of valuable and culturally significant information throughout almost the entire history of mankind, the book has an enduring semantic potential and a rich symbolic palette.

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The ontological metaphors, such as world as book, destiny as book, life as book, man as book, are fundamental for culture as a whole. Also, the image of book is an unchangeable object of artistic reflection in literature. While maintaining a common basic semantic core, the concept reveals certain specifics when implemented in particular literary and aesthetic categories, including genre [13; 4].

### *Results and Discussions*

First of all, the semantic structure of the concept under study is determined by the significant social component of the prognostic literature, which determines its ideas and thematic attitudes. It is characteristic that initially dystopia was a research subject in philosophy, history, sociology, political science, and only recently in literary studies and linguistics [14; 55]. The dystopian literary plot is formed on the basis of social thinking, reflection on crisis epochs, their causes and consequences, relations and ways of coexistence of men and society. The book concept, which has a broad symbolic potential, becomes one of the main tools of social and spiritual diagnostics and prognostics performed by dystopia. Therefore, the core of the concept under study naturally consists of the characteristics representing destructive tendencies of social development, as well as fears and phobias of mass and individual consciousness.

In the modern linguistic consciousness, the book is an axiological concept, the symbol of the triad "civilization-culture-man" [5; 54]. The image of the book as a special artifact, a material carrier of verbal information, is realized primarily as a mechanism for preserving memory, accumulating the meanings produced by the culture. It is opposed to the depicted dystopian society, cultivating forgetfulness and oblivion of the past. In dystopian characters the authors emphasize the lack of roots, personal connections with the past, fatal forgetfulness and inability to keep even important events in memory. Thus, Mrs. Montag is unable to remember her own suicide committed just a few days earlier or her first meeting with her husband:

"I wouldn't do a thing like that. Why would I do a thing like that?" she said. "Maybe you took two pills and forgot and took two more, and forgot again and took two more, and were so dopey you kept right on until you had thirty or forty of them in you" [15; 17].

"Can't you remember?" "It's been so long." "Only ten years, that's all, only ten!" "Don't get excited, I'm trying to think." She laughed an odd little laugh that went up and up. "Funny, how funny, not to remember where or when you met your husband or wife" [15; 40];

"He suddenly couldn't remember if he had known this or not, and it made him quite irritable" [15; 7].

Dystopia as a genre is genetically addresses the past, being formed in a fundamental dialogue with the previous genre tradition. The book is actualized in its meaning as a carrier and keeper of ideas and meanings of the past, necessary for opposition to the prognostic picture of the future within the framework of the values conflict. As a rule, it is emphatically associated with the past, which is explicated by the corresponding lexical unites of the associative field of the concept.

Thus, in Zamyatin's novel *We*, books are kept in the "Ancient House" («Древний дом»), "orange bindings of ancient books" («оранжевые переплеты древних книг»), which were read by "stone-dwelling people" («каменнодомовые люди»). The reading is referred to as "a return to barbaric times" («о возврате к варварским временам»), "it was now like the ancient times" («сейчас было, как у древних»); "antediluvian times of all kinds of Shakespeare and Dostoevsky" («допотопные времена всевозможных Шекспиров и Достоевских») [16].

In 1984 we read: "It was a peculiarly beautiful book. Its smooth creamy paper, a little yellowed by age, was of a kind that had not been manufactured for at least forty years past. He could guess, however, that the book was much older than that" [17; 9];

In *Brave New World* connection of the book with the old is also emphasized: "It was a thick book and looked very old. The binding had been eaten by mice; some of its pages were loose and crumpled" [18; 123]; "They're old; they're about God hundreds of years ago. Not about God now" [18; 223].

The book is a "messenger" from the past, providing the possibility of continuity of cultural experience and communication of generations. Such an understanding is characteristic of culture as a whole, as Umberto Eco wrote, "libraries are the very freezers where we store memory", "we put elements of this culture in a kind of refrigerator for future times" [19]. In dystopia, the image of a book as a bearer of established, time-tested traditions and values of the past, a certain socio-aesthetic ideal, implements a critical "point of view" on the socio-historical discourse. At the same time, it seeks to comprehend the situation of the break, the 'end of history.' Dystopian writers, "balancing on the edge of the abyss into the future, inhabit the narrow cultural space of the cliff itself" [20; 112]. This connection of the book and the past culture can be realized in dystopia in different variants. One of them is the idea of manipulation and domination over the past through

the book, which is explicated through the typical motifs such as modification of the book text and its meanings; reinterpretation; evaluative re-actualization of books from the previous culture; false author attribution, that is, attribution of texts to another subject; destruction of artifacts of the past. The past accumulated in books is perceived as dangerous, unreliable, subject to total revision and ideological and semantic adaptation or total oblivion and ostracism. Books are purposefully and harshly driven out of the sphere of positive emotional and valuable phenomena into the realm of subconscious fears and dangers formed by the state machine.

“They'll grow up with what the psychologists used to call an 'instinctive' hatred of books and flowers. Reflexes unalterably conditioned. They'll be safe from books and botany all their lives” [18; 21].

Modified books create the phenomenon of substituted memory, substituted past, which do not possess authentic stability and as a result can be simulated repeatedly. “This process of *continuous alteration* was applied not only to newspapers, but to books, periodicals, pamphlets, posters, leaflets, films, sound-tracks, cartoons, photographs — to every kind of literature or documentation which might conceivably hold any political or ideological significance. Day by day and almost minute by minute *the past was brought up to date*” [17; 51].

“Accompanied by *a campaign against the Past*; by the closing of museums, the blowing up of historical monuments (fortunately most of them had already been destroyed during the Nine Years' War); by the suppression of all books published before A.F. 150” [18; 49].

Demonstrative examples of false attribution can be found in the novels *The Slynx* by T. Tolstaya, *Moscow 2042* by Voinovich, where the texts of the previous literature exist under the authorship of the governors — the Greatest Murza and Genialissimus: «Да, много всяких слов знает Федор Кузьмич, слава ему. Дак на то он и поэт. Работа не из легких». «Изводишь единого слова ради тысячи тонн словесной руды», — говорит Федор Кузьмич»\* [21; 24].

The book serves as personification of the political and literary authority; usurpation of the book means usurpation and monopolization of the artistic word as a whole, the entire poetic imagery, the “discourse of truth” produced by literature. The reshaping of literary tastes represents a new system of values and norms of the dystopian society.

On the other hand, the book is the keeper of the past knowledge, acts as a cultural value fund, familiarization with which is perceived as the desired benefit, hope, the possibility of overcoming the apocalypse, getting out of the axiological crisis, the turn of history, which is realized as a dead end (*Metro 2033*, *The Slynx*, *Fahrenheit 451*, 1984).

«К книгам относились как к святыне, как к последнему напоминанию о канувшем в небытие прекрасном мире, и взрослые, дорожившие каждой секундой воспоминаний, навеянных чтением, передавали это отношение к книгам своим детям, которым и помнить уже было нечего»† [22; 77];

“Maybe the books can get us half out of the cave. They just might stop us from making the same damn insane mistakes!” [15; 86].

It is the book that is credited with the ability to organize social life on the basis of existential meta-needs: truth, goodness, beauty. The possibility of the existence of a reasonable world is directly dependent on the presence, existence of a book in it. It is associated with reflections on philosophical topics: spiritual search, comprehension of one's mission, reason for being. Hence the motifs of searching, rescuing, mythologization and sacralization of books characteristic of dystopia.

«А все они, говорил, в книгу записаны, а книга та за семью воротами, а в той книге сказано, как жить, а только страницы все перепутаны... И буквы не наши... А ищи, говорит, — Пушкин искал, и ты ищи...»‡ [21; 265];

«А кто ж главную книгу зажал и держит, — главную-то, где сказано, как жить?...»§ [21; 265].

\* “Yes, Fyodor Kuzmich, Glorybe, knows all kinds of words. He's a poet, after all. Not easy work. "You may extract a single word from a thousand tons of linguistic ore," says Fyodor Kuzmich”.

† “Books were treated as a shrine, as the last reminder of a beautiful world that had sunk into oblivion, and adults who cherished every second of the memories inspired by reading passed this attitude to books to their children, who already had nothing to remember”

‡ “They're all written down in a book, he said, and that book lies locked behind seven gates, and that book holds the secret of how to live, only the pages are all shuffled... and the letters aren't like ours. Go and look for it, he said. Pushkin looked for it, and you go and look too”.

§ And who grabbed the main book and hid it-the one where it says how to live?

The book in the novel functions as a dominant mythologeme, constructing the second plan of the plot in the mythological dimension, in the context of which reading is seen as a central ritual of introducing to the ancestral culture, often the maternal culture. The absence of a biological mother or the loss of her at an early age is also a characteristic motif of dystopia (*We*, *Metro 2033*, *The Slynx*, *Overtured World*), and it is with the mother that ideas about the past and the first idea of the book (*Brave New World*, *The Slynx*, *Moscow 2033*) are associated.

“When he knew how to read all the words she wrote on the wall, Linda opened her big wooden box and pulled out from under those funny little red trousers she never wore a thin little book” [18; 121];

«А у матушки вроде бы старопечатная книга была. Только она ее прятала. Потому что они, говорят, заразные. Так что Бенедикт ее не только не трогал, но даже и не видел, и матушка строго-настрого запретила о ней говорить, будто ее и нет»\* [21; 50].

Ritualized reading makes it possible to be initiated into an alien reality, into mystical secrets, acts as the desired and sought Holy Grail. Thus, the groups of Librarians are engaged in bloody battles for the sake of possessing a book — a guide of mystical experience, saving from enslavement and destruction in the crisis and destitute post-Soviet space (*Librarian* by M. Elizarov). The “chosen” hero goes into the labyrinths of Lenin's library in search of a book that, according to legend, reveals the secrets of the future for the mutating underground society of the metro (*Metro 2033*). Benedict is desperately looking for the Main book, the one where it says how to live (*The Slynx*).

The image of the book acquires a special type of artistic convention, acts as a metaphor of sacred knowledge about the world, Divine idea. Such perception is rooted in the Russian (and European) national consciousness, in the formation of which the leading role was played by the Christian tradition of sacralization of the Word and the Holy Scripture, materializing the Word of God, as well as the classical Russian literature rendered the Absolute.

On the other hand, the dystopia of recent years is focused on complication and ambivalence, on scattering of the traditional picture, blurring of clear coordinates. It diagnoses the process of gradual abandonment of the book as a carrier of reasonable knowledge, the ground for favorable socio-moral transformations (*Metro 2033*, *The Slynx*, *Manaraga*). Devaluation of axiological and epistemological functions of the book indicates a radical transformation of the society foundations, its degradation within the framework of a dystopian project. The desacralization of the book, the dissolution of its meanings and their inaccessibility in the present social and spiritual reality of the simulated anti-world is presented as an obvious symptom of the formation of the spiritual and moral foundations of society and man different from the traditional ones.

In addition to books representing the past, dystopia builds their opposition with books produced by the depicted society in accordance with its ideological and didactic objectives. The book becomes an instrument and symbol of the state, the most important part of its communicative system, totally regulated and controlled in accordance with the genre settings of dystopia. The reshaping of literary tastes is demonstrated, marking a change in the value attitudes of the society. The aesthetic is replaced by the pragmatic, literary genres are used in contexts unusual for them, associated with a rigid rationalization of literature.

«Наши знаменитые «Математические Нонны»: без них — разве могли бы мы в школе так искренне и нежно полюбить четыре правила арифметики? А «Шипы» — этот классический образ: Хранители — шипы на розе, охраняющие нежный Государственный Цветок от грубых касаний ... А жуткие, красные «Цветы Судебных приговоров»? А бессмертная трагедия «Опоздавший на работу»? А настольная книга «Стансов о половой гигиене?»† [16; 61];

“MY LIFE AND WORK, BY OUR FORD. The book had been published at Detroit by the Society for the Propagation of Fordian Knowledge” [18; 209].

Often, publications of non-fiction genres are presented as literary works, emphasizing the regulated, orderly nature of verbal communication in the society: instructions, charters, schedules, memos, reduced historical excursions, for example, the famous “Time Tablet” (*We*), “brief histories of the Firemen of America” (*Fahrenheit 451*), “party history books” (1984), “Distein's directive” (*The Overtured World*).

They are also attributed with certain aesthetic value, which causes a comic effect.

\* “Mother supposedly had an Oldenprint book. But she kept it hidden. Because, they say, they're contagious. So Benedikt had n't ever touched it or even seen it, and Mother strictly forbade him to talk about it, as if it didn't exist”.

† “Mathematical Nonnas”: without them, could we so sincerely and tenderly love the four rules of arithmetic at school? And the “Thorns”, this classic image: The Keepers are thorns on a rose, protecting the delicate State Flower from rough touches... And the creepy, red “Flowers of Court Sentences?” And the immortal tragedy “Late for work?” And the table book “Stanzas on sexual hygiene”?

Since dystopia focuses on the artistic modeling of a society highly repressive towards individuality, newly produced books are attributed with functions of forming a unified mass identity, merged “into a single, million-armed body” (*We*). Traditionally, the book is perceived in culture as an individualizing principle, which, in Brodsky’s words, voluntarily or involuntarily encourages human’s sense of individuality, uniqueness, separateness — turning a human from a social animal into a person.

If the book of the past opposes the impersonal universal principle dominating in the dystopian world, then the literary products of the dystopian society, on the contrary, use the influence of the word for heroification and poetization of the idea of massive involvement and universality.

«О, Скрижаль, о, сердце и пульс Единого Государства»\* [16; 14]; «Но Часовая Скрижаль — каждого из нас наяву превращает в стального шестиколесного героя великой поэмы. Каждое утро, с шестиколесной точностью, в один и тот же час и в одну и ту же минуту, — мы, миллионы, встаем, как один» † [16; 14].

The book acts either as a carrier of the state idea, with the help of which information control over the society is carried out, or as its opponent, a refuter, serving to organize and direct the movement oppositional to the authorities: “There were also whispered stories of a terrible book, a compendium of all the heresies, of which Goldstein was the author and which circulated clandestinely here and there. It was a book without a title. People referred to it, if at all, simply as THE BOOK” [17; 16].

Dystopia conceptualizes the book as a powerful tool for influencing both the formation of personality and the development of history and society. One of the most striking examples is the novel *Moscow 2042* by Voinovich, which explores, among other things, the problem of authenticity of empirical and artistic realities. The “cornerstone” doctrine in the portrayed future state — Moskorep — is that “the primary is secondary, and the secondary is primary” [23]. This is the key idea of aestheticism, vividly stated in *The Portrait of Dorian Gray* by O. Wilde: art does not reflect life, but life reflects art. The book recognizes not only the ability to influence the spiritual and ideological sphere of life, but also the direct life-creating potential. Thus, the plot of the book written by the writer Kartsev determines the development of the real historical events in Moskorep, and the writer is persistently urged to make adjustments to the book in order to influence catastrophic events.

The object of social diagnostics and prognostics in dystopia is the state, the trends of its development. The implementation of dystopian scenarios is based on certain relationships between the depicted governmental machine and a person, assuming, on the one hand, a society of unified conformists (sometimes just simulated); on the other hand an asocial hero, a rebel with awakening personal consciousness. The main technique that organizes the plot movement of a literary utopia is the ‘book’ conflict.

The information and value potential of the concept of the book is used as a catalyst for the hero’s internal contradictions, his duality, the ability to psychological splitting and experiencing a personal crisis. According to Brodsky, books create in place of the expected agreement and unanimity — indifference and discord, in place of determination to act — inattention and disgust. In other words, in the zeroes that the zealots of the common good and the masters of the masses strive to operate with, art enters a dot-dot-comma with a minus, turning each zero into a human face, even if not always attractive.

«Неужели всё это сумасшествие — любовь, ревность — не только в идиотских древних книжках? И главное — я! Уравнения, формулы, цифры — и... это — ничего не понимаю!»‡ [16; 58].

The book conflict also is employed to initiate an external conflict, a contradiction between the hero and the state, the basic norms of the depicted society. The book, especially created by the dystopian character himself, provides an opportunity for liberation, escape from the common denominator (I. Brodsky). As a result, it becomes possible to enter the personal dimension, to overcome the regulated social space, the external borders of the state (Nabokov's *Invitation to Execution*, Ackroyd's *Notes of Plato*, Orwell's *1984*, Golding's *Rites of Passage*, Tolstaya's *The Slynx*).

It is the book as the highest value that often becomes the object of the moral and aesthetic choice of the hero, the test of his commitment to the acquired knowledge, experience or status. Loyalty to the book in a dystopian world requires redemption and willingness to asceticism and sacrifice.

\* "Oh, the Tablet, oh, the heart and pulse of the United State"

† "But the Time Tablet – turns each of us in reality into a steel six-wheeled hero of a great poem. Every morning, with six-wheeled precision, at the same hour and at the same minute – we, millions, get up as one"

‡ "Is all this madness – love, jealousy – not only in idiotic ancient books? And most importantly – me! Equations, formulas, numbers – and... this – I don't understand anything!"

«Сожжешь — не вернешь, убьешь — не воротишь; что бы вынес ты из горящего дома?.. Я-то? Ай не знаете? А еще Истопник! А то спрашивал загадку, али, говорит, дилемму: кабы выбирать, что б ты выташил: кошку али картину? Голубчика али книгу? Вопросы! Еще вроде как мучился, сумлевался, головой качал, бородой крутил!.. «Не могу решить, триста лет думаю...»\* [21; 244].

The object of social diagnostics in dystopia is not only the actual trends in the development of society, but also collective and personal fears. The reverse side of the sacralization of the book is the fear of its power. This is connected with one of the most typical motives of dystopia — the prohibition and destruction of books — an extremely resilient social phenomenon, repeatedly recorded by literature. Various phenomena of libricide and punitive acts against books: chaining books, exile to monasteries, whipping — accompany the entire history of mankind, crystallized in the most famous Chinese historiographical metaphor of ‘burning books and burying scribes’ (213-212 BC). At the same time, the persecution of books does not remove, but, on the contrary, they further emphasize the cult status of the Book.

In dystopia, this motif is developed as means of demonstrating of the repressive nature of power, the situation of mental crisis, the threat of violent destruction of the world. Libricide is motivated by the threat of the ideological stability of the depicted society emanating from the book, demonstrates the punitive system of the state: «Ведь сказано: книг дома не держать, а кто держит, — не прятать, а кто прячет, — лечить»† [21; 265]; “The hunting-down and destruction of books had been done with the same thoroughness in the prole quarters as everywhere else. It was very unlikely that there existed anywhere in Oceania copy of a book printed earlier than 1960” [17; 123].

On the other hand, libricide is presented as an archetypal existential human fear of the threat of leveling the personality, the loss of ‘all identity’ due to the ‘repressive influence’ of the book itself. The book is also perceived as an instrument of social violence, an instrument of external limitation, castration of the reader's consciousness. Being one of the most traditional metaphors of life rooted in culture, the book by the very fact of its fundamental finiteness, the finality of the reading process, that is, the reader's existence, explicates an existential fear of a person's awareness of his mortality: “The main reason for bibliophobia is extremely simple: reading is a reminder to a person about his mortality. The book is a really dangerous thing, because it contains the most expressive, the most capacious and the most terrible figure of speech: THE END” [24; 203].

The semantics of the libricide motif in the modern postmodern dystopia is also supplemented by the fear of total semantic relativism of virtual spaces, the threat of semantic waste in the protean “digital world”. Thus, in *Manaraga*, the semiotics of post-book hyperreality develops on the basis of a kind of “interdisciplinarity”: mixing, non-discrimination of multi-level values, spiritual and bodily, vital and meta-needs. As Sorokin puts it, “this is a symbiosis of physiology, show and fashion. Book'n'grill is a dangerous, forbidden thing, as a result of which the rarity burns forever. It gives its energy to the meal, and it saturates the client. In general ... we are talking about edible literature!” [25].

This image develops the traditional metaphor of “book as food”, characteristic of ancient Russian literature. The absorption and eating of a book in biblical texts was associated with the comprehension of its sacred meanings. *Manaraga* reflects a special mental environment formed in the modern world, in which protean identification, the indistinguishability of spiritual and carnal needs take place. Books burned on gastro-nomic bonfires also symbolically “quote” selected works of the culture of the past, its meanings and spiritual and aesthetic values, but transposed into the sphere of carnal, sensual pleasures. Fire extracts the most valuable thing from the book, its metaphysical substance, makes it available for physical consumption in the context of the post-book world, which has lost the need for reading as a spiritual and communicative activity. Non-reproducibility, momentariness of such a reception exacerbates both the problem of the authenticity of the artifact and the inevitable death of traditional culture in a society that voluntarily abandoned the book as a source of reasonable knowledge.

Traditionally, the destruction of a book (often massive, for example, the burning of a library) is presented as a spiritual catastrophe, a general apocalypse, a verdict on the depicted world. On the other hand, the death of a book, the plotting of an anti-myth, the opposite of Bulgakov's statement that manuscripts don't

\* What's burned can't be returned, what's dead can't be fed. And what would you take out of a burning house?... Me? You don't know? And you call yourself a Stoker! You asked the riddle, what you call a dilemma. If you had to choose, what would you take: a pussy cat or a painting? a Golubchik or a book? Questions! And he worried about it, wallowed in doubt, shook his head, twisted his beard!... "I can't decide, I've been thinking about it for three hundred years..."

† “It says: Books shouldn't be kept at home, and whoever keeps them shouldn't hide them, and whoever hides them should be treated.”

burn, can be perceived as depriving an artifact of its vulgar materiality, freeing it from the conventions of a form, especially inaccessible to perception in the present conditions. Destruction of the material substance of the book is returning it to the sphere of ideal entities (*The Club of Letter Killers, Manaraga, Fahrenheit 451*).

### Conclusions

To summarize, functionally, in dystopian discourse, the concept of book serves to identify the meanings and evaluate the ideas of “state” and “individual” in their relationship. It correlates with such concepts as power, the past, memory, culture, spirituality, tradition, meaning, which can act as its contextual synonyms. The relations between the state and an individual are realized through the meanings of the book and its correlates. The plot movement of dystopia represents two value poles forming oppositional pairs in relation to the correlates of the concept. The reader's reception and the formation of the conceptual meaning of the works are based on the perception and evaluation of them as due and improper, creative and destructive, reasonable and unreasonable.

Thus, the concept of book is one of the key concepts of culture that have a fairly extensive semantics and variability. In the genre framework of dystopia, it discovers a significant semantic unity correlated with typological features of the genre, which allows us to conclude that conceptualization of the image of the book is conditioned by the genre. The frequency and stability of the implementation of the concept under study in the genre of literary dystopia gives reason to consider it one of its genre-forming features. The book is employed to express the meanings of dystopia, to implement its socio-didactic tasks. It problematizes the key issues of cultural memory for crisis historical epochs, which are the focus of dystopia as a genre formed in a fundamental dialogue with the previous tradition. This concept acts as a tool of social prognostics, diagnoses the nature of the state and the principles of public life, the current state and trends in the development of culture and society as a whole.

The main object of artistic research of dystopia as a social genre is the model of the anti-state in its relation to individual. A common integral feature of the conceptual field under study, in our opinion, is the seme ‘power’, realized in various contexts as the power of language, the power of the past, the power of state, the power of art, the power of knowledge. The structure of the conceptual field is represented by a system of characteristic semantic elements: cultural memory and the past, manipulation and control, search and rescue, choice and confrontation, sacralization and mythologization, prohibition and destruction. The development of these motifs is determined by the aesthetic and problem-thematic field of the genre, exploring the issues of totalitarian power, regressive tendencies of social development, cultural crisis and degradation of humanitarian knowledge.

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### Антиутопиядағы 'kīman' концептісі: жанрлық үндестік мәселесіне

Көркем концептология — қазіргі заманғы көркем сөз стилистикасындағы перспективалы бағыттардың бірі. Ол концептілер вербализациясының ерекшелігін көркем мәтінде көрініс тапқан элементтің авторлық тілдік бейнесінің компоненттері ретінде зерттейді. Мақалада көркем мәтін типі арқылы анықталған «кітап» концептісінің жанрлық ерекшеліктері қарастырылған. Авторлар осы жанрға тән болып табылатын концепті ерекшеліктерін жан-жақты ашады. Сонымен қатар келтірілген зерттеулер мен тұжырымдар Джордж Оруэллдің «1984», Олдос Хакслидің «Ғажайып жаңа әлем», Евгений Замятиннің «Біз», Татьяна Толстаяның «Кысь» сияқты ағылшын және орыс әдебиетіне тиесілі классикалық антиутопиялардың репрезентивті мәтіндерін зерттеу негізінде баяндалған. Талдау нәтижесінде осы концептінің негізгі мазмұны мен құрылымдық белгілері анықталып, оларды жүзеге асырудың дискурсивті және жанрлық шарттылығы туралы қорытынды жасалған.

*Кілт сөздер:* көркем концепция, «кітап» концептісі, жанр, антиутопия, жанрлық белгілер.

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### Концепт «книга» в антиутопии: к вопросу о жанровой обусловленности

Художественная концептология — одно из перспективных направлений в современной стилистике художественной речи. Она изучает особенности вербализации концептов как компонентов авторской языковой картины мира, явленной в художественном тексте. В данной статье рассмотрен вопрос о жанровой специфике концепта *книга*, определяемой типом художественного текста. Авторы раскрывают особенности исследуемого концепта, которые можно считать типичными для данного жанра. Изложенные в статье наблюдения и выводы основаны на изучении наиболее репрезентативных текстов классических антиутопий русской и английской литературы, таких как «1984» Джорджа Оруэлла, «Дивный новый мир» Олдоса Хаксли, «Мы» Евгения Замятина, «Кысь» Татьяны Толстой. В результате анализа определены основные содержательные и структурные признаки данного концепта, сделан вывод о дискурсивной и жанровой обусловленности их реализации.

*Ключевые слова:* художественная концепция, концепт «книга», жанр, антиутопия, жанровые признаки, классическая антиутопия.

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