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Function of glossaries in texts of speculative literature

Summary. The considerations of this article concern the role of glossaries in the texts of speculative literature. Speculative literature is defined as a super category covering all texts that do not describe reality, and are typologized within such literary genres as: fantasy, science fiction, horror. Because in contemporary communication practice, one can distinguish several ways of understanding the term glossary, this article assumes that the studied texts can be typologies as glossaries, and in speculative literature they take the new variant of the genre pattern. Hence, the tools of linguistic genology will be used for analyzes. The article describes that the examined glossaries are the closest to the model in terms of structure. In the macrostructure dimension, glossaries are a list of entries, arranged alphabetically and placed at the end of the book or in a separate volume, in the microstructure dimension, they contain different volume and graphically distinguished entry articles. The main difference is situated on the pragmatic and cognitive level, which is conditioned by the fact that, placed on the periphery of the text, they occupy a privileged area of the pragmatic dimension of the work. They fulfill both the prescriptive function typical of this type of speech, and the descriptive function resulting from modern communicative practice. Glossaries in the texts of speculative literature fulfill various roles in relation to the main text: from a dictionary defining the nominations of characters entered, toponymic names, terms, etc., to various comments explaining, for example, the nuances of the plot, the cultural or mythological perspective of the presented content. They are often constituted, in a sense, as a second narrative situated next to the main one in the main text.

Keywords: genology, glossary, speculative literature

Funkcja glosariuszy w tekstach literatury spekulatywnej

Streszczenie. Rozważania w niniejszym artykule dotyczą roli glosariuszy w tekstach literatury spekulatywnej. Definiuje się ją jako superkategorię obejmującą wszystkie teksty, które nie opisują rzeczywistości i typologizowane są w obrębie takich konwencji

literackich, jak: fantasy, science fiction, horror. Perspektywą dla analiz jest teza, że we współczesnej praktyce komunikacyjnej wyraźnie wyodrębnia się kilka odmiennych sposobów rozumienia pojęcia *glosariusz* niż w tradycyjnym ujęciu, co ma swoje odzwierciedlenie w tekstach literatury spekulatywnej. Glosariusze przyjmują tutaj postać wariantu wzorca gatunkowego, stąd do analiz wykorzystuje się narzędzia genologii lingwistycznej. Badane glosariusze najbliższe wzorcowi są w aspekcie strukturalnym. W wymiarze makrostruktury stanowią wykaz haseł ułożonych alfabetycznie i umieszczonych na końcu książki lub w osobnym woluminie, w wymiarze mikrostruktury zawierają różne objętościowo i graficznie wyróżnione artykuły hasłowe. Ich odmienność sytuuje się na poziomie pragmatycznym i poznawczym, co jest uwarunkowane tym, że umieszczone na peryferiach tekstu, zajmują uprzywilejowany obszar pragmatycznego wymiaru dzieła, czyli jego oddziaływania na czytelnika. Pełnią one zarówno typową dla tego gatunku mowy funkcję preskryptywną, jak i wynikającą ze współczesnej praktyki komunikacyjnej funkcję deskryptywną. Glosariusze w tekstach literatury spekulatywnej wobec tekstu głównego odgrywają różnorodną rolę: od słowniczka definiującego wprowadzane nominacje bohaterów, nazwy toponimiczne, terminy itp., po różnorodne komentarze wyjaśniające na przykład niuans fabuły, perspektywę kulturową czy mitologiczną przedstawianych treści. Często stanowią w pewnym sensie drugą narrację obok tej zasadniczej w tekście głównym.

Słowa kluczowe: genologia, glosariusz, literatura spekulatywna

Introduction

Texts classified as so-called *speculative literature* are part of the research area of popular literature. The term *speculative literature* itself has been characterized best by Marek Oziewicz. The researcher defines this term as a “super-category (super-genre)”, which encompasses all texts not describing the reality, typologized within the scope of such literary conventions, as: fantasy, science fiction, horror, as well as all derivative forms typical for those genre conventions (Oziewicz 2013, 2017). Sometimes, the term *speculative literature* refers also to the “cultural field” which functions not only in the text itself but also during reception and creation of the work or, in a narrower sense, it refers to the narrative concept (Landon 2014). For the purposes of this article, *speculative fiction* shall be considered, according to the concept by M. Oziewicz, a super-genre of a specific type of texts. Such understanding is supported by methodological procedures adopted in this article and the base material.

Significant for the following discussion is the assumption that one of typological determinants of works belonging to speculative literature is presence in their structure of texts of various genology. They play a special role both in the process of reception as well as “production” of the literary text itself. The object of observation shall be one of such forms of expression, that is a glossary. Motivation for this direction of reflection has been drawn from the following research constatation by Marzanna Uździcka:

Observation of contemporary linguistic praxis leads to the observation that apart from the use of the term *glossary* in its initial meaning as a list of difficult words or basic terms, placed at the end of a text, in particular in instructional texts and in scientific or popularized scientific texts, several other ways of understanding that term can be clearly distinguished (Uzdzińska 2017: 269–270).

This thesis is realized in particular in texts belonging to popular literature, in particular in one of its types, that is speculative literature. Thus, the following discussion shall be part of the broader topic of, generally speaking, the place of glossaries as a genre in literary texts and their role towards the content as well as the reader.

The direct and fundamental aim of the following analysis shall be determination of the role of the analyzed glossaries, which, placed on text peripheries, fill in one “of the most privileged areas of a pragmatic dimension of a work, that is its impact on the reader” (Piętkowa 2004: 230). This assigns to them not only the prescriptive function typical for this speech genre, or the descriptive function¹ resulting from contemporary communication practice. The pragmatic conditioning of glossaries affects also their structure and their cognitive aspect. Even initial observations allow to conclude that glossaries in works of speculative fiction realize variants of the genre model of that text. That is why, in analytical proceedings, it is necessary to refer to tools of linguistic genealogy as proposed by Maria Wojtak, who assumes that in the modern view of the genre, one should seek its canonic model (a text which ideally realizes the set of conventions assigned to it) as well as its variants resulting from transformation of individual aspects, that is alternating models, or a reference to other genre models, that is adaptation models (Wojtak 2004a). The genre is considered by the researcher from a situational and a cultural perspective. Therefore, in its definition, the following aspects should be taken into account: the pragmatic aspects, with components such as: the sender and receiver relation, communication intentions of the sender, the purpose of the statement, or the anthropological aspect; the structural aspect, including composition, horizontal and vertical architecture of the text; the cognitive aspect, that is approach to the topic or topics, the manner of their hierarchization, point of view; the stylistic aspect, that is selection of linguistic means implied by factors of the cognitive and communicative system, including key determinants of the genre style of the given type of text (Wojtak 2004b: 16–17). Consideration of those aspects in the analysis of the selected glossaries shall allow to determine all functions held by them in texts of speculative literature.

In the beginning, it is worth to refer to the main term leading the following narrative, that is a *glossary*. The term itself comes from the Latin *glossarium*, meaning ‘a set of voices’. It is also identified with the Greek *γλῶσσα* *glōssa*

¹ Then, they are identified with a dictionary, a lexicon, an encyclopedia.

– ‘an unclear word, which needs to be explained’. So in its basic meaning, this lexeme refers to a set of terms strange to the native tongue, words or whole fragments of a text, drawn up on a margin by a person copying manuscripts or a reader. At present, *glossary* is defined in lexicographic compendiums in three ways:

a) as a kind of dictionary/list explaining difficult, outdated or rarely used words, especially in old texts or texts in foreign languages, or terms, in particular in popularized scientific or scientific publications; usually in the alphabetic order and found at the end of a book, b) as a dictionary of terms, including terms used in a specific field and their equivalents in one or several languages, and c) as a dictionary put together for a machine used for automatic translation from one language into another one (Uździcka 2017: 269).

A comprehensive description of functioning of glossaries in contemporary language communication is offered by M. Uździcka in the article *O nowym pojęciu glosariusza. Rekonesans badawczy* [On the new notion of a glossary. Research reconnaissance] (Uździcka 2017: 269–287), in which the researcher proves, among others, that in texts embedded in the convention, which is characterized by “a fiction breaking with mimetic reference to the actual non-literary reality”, and which are “a creation of phantasy (imagination) and in the act of literary sub-creation, create a secondary reality” (Trocha 2009: 32) – a universe², they are realized as *paratexts*, that is all types of texts surrounding the proper text (Genette 1992: 320)³, and mostly as *peritexts*, that is texts coming from the author and placed within the same volume. In such a case, with regard to the main text, glossaries have not only explanatory but also cognitive function. In such an approach and due to their pragmatic situation in determining functions of the analyzed glossaries, it is important to consider three types of relations: author – text and text – reader, as well as author – reader.

Base material

The present article analyses 11 *glossaries* found in texts classified as speculative literature. To determine the function, or rather the need to introduce glossaries in a literary text, one must at least shortly refer to the secondary

² Universe – *secondary world* is to be understood as a world as a whole, created by the writer, internally coherent and finite, having strong ontological foundations, its own history, cosmology, geography, own religious, moral and social structure, own languages and cultures (Ratajczyk 2007–2008: 115).

³ Gérard Genette classifies as *paratexts* “title, subtitle, mid-title; prefaces, afterwords, introductions, notes from the publisher, etc.; notes on the margin, at the bottom of the page; epigraphs; illustrations, advertising inserts; a note on the dust-jacket or the band as well as all additional signals authored by the writer or other persons, forming a (variable) wrap of the text, and sometimes an official or a semi-official comment”, etc. (Genette 1992: 20).

world created in them by the author. All considered texts describe a reality far from realities of the real world, thus being part of such literary conventions as: science fiction and fantasy. It can be concluded that all texts which create a secondary world will include glossaries. The selected texts are the following series: *Dune Chronicles* by Frank Herbert, *Jump 225* by David Edelman, *Discworld* by Terry Pratchett, *Silmarillion* by John Ronald Reuel Tolkien. All works feature separate glossaries, corresponding to the main text. The next selection criterion for the base material is the fact that individual texts are of a similar genre – meant here are the two series representing the science fiction genre (*Dune Chronicles* series and *Jump 225* series) as well as the two which are genologically classified as fantasy (*Silmarillion* and *Discworld*).

Discworld by T. Pratchett represents a fantasy series. The series made is of 42 volumes. Pratchett uses several elements integrating the work. They are mainly: a storyline taking place in a uniform fictional world, recurring protagonists, as well as events affecting the whole universe. The presented world is shaped like a disc, placed on the back of four elephants, which in turn stand on the shell of a huge turtle. In the described universe, there are magic and gods. The series features also an impressive bestiary, drawing on myths of many cultures. In individual novels, the author intentionally parodies well-known fantasy motives, while metaphorically presenting problems of contemporary society.

Silmarillion is a collection of stories by J.R. Tolkien. The texts describe an earlier period than other works by Tolkien, such as *The Hobbit*, *The Lord of the Rings*. The series is made of five parts, published in one volume. It begins with a short story entitled *Ainulindale*, which is a tale of creation of the world. The second part, *Valaquenta*, describes various supernatural beings. *Quenta Silmarillion*, which forms the bulk of the collection, chronicles the history of the events before and during the First Age, including the wars over the Silmarils, that gave the book its title. *Akallabêth* relates the history of the Downfall of Númenor and its people, which takes place in the Second Age. The final part, *Of the Rings of Power and the Third Age*, is a brief account of the circumstances which led to and were presented in *The Lord of the Rings*.

Jump 225 is a compilation of science fiction texts written by D.L. Edelman. The plot of the series focuses on living conditions in the far future, that is about the 25th century. The author concentrates on technological aspects of life at that time. He presents a series of innovations, among which the most important one is the *Multireality*, which is a program assumingly allowing people to control the future. The trilogy features three volumes: *Infoquake*, *Multireal* and *Geosynchron*.

Dune Chronicles is a series written by F. Herbert. The storyline of all volumes takes place in the far future and concentrates on the planet of *Arrakis*, commonly known as *Dune*. The narrative covers as many as 5000 years. Most

of the presented events result from two facts – the war of humanity against artificial intelligence and the existence of a supernatural drug called *Melange*, which causes supernatural abilities in persons who take it. In the series, the most attention is given to the technological aspect of existence of humanity in the future. That motif places the work within science fiction literature.

Glossaries in texts of speculative literature

The analysed glossaries are, as a rule, published within the given volume, although they are separated from the main text. That practice is applied mainly in texts classified as science fiction, here: *Dune Chronicles* by F. Herbert and *Jump 225* series by Edelman. However, this is not a canon procedure. Glossaries can function as separate books. That practice is observed in fantasy texts. In the analysed material, they are: *Sillmarilion* by J.R. Tolkien and *Discworld* by T. Pratchett. However, it must be noted that even if glossaries are provided in a separate volume, they refer in their contents to information contained in all works constituting, e.g., a series, and with storylines taking place in the given universe.

Significant for determination of the role of glossaries in the process of reception and creation of the main text is the time of their inception. Usually, it corresponds to the moment of inception of the work itself. Sometimes a glossary is put together before the work is written. This is suggested, among others, by information about “notes”, “mind maps”, developed by the author before writing the main text. This indicates that contents of the glossaries are indispensable for the process of reception of the work, which results from creation of a secondary world in texts of speculative literature, being completely different than the reality surrounding the reader. A glossary helps the recipient learn about those elements of the secondary world which are not present in the text, or to supplement or expand the knowledge of them (which is discussed in detail in the following part of the article). In such a case, a glossary becomes, in a way, a guidebook to a universe unfamiliar to the recipient.

If one assumes that the basic differentiating feature of the genre model of glossaries functioning in contemporary communication is the construction of their contents in form of entries, which results in a specific spatial layout, determining the composition of alphabetically ordered entries, than the analysed glossaries realize this aspect generally without major deviations. In terms of the macro-structure, they form a list of entries, ordered alphabetically and provided at the end of the book or in a separate volume, while in terms of the micro-structure, they feature graphically highlighted entries of different length. The entries are marked with subsequent letters of the alphabet, often capitalized and separated by an additional empty space at the top.

A delimitative element of the discussed glossaries are their titles, which, however, in the analysed material do not take the meta-text form characteristic for the model and indicative of the genre (in form of lexemes: *glossary, gloss, glossarium*)⁴, but they always have an informative function. The analysed texts are sometimes given titles by their authors, such as: *Terminology of the Imperium* (Herbert), or conventional terms are used to distinguish them, such as: *Index* (Tolkien), *Glossary of terms* (Edelman).

There are also extended titles, with a more pronounced informative function, cf.: *Atlas Gazetteer* with the subtitle: *a listing and brief description of the Countries, Cities, Towns, Villages and Topographical Features of the world together with their locations* (Pratchett).

In the pragmatic aspect, one can observe a specific type of communication rules based on the sender – recipient relationship, in which their individual competences are clearly distinguished.

The sender is usually the writer, who “draws” a picture of the universe created by them. The recipient is the reader whose task is to learn information concerning the given secondary world. The communication pact assumes considering the world described by the sender to be a real one, in which the recipient needs a guide who can explain not only individual elements of the secondary world, but also provide information, for example, on its history. That is why it can be said that the illocutive potential of glossaries is related mainly to facilitation of perception by the recipient of contents and terms created by the author. This applies mainly to those terms which constitute the narrative axis of a work or surround it, e.g., describe elements of the world which are only noted in the main text, or add context to some actions of protagonists, etc. That is why, within the glossaries (and sometimes beyond them), linguistic actions can be found which are not typical for the genre, e.g., statements of pre-facial nature, cf.:

1. Since the number of names in the book is very large, this index provides, in addition to page-references, a short statement concerning each person and place (Tolkien 1999: 386);
2. In studying the Imperium, Arrakis, and the whole culture which produced Muad'Dib, many unfamiliar terms occur. To increase understanding is a laudable goal, hence the definitions and explanations given below (Herbert 1965: 332).

The analysed texts also seem to have a prognostic function. Reading the entries, one is able to foresee the future development of the universe. This is particularly valuable not only for writers who further develop individual elements of the universe, but also for authors of all kinds of adaptations based on the novels.

⁴ This nominative practice is described by M. Uzdzička, who characterizes glossaries as paratexts in fantasy literature (Uzdzička 2020).

Distinctiveness of the analysed glossaries in comparison with genres assigned that term and realized within the communication space can be observed not only on the pragmatic level, but mainly on the cognitive level, which is confirmed, among others, by the selection of entries indexed in them.

The terms listed in the glossaries refer either directly to the contents of the work, or to those elements of the universe which are not mentioned in the text itself but the knowledge of them affects the whole reception of the work. Individual entries usually have the form found in a dictionary or an encyclopaedia. From the structural perspective, in principle, they take the form of a real-meaning definition, for example:

1. *Ainulindalë*: "The Music of the Ainur" also called The (Great) Music, The (Great) Song (Tolkien 1999: 283);
2. **Dock**: an area fiefcorps use to keep pending projects that are being prepared for launch on the Data Sea (Edelman 2006: 329);
3. **HEIGHLINER** – Enormous carrier starships used by the Spacing Guild for interstellar travel (Herbert 1965: 336);
4. **Creeds Coalition**: the blanket organization that promotes inter-creed understanding and cooperation (Edelman 2006: 328).

In the entry itself, information is often provided which accompanies or, in a sense, orders the narrative, cf.:

1. *Anfauglith*: Name of the plain of Ard-galen after its desolation by Morgoth in the Battle of Sudden Flame; translated in the text as 'the Gasping Dust'. Cf. Dornu-Fauglith (Tolkien 1999: 283);
2. **AIX EN PAINS**, estate in Qirim noted for its vineyard and vinery 37 Kr 06 Ob. (Pratchett 2015: 121).

Significantly, the informative content of an entry translates into its size and structure. In the analysed glossaries, they are characterized by a huge diversity. Starting from entries being references to other terms, in which the entry has a very transparent and fixed structure, marked with the qualifier "see", cf.:

1. "XXXX see FOURECKS" (Pratchett 2015: 127);
2. *Noegyth Nibin*: "'Petty-dwarves' (see also under Dwarves)" (Tolkien 1999: 405).

Here, the function of ordering the universe, as well as the narrative itself, is clearly dominating, which affects the coherent reception of the main text.

Through entries which, depending on the amount of provided information, give glossaries a more or less voluminous descriptive function. Thus, they can take the form of categorizing the given term, e.g., DIM, River,

Agatean Empire (PBRA), flows into Agatean Sea or provide broad information on created people, objects, facts, events, etc., cf.:

1. *Sindar*: The Grey-elves. The name was applied to all the Elves of Telerin origin whom the returning Noldor found in Beleriand, save for the Green-elves of Ossiriand. The Noldor may have devised this name because the first Elves of this origin whom they met with were in the north, under the grey skies and mists about Lake Mithrim (see Mithrim); or perhaps because the Grey-elves were not of the Light (of Valinor) nor yet of the Dark (Avari), but were Elves of the Twilight (58). But it was held to refer to Elwë's name Thingol (Quenya Sindacollo, Singollo 'Grey-cloak'), since he was acknowledged high king of all the land and its peoples. The Sindar called themselves Edhil, plural Edhel (Tolkien 1999: 410);
2. THUMPER: short stake with spring-driven clapper at one end. The purpose: to be driven into the sand and set "thumping" to summon shai-hulud. (See Maker hooks) (Herbert 1965: 342).

The aforementioned function of creating coherence of reception of the main text applies not only to a single work, but to the whole series or saga. In such a case, as a principle, the contents of the given specific entry are updated in accordance with new subplots introduced in the storyline in subsequent volumes. That way, the reader also broadens their knowledge of the universe. An example can be the entry **Fremen** in the *Dune Chronicles* series by F. Herbert. In the first volume, *Dune*, the entry reads as follows:

1. the free tribes of Arrakis, dwellers in the desert, remnants of the Zensunni Wanderers. ("Sand Pirates" according to the Imperial Dictionary.) (Herbert 1965: 335).

In turn, in the volume *God Emperor of Dune*, the contents of the entry refer to the shift in the storyline by over 3500 years from the events taking place in the previous part and offer information on new elements of the plot, that is terra-formation of Arrakis and the further fate of the Fremen tribe.

Interestingly, in the fifth volume, *Heretics of Dune*, information from the second volume is repeated. In the sixth volume, *Chapterhouse: Dune*, additional information is provided on the fate of the planet itself.

It must be emphasized that the contents of entries are sometimes shortened in subsequent volumes. This may lead to the conclusion that the author of a glossary assumes that the recipient knows previous parts of the book and the glossaries featured in them.

A detailed analysis of terms and the corresponding entries shows an interesting dependency between their selection and contents and the work genre. For example, in science fiction texts, selection of terms is related to a story taking place in the far future or a description of civilizational development of protagonists or technologies existing in that universe, cf.:

1. DISTRANS: a device for producing a temporary neural imprint on the nervous system of Chiroptera or birds. The creature's normal cry then carries the message imprint which can be sorted from that carrier wave by another distrans (Herbert 1965: 334);
2. Orbital colony: A non-terrestrial habitation, sometimes built free-standing in space and sometimes built on existing soil (e.g. asteroids and planetoids). The major orbital colonies are 49th Heaven, Allowell, Furtoid, Nova Ceti, and Patro-nell, but there are dozens of smaller colonies all over the solar system (Edel-mann 2006: 336).

In the case of fantasy texts, explanations provided in glossaries are of retrospective nature with regard to the described plot, e.g.:

1. Quenya: The ancient tongue, common to all Elves, in the form that it took in Valinor; brought to Middle-earth by the Noldorin exiles, but abandoned by them as a daily speech, especially after the edict of King Thingol against its use; see especially 133, 155. Not named as such in this book, but referred to as Eldarin, 21, 323, 347; High Eldarin, 322-3; High-elven, 266, 330; the tongue of Valinor, 133; the speech of the Elves of Valinor, 149; the tongue of the Noldor, 155, 159; the High Speech of the West, 155 (Tolkien 1999: 325);
2. Yolo, Lake, formerly M'Boilly, large lake on the borders of the Great Nef and the Tezuman Empire (Pratchett 2015: 127).

or focus on presentation of imagined lands.

Stylistically, glossaries show relative diversity and freedom in realization of the schema within their micro-structure. Entries, however, are factual and highly graphic. The superior function, as it seems, is, therefore, their usability, which is also the main purpose of the sender's endeavours, cf.:

1. Dr. Plugpatch: The network of medical databases and programs that maintains the health of nearly all connectible citizens (Edelman 2010: 141);
2. CHAMPAL: small town in the Turnwise Sto Plains known for apple-growing and cider-making (Pratchett 2015: 122).

Selection of verbal and non-verbal means in the analysed glossaries is implied by factors related to the cognitive and communicative system, indicated in the above considerations, as well as the structure of the texts characterized here. On one hand, there are indicators of the scientific style, typical for genres such as an encyclopaedia or a dictionary. On the other hand, creation of a secondary world "forces" esthetical communication of unknown aspects of the reality.

In all entries in the glossaries, the following characteristics of the scientific style are present, simultaneously constituting stylistic dominants for the aforementioned genres: high logicalness of text segmentation, which is

so distinct that the course of the narrative is ordered, transparency and understandability of the discussion and accurateness of provided explanations. Also, communication practices are used, which are typical of encyclopaedia or dictionary entries. For example, if a term comes from a foreign language (often a fictional one) or is a neologism created by the author, in the beginning, its translation is provided in quotation marks to separate it as a proper name, cf.:

1. *Tol Galen* 'The Green Isle' in the river Adurant in Ossiriand, where Beren and Lúthien dwelt after their return. 147, 229, 290 (Tolkien 1999: 414).

Equally often, an explanation of another term or its abbreviated form is used simultaneously with indication of a substitute term in brackets, cf.:

1. B'LING, district of the Agatean Empire (PBRA) (Pratchett 2015: 121);
2. *Dagor Bragollach* 'The Battle of Sudden Flame' (also simply the Bragollach) (Tolkien 1999: 382);
3. *Outer Lands Middle-earth* (also called the Hither Lands) (Tolkien 1999: 419).

It is often preceded by the phrase *so-called*, cf.:

1. CHAKOBSA, the so-called "magnetic language" derived in part from the ancient Bhotani (Bhotani Jib – jib meaning dialect). A collection of ancient dialects modified by needs of secrecy, but chiefly the hunting language [...] (Herbert 1965: 333).

A significant indicator of the described phenomenon are various qualifiers found in contemporary lexicographic compendiums, cf.:

1. USUL: Fremen: "The base of the pillar" (Herbert 1965: 343);
2. PRUDENCE DOOR or PRUDENCE BARRIER (idiomatically: pru-door or pru-barrier): any pentashield situated for the escape of selected persons under conditions of pursuit. (See Pentashield) (Herbert 1965: 339);
3. B.G.: idiomatic for Bene Gesserit [...] (Herbert 1965: 333);
4. CHAUMAS: (Aumas in some dialects): poison in solid food as distinguished from poison administered in some other way (Herbert 1965: 333);
5. Imladris 'Rivendell': (literally, 'Deep Dale of the Cleft'), Elrond's dwelling in a valley of the Misty Mountains (Tolkien 1999: 395);
6. *Isill Quenya* name of the Moon (Tolkien 1999: 395);
7. *Green-elves* Translation of *Laiquendi* [...] (Tolkien 1999: 386);

8. Offline Slang term for "crazy" (Edelman 2006: 313);
9. "for process' preservation" A common phrase roughly translatable as "for Pete's sake" (Edelman 2006: 311).

Each of the discussed glossaries in science fiction texts shows presence of numerous terms which can be characterized as specialist terms, which makes them similar to terminology dictionaries, cf.:

1. BINDU SUSPENSION: a special form of cataleptis, self-induced [...] (Herbert 1965: 333);
2. multi projection – a virtual body that exists only through neural manipulation by the multi network. Real bodies can interact with virtual bodies in ways that are almost identical to actual physical interaction (Edelman 2010: 149).

Whereas in texts belonging to the fantasy genre, one can observe various geographical references, helping to locate the given area, object, etc. on the map, cf.:

1. *Mindeb* A tributary of Sirion, between Dimbar and the Forest of Neldoreth (Tolkien 1999: 402);
2. Arken, village at the front of the Chalk 26R 03T (Pratchett 2015: 121).

Communication objectives resulting from the adopted indicators of the scientific style concern mainly precise and unambiguous defining of objects, places and other described elements of the secondary world, as well as comparing terms discussed in the glossaries to actual objects as to best explain their use to the text recipient.

In the analysed glossaries, also traits of the artistic style can be found. It can be observed best when in the main text, an artificial language is introduced, as designed by the author, in the context of the fictional world. In that case, terms in the glossary are written in that language, as it is evidenced, for example, by texts by J.R. Tolkien, where the majority of terms are written in the fictional Quenya language, cf.:

1. *Hísilómë* 'Land of Mist', Quenya name of Hithlum, 140 (Tolkien 1999: 394);
2. *Aldaron* 'Lord of Trees', a Quenya name of the Vala Oromë; cf. Tauron. 28 (Tolkien 1999: 374).

or, as in the series by F. Herbert, where several dozen terms in the glossary are written in the Fremen language created by the author, cf.:

1. Sook is a market place (Herbert 1965: 342);
2. **MUDIR NAHYA**: the Fremen name for Beast Rabban (Count Rabban of Lankiveil), the Harkonnen cousin who was siridar governor on Arrakis for many years. The name is often translated as "Demon Ruler" (Herbert 1965: 338).

It must be noted that in the case of glossaries, their utilitarian function plays the dominating role. However, on the stylistic level of the formulated terms, one can find stylistic means typical for the artistic style, for example:

- epithets, particularly often of object nature, e.g.: "sentient supercomputers" (Edelman 2006: 325), "rock-like material, remarkably strong" (Edelman 2006: 338); "Agatean Sea", "Circle Sea" (Pratchett 2015: 122); "free tribes", "lone planet" (Herbert 1965: 342). Recognized should be especially those in form of translation of proper names written in Quenya language in Tolkien's glossaries. Their capitalization also proves that they should be considered proper names, e.g.: "Hell of Iron", "Iron Prison" in Quenya (Tolkien 1999: 389). Those terms are also assigned axiologically charged epithets, such as "rigid rule" (Herbert 1965: 335), "premier city state" (Pratchett 2015: 121). Usually, their purpose is to invoke specific emotions in the recipient;
- metaphors, e.g.: "The fencing or defensive heights" (Tolkien 1999: 419); "father of teleprotation", "prime of his life" (Edelman 2006: 338). In *Dune* universe, metaphorical epithets are used, such as: "Old Father Eternity" (Herbert 1965: 341). Their main aim is to facilitate learning by the reader of the described term;
- appositions used mainly as rhetorical figures, where one word provides additional interpretation for another one. They can refer to people, e.g.: "to King Thingol" (Tolkien 1999: 394); "Steadfast, Strong" (Tolkien 1999: 423), as well as places: "Great Outdoors" (Pratchett 2015: 121);
- parentheses, adding to the description of a term. They are contextually connected to the whole description, e.g.: "the lowest level (regulation of atomic activity) and V being the highest level (regulation of complex environmental activity)" (Edelman 2006: 308); "Rivendell (literally, 'Deep Dale of the Cleft')", "the daughter (and only child)" (Tolkien 1999: 409); "a brotherhood of hate (usually for revenge)" (Herbert 1965: 333).

Interesting in that aspect would be also to determine dependencies between the style of the glossary and the style of the work, which is indicated by both the main work and the glossary being authored by the same person, but also by the use of specific stylistic means, for which individual authors are known, for example T. Pratchett is known to use oxymorons in his works (Matthews 2015). This would, however, require different methodological tools than those used in the article.

Conclusion

The analysed glossaries can be typologically considered alternative variants of the genre model of a glossary.

Their illocutive potential is subjected to the pragmatic aspect of the work as far as they facilitate reading of the work, allow to learn intentions of the author and to categorize elements of the plot of the given work, the given part of a series or a saga in the context of the whole universe. The concept of the genre creating a Secondary World sometimes forces the reader to familiarize themselves with the glossary even before reading the work itself, and it proves indispensable during its reception (Uździcka 2020: 166).

The function of glossaries in speculative literature is, therefore, not only to provide information and explanation of difficult words, often based on languages created by authors, but also the broadly understood "supplementation" of recipients' knowledge of the universe. That information concerns various issues, for example different characteristics of the world created by the writer, or showing the complexity of its functioning. In glossaries, the practice of explaining so-called "vague" places can be observed, which when reading the main text, may require additional information. The entries themselves are an additional display of literariness, rich in various references between the main text and individual elements of the glossary. The analysis of the material shows that the contents of the glossaries include components of various information expressed in various styles, which results from the communication practice typical for the analysed literature.

Attention should be paid to the pragmatic aspect, which in this case deviates from the canon model of the discussed genre. Modified are in particular the relation between and the objectives of the sender and the recipient of glossaries. Significant here is the poli-intentionality of the sender, who not so much explains incomprehensible words, but rather focuses on explaining the world itself, as described in the main text. Thus, glossaries in a way escort the main text, since they are often created earlier or at the same time, and offer a lot of information which is not provided in the main text.

As shown above, glossaries in texts of speculative literature have various functions with regard to the main text. To a large extent, they offer definitions of author's nominations of protagonists, toponyms, explain terms appearing in the storyline, etc. Sometimes, they include comments, appositions, additions, for example explaining elements of the plot, offer cultural or mythological background for the presented contents, etc. "Often, they constitute, in a sense, a secondary narrative to the basic one in the main text" (Uździcka 2020: 166).

Finally, it should be noted that the presented methods of realization of the genre convention of a glossary also illustrate transformations which are taking place in genres of popular literature.

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