

**КОНЦЕПТ РАСОВОЇ НЕРІВНОСТІ В ЛІТЕРАТУРІ
ФЕНТЕЗИ (НА ПРИКЛАДІ РОМАНУ
ЯРОСЛАВА ГЖЕНДОВИЧА „ВОЛОДАР ЛЬОДОВОГО САДУ”)**

Ірина КАЙЗЕР,

ВДНЗ України „Буковинський державний медичний університет”,
Чернівці (Україна), irabosak06@gmail.com

Галина ЛЮТА,

Варшавський університет, Варшава (Польща),
galynaliuta@gmail.com

**THE CONCEPT OF RACIAL INEQUALITY IN FANTASY
LITERATURE (BASED ON THE NOVEL „MASTER OF
THE ICE GARDEN” BY JAROSLAW GRZEDOWICZ)**

Iryna KAIZER,

Higher State Educational Establishment of Ukraine
„Bukovinian State Medical University”, Chernivtsi (Ukraine)

Galyna LIUTA,

University of Warsaw, Warsaw (Poland),
ORCID 0000-0001-9798-5907; Researcher ID: E-2805-2019
ORCID ID 0000-0002-7202-7937; Researcher ID: S-5839-2016

Люта Г., Кайзер І. Концепт расового неравенства в литературе фэнтези (на примере романа Ярослава Гжендовича „Владыка ледяного сада”). Мотив расового неравенства всегда отображался в фэнтези, только в течение нескольких последних десятилетий он стал отождествляться именно с „проблемой”. Не обошел этот вопрос и Ярослав Гжендович, рассмотрев его под новым углом в романах цикла „Владыка ледяного сада”. Итак, **цель** нашей научной разведки – проанализировать проблему расового неравенства в произведениях польского автора. **Методы исследования:** социологические, генеалогический, описательный. **Научная новизна.** Поскольку концепт расовой дискриминации ранее не был исследован на примере творчества Ярослава Гжендовича, тема представляет научную новизну, давая одновременно толчок к будущим исследованиям. **Выводы.** Рассмотрев серию романов „Владыка ледяного сада” мы определили, что концепт расового неравенства, присутствующий в произведениях, значительно отличается от того, который был представлен в фэнтези раньше. Кроме отсутствия канонических фэнтезийных черт, отличие заключается в отображении проблемы через призму явления колонизации, еще больше приближая литературу фэнтези к реальному обществу и его проблемам.

Ключевые слова: фэнтези, Ярослав Гжендович, расовое неравенство, дискриминация, стереотип, мультикультурализм.

Setting the problem. Fantasy is firmly entrenched in the public consciousness, as literature, closely intertwined with the concept of utopia. However, with the development of the society itself, political and cultural trends, even this genre has adapted to the problems that concern the entire modern world. The fantasy universes have long ceased to be perfect. The only difference between such a world and the real one is the presence of magic, while the characters are struggling with the same problems as an ordinary humans. The issue of racial inequality has always been present in fantasy literature, but with time it became more meaningful, being in constant connection with the notion of tolerance. Jarosław Grzędowicz in the series of novels "Master of the Ice Garden" presents the issue of racial inequality from two different perspectives – from the dominant and the victim of domination.

Historiography of the issue. The issue of racial inequality

in fantasy literature was investigated by such scholars as Samuel R. Delany¹, Isiah Lavender², Helen Victoria Young³. Global issues of discrimination, including racial, were the main objects of investigation. On the examples of canonical fantasy races (elves, dwarfs, goblins, people, ogre, giants), were analysed the racial hierarchy and its background. The subjects of earlier researches were the works of such iconic writers as John Ronald Reuel Tolkien, Terry Pratchett, C.S. Lewis, Howard Phillips Lovecraft, George MacDonald, Lord Dunsany. In Eastern Europe, the issue was investigated by Elena Tikhomirova⁴, Svetlana Soroko and Szymon Cieśliński⁵. Currently, this topic is considered from the comparative perspective – a real world vs fantasy world.

However, the racial issue in the work of Jarosław Grzędowicz is practically unexplored. Partly this problem was investigated by Karolina Kowalczyk⁶.

¹ Samuel R. Delany. Racism and Science Fiction. Warner Books: New York, 2000 [In English].

² Black and Brown Planets: The Politics of Race in Science Fiction Isiah Lavender (III), University Press of Mississippi, 2014, 250 p. [In English].

³ Helen Young. Race and Popular Fantasy Literature: Habits of Whiteness, New York, 2016, 238 p. [In English].

⁴ Tikhomirova O. „Topos tvaryn yak antropolochochne dzerkalo” [Topos of animals as an anthropological mirror], *Suchasni literaturoznavchi studiyi [Modern literary studies]*, Kyiv, 2011, P. 577–589 [In Ukrainian].

⁵ Cieśliński S. Mutant, changeling, witcher. Problem of racism in the Andrzej Sapkowski's Witcher Saga, Wrocław, 2016, P. 121–124 [In Polish].

⁶ Kowalczyk K. „Sposoby osvajania rzeczywistości w powieściowym cyklu fantasy Jarosława Grzędowicza”, *Rzeczywistość i zmyślenie. Światy przedstawione w literaturze i kulturze XIX–XXI wieku*, 2015, P. 81–90 [In Polish].

Aim of the article. The purpose of the article is to reflect the problem of racism in the literature of fantasy. In the case of Jarosław Grzędowicz's novel, "Master of the Ice Garden," the problem is presented ambivalently. Since this topic has not yet been studied on the example of the Polish fantasy, the article introduces a general novelty in the study of this problem.

Presentation of main material. The motive for racial inequality has always been present in the literature of fantasy, but recently, it became consciously used by the authors. In this period, the "concept of race" sharply grows into a "problem" when the presence in the plot different races ceases to be just a logical element of the universe created by the author and becomes an instrument that helps to convey to the reader a real social problem. Since at the turn of the Millennium the movement for tolerance is actively developing its projection in art is a natural process.

According to the definition of racism given by Leonid Gubernsky in the Ukrainian diplomatic encyclopedia⁷, the essence of the issue is not discrimination on appearance, but on the features of the character, which are stereotypically associated with certain physical characteristics. According to the racist theory, representatives of so-called dominant races own inherent leadership and noble traits transmitted genetically. Accordingly, neither education nor social relations have any influence on the change in the socio-biological behavior of a representative of a particular race. The definition of racism from other scholars is almost identical, with the exception of small variations with characteristics.

The motive for racial inequality was present in mythology, which is the primary source for fantasy. Since the very definition of racism appeared only in the 19th century, only then it became clear that the concept existed long before that. For example, the mythological race of the Titans was hated and eventually destroyed⁸ by race of Gods. Even with this simple example, it is noticeable that the cause of any discrimination is fear. First of all, the fear of the unknown (xenophobia)⁹ and the fear of losing power and position. All the thoughts in this direction are nothing more than an attempt to justify fear, in a very cruel way.

The concept of race in fantasy, is as inseparable part of it as the Name, the Universe, or the Hero. Fantasy could not exist without diversity. In each story, there must be conflict, otherwise the story will get stuck in place. Thanks to the huge world's heritage of fantasy authors and folklore, a visions of every fantasy race has already been formed. Usually, the appearance clearly portrays the character and behavior of the representative of the race. In the traditional fantasy it is assumed that intellectual abilities and moral qualities are directly reflected in the appearance of characters. For example, researcher Michael J. Tresca describes the elves as follows: "*Elves are beautiful, musical, and wise in the ways of magic and nature. They are expert bowmen. And they always have pointed ears*"¹⁰. Unfortunately, the fantasy world is deeply rooted in stereotypes. The fact that all the elves are wise and noble, dwarves are warlike and mean, and the orcs are brutal is a very strong generalization. Her racial biases are born, in a

place where the example of a single representative is transferred to his whole race. Fortunately, the modern fantasy breaks these stereotypes.

Forget about handsome elves, cruel giants and clumsy dwarfs. Modern fantasy erases the concept of race in its old sense. At the forefront are personal qualities, not appearance. Interestingly, that the role of the human race has always been underestimated. Because of the fact that the genre attracts readers showing things that they wouldn't find in everyday life, it is not surprising that so little attention has been paid to people. Compared to all non-human races, people can be called simply "mediocre", and the only chance for them to be noted in history is to become the object of mutations, or to show the qualities which are respected by any of the races.

Change of roles is characteristic for Jarosław Grzędowicz's novels. At the same time people are shown as a discriminated and dominant race. There would seem nothing unusual, because one race can be perceived by others completely differently, depending on the degree of similarity of the races themselves. However, on the example of the main character Vuko Drakainen we can see a script that is completely unlike the traditional positioning of the human race.

As part of a research and, at the same time, rescue mission the character gets on the planet Midgaard. For an experienced agent, the only, but very significant, complication is the information that there is an obscure phenomenon in the world of Mediagaard: "*We came across a phenomenon that we cannot even name properly, let alone explain. Something that can be extremely dangerous or at least be of utmost importance. [...] There is a magic there*"¹¹. Vuko will have to find eight disappeared colleagues on a strange planet. Contact with the local race in this case is inevitable. The first people on his way are People of the Coast, which in general, differ little from the earthly people, except for the huge eye pupils and a thick, almost horse mane. Like the whole Midgaard, People of the Coast live in medieval realities, so their manners resemble the mix of Tolkien dwarfs and Vikings.

The main character is given a unique and at the same time very responsible chance, to form an attitude to his race. Obviously, at this moment the character is in a weak position. The fear of everything new is natural for everybody, so the first reaction to the newcomer is definitely not friendly. However, Vuko gained the trust of People of the Coast. Probably one of the secrets why the character was able to become a favorite in new society is the fact that being on Earth he himself has repeatedly been discriminated.

The author deliberately makes Vuko a multi-ethnic character to make his adaptation to new realities not so painful. Being partly Finns, Croats and Pole, the hero knows well how to be rejected only because of his origin. Accordingly, having a whole set of models of behavior in alien society, Vuko skillfully adapts to new realities, gaining the trust of another race.

Characteristic is also the motive of acceptance of local views, where the motivation is not desire accordance

⁷ Ukrayinska diplomatyczna encyklopediya: u 2 t. T.2 [Ukrainian Diplomatic Encyclopedia, Kyiv: Znannya Ukrainy, 2004, P. 377 [In Ukrainian].

⁸ Ibidem, P. 378.

⁹ [E-source], URL: <https://en.oxforddictionaries.com/definition/xenophobia> (18.02.2019)

¹⁰ Tresca M.J. *The Evolution of Fantasy Role-Playing Games*. N. Carolina, 2011, P. 122 [In English].

¹¹ Grzędowicz J. *Pan Lodowego ogrodu [Master of the ice garden]*, Tom 1, Fabryka Słów, 2011, P. 36 [In Polish].

solidarity. For example, after meeting with Snake People and the People of the Fire, Vuko asks about these ethnoses the People of the Coast. In the first case, he receives a warning, in another case – approval. During subsequent books, the hero clearly follows this assessment, which may not have been objective enough.

The culmination of the racial motive in history is the meeting with the protagonist, Vuko's colleague Pierre Van Dyken. The only living member of the team, whose salvational mission was Drakainen's mission. A distinct antagonist chose a categorically different way of living in a strange society. Unlike Vuko, Van Dyken chooses domination. It turns out the magic which was mentioned at the beginning of the mission, can be learned to use. Unfortunately, local races, as they live in medieval realities, know about the existence of magic but afraid and revere it, not even trying to learn it. While a scientist, from the 22th century, Van Dyken sees in this a chance to change the primitive world of savages in his own way¹². Along with racial problem, the question of morality appears. The issue of racial inequality in society arose sharply in the 16th century as a result of the process of colonization. Similarly, in the "Master of Ice Garden", the representative of the human race wants to colonize the new land. Midgaard's inhabitants must become slaves, because they are not able to appreciate and grasp all the benefits of their own land. Characteristically, Grzędowicz is one of the few who portrays a racial problem through the prism of the process of colonization. The author shows at the same time two points of view on the situation, which is only an additional proof that the generalized characteristics of one race are completely false, and such judgments are absurd.

Conclusions. In line with current tendency, fantasy translates important social problems into the plane of fictional worlds, which allows the reader to understand them more deeply, and see it from an unexpected perspective. In contradistinction to classical statement of the problem, the author of novels, "Master of the Ice Garden" is not limited to mentioning a particular conflict, but allows the hero independently build a notion of race – about his own and about the alien.

Prospects of further investigations. The motive for racial inequality fantasy literature has a wide range of variations that require further research. Due to the strong connection of political realities in the modern world with the literary process, the problem is in constant development, and the authors themselves, can possibly find a key to draw the attention of the world to this issue.

Люта Г., Каїзер І. Концепт расової нерівності в літературі фентезі (на прикладі роману Ярослава Гжендовича „Володар льодового саду“). З появою нових суспільних явищ та рухів за їх нівеляцією з кінця минулого століття література фентезі врешті стає знаряддям пробудження свідомості. Однією із таких проблем є расова нерівність. Хоча згаданий мотив завжди був відображений у фентезі, лише впродовж кількох останніх десятиліть він став ототожнюватись саме з „проблемою“. Не оминув цього питання і Ярослав Гжендович, розглянувши його під новим кутом в романах циклу „Володар льодового саду“. Отож, **мета** нашої наукової

розвідки – проаналізувати проблему расової нерівності в серії романів фентезі „Володар льодового саду“ та порівняти сучасне бачення цього питання з попередніми літературними втіленнями.

Методи дослідження. Расова нерівність є явищем виключно суспільним, тому у статті послугуємо соціологічними методами. З метою проведення паралелі між відображенням мотиву расової нерівності в серії романів Ярослава Гжендовича, міфології та літературі фентезі ХХ століття використовуємо генеалогічний метод, для узагальнення наукових підходів – описовий. **Наукова новизна.** Оскільки концепт расової дискримінації раніше не був досліджений на прикладі творчості Ярослава Гжендовича, тема представляє наукову новизну, даючи водночас поштовх до майбутніх досліджень.

Висновки. Розглянувши серію романів „Володар льодового саду“ ми визначили, що концепт расової нерівності, присутній у творах, значно відрізняється від того, який був представлений в фентезі раніше. Окрім відсутності канонічних фентезійних рис, відмінність полягає у відображенні проблеми через призму явища колонізації, що ще більше наближає літературу фентезі до реального суспільства та його проблем.

Ключові слова: фентезі, Ярослав Гжендович, расова нерівність, дискримінація, стереотип, мультикультуралізм.

Галина Люта – магістр факультету прикладної лінгвістики Варшавського університету. Автор близько 20 наукових праць. Коло наукових інтересів: літературна критика, сучасна література, концепція слов'янської ідентичності в мистецтві, фентезі.

Galyna Liuta – Master of Faculty of Applied Linguistics, University of Warsaw. Author of about 20 scientific works. Research interests: Literary criticism, Contemporary literature, Concept of Slavic identity in art, Fantasy.

Каїзер Ірина – викладач кафедри суспільних наук та українознавства ВДНЗ України «Буковинський державний медичний університет», аспірант кафедри української літератури Чернівецького національного університету імені Ю. Федьковича. Автор понад 30 наукових та навчально-методичних публікацій. Відповідальний секретар спільного українсько-румунського наукового журналу «Актуальні питання суспільних наук та історії медицини». Коло наукових інтересів: сучасні літературознавчі методи (історико-порівняльний, герменевтичний, рецептивний, інтертекстуальний, соціонічний), методика викладання української мови як іноземної.

Kaizer Iryna – teacher of the department of Social Sciences and Ukrainian Studies of High Educational Establishment of Ukraine «Bukovinian State Medical University», postgraduate of the department of Ukrainian literature of Yuriy Fed'kovych Chernitsi National University. Author of over 30 scientific and methodological articles. Executive secretary of Ukrainian-Romanian scientific journal «Current issues of social studies and history of medicine». Research interests: modern literary methods (historical-comparative, hermeneutic, receptive, intertextual, socionic), Methodology of teaching Ukrainian as a foreign language.

Received: 16.02.2019

Advance Access Published: March, 2019

© G. Liuta, I. Kaizer, 2019

¹² Grzędowicz J. Pan Lodowego ogrodu [Master of the ice garden], Tom 2, Fabryka Słów, 2011, P. 567 [In Polish].