# Elements of Anti-World in the Game Universe of The Witcher[1]

M.O. Ovchinnikov*, P.J. Paulus**

\* Smolensk Regional Education Development Institute
\*\* Independent researcher

***Abstract.*** The significance of the study of philosophic aspects of building a new game universe in an RPG (role-playing game) stems from the popularity of this type of virtual reality entertainment. The paper gives an analysis of the *anti-world,* a key concept of role-playing gaming, based on *The Witcher video game series.* The game is founded on an original series of works under the same title created by Polish fantasy writer Andrzej Sapkowski. The case under consideration serves as a good example for looking into the patterns of forming the space of the game universe that can be equally regarded as a moment when a cultural landscape of virtual en-tertainment is formed. In this case, RPG can be considered as a socio-cultural practice of the global information society and/or one of the variants of the *performance society.* The methodological basis of the study is comparative analysis, which implies the identification of borrowings in the process of developing a culture of virtual entertainment and requires learning about basic cultural codes and archetypal designs that are specific to RPG. As a result of the research, the specificity of the new imagery form inherent in the game universe of *The Witcher* was revealed. The cultural landscape created in the game includes elements of the medieval *laughter culture* integrated into the unique system of dynamic images and meanings, constantly evolving and functioning in a way analogous with the estab-lished cultural and symbolic reality. The effect of the *double symbolic analogy* is deter-mined by the creative nature of the game, in which players, in addition to participating in the gaming process, also contribute to the creation of the game. The introduction of game images into the language and thinking of the players causes the emergence of new forms of dialects, fixing the peculiarities of perception by the group *(sociolect)* and the individual *(idiolect)* of both *primary* and *secondary* reality. These dialects are geographically localized and at the same time multicultural. The article substantiates the conclusion that the instrumentalization of the *performance society* occurs due to the active use of grotesque symbolism, which, due to its archetypal nature, ensures the formation of a new social mythology that enables the *discovery* of Eastern Europe by the rest of the world. Thus, the anti-world of the new universe turns into an integral part of the modern information space.

***Keywords:*** game universes, The Witcher, anti-world, performance society, instrumentalization, archetypal constructions, new mythology

---

Amid the arrival of a "new universal information medium," cultural practices organized as "the society of the spectacle" become one of the most noticeable manifestations of the carnivalization principle. Among these, virtual entertainment based on alternative history ideas and the "anti-world" concept stand out. This phenomenon fully complies with Mikhail Bakhtin's claim that "the most intense and productive life of culture transpires on the borders of its individual areas and not when and where these areas withdraw into their own specifics" (Bakhtin, 1979: 329–330). Today, many Russian scholars who study literary works and religious phenomena are turning their attention to the "anti-world" category (Litvintseva, 2014; Zhukova, 2009; Zhindeeva, Chetvergova, 2012; Lushnikova, Chemezova, 2016; Kozlov, 2018). Following French postmodernist philosophers, they conceptualize the anti-world as "an area opposed to the world of order and hierarchically fixed relations," to the world "conceived as the 'reversal' of stable semiotic and behavioural norms" (Yurkov, 2001).

A division of the world down the line that opposes the world of the "norm" to the anti-world requires a recognition of the "rights" of the irrational principle, which cannot be deciphered through traditional explanatory procedures. The "anti-world" concept is reflected in an entire complex of effects combined through their leanings towards the irrational principle: carnivalization, a focus on the marginal component of the social fabric and being permanently in touch with the otherworldly, etc. Ruling the human being and society, irrational powers that are acknowledged and invoked send human beings off into the realm of the unexplored (the "alien") that at its extreme is absurd (i.e., devoid of sense) and even contradicts reality.

In turn, the aspect of the "game" concept that is related to matters of worldview attracts today's researchers primarily in connection with Johan Huizinga's idea of the game's culture-shaping role. The postmodernist identification of the game modus within public and individual self-determination treats the game (and the related notion of game space) as a multidimensional phenomenon whose significance will increase as the gap between artistic images and their meanings that fit these images into an integral system of cultural symbols grows wider. The equality of the real and the virtual that is appropriate in a game also sets the direction of philosophical interpretations offered for sociocultural practices connected with gaming activities.

Ludwig Wittgenstein's "language games" theory holds a special place among such interpretations. This theory posits the existence of an endless number (or of a number that tends to infinity) of language game forms that are forms of existence (Wittgenstein, 1994: 90). Today's scholars of Wittgenstein's philosophy turn their attention to this "plurality," emphasizing that such a multiplicity is connected with uncertainty ("determining precisely the meaning a particular sentence is impossible" even within a meta-language system) (Kotelevsky, 2014: 36). Therefore, the new theory of meaning developed by Ludwig Wittgenstein defined new possibilities of interpretation, and the demand for a semiotically correct unambiguity with respect for the plurality of possible interpretations turned the interest of philosophers towards myth.

The video game industry represents a game narration as a special form of text and thereby re-endows the myth with sociocultural significance. By ontologizing the illusion of a "new world" becoming a "new reality," the myth allows participants in a game to feel that they are "an element of the Demiurge's being." Games allow individuals to identify as participants in a global process, as a "puppet" that has absorbed mystical images of primeval beliefs. Johan Huizinga believed that the genesis of a new "social mythology"[2] that partially mythologizes thinking is a specific feature of "homo ludens" (Huizinga, 2011) and postulates the desire and need to dream.

Modern cultural realities actualize the corresponding phenomenon, among other things, through instrumentalizing or directly borrowing basic components of the "carnival" and "laughter" culture. At the same time, globalization of the game space is conducive to revising the perceptions of the "melting pot" theory that has lost its popularity in the last few decades (Chertina, 2000).

Today, virtual entertainment in general, and video games in particular, have been granted a large set of visualization tools that they did not have before. A representation of the "imagined" can be found in many of today's game projects that emerge as an innovation in the area of culture (Fine, 1983; Jahn-Sudmann, Stockmann, 2008; Fromme, Unger, 2008). We believe that the "game universe" based on The Witcher, a series of novels by Andrzej Sapkowski, holds a special place among such projects. In our opinion, its popularity stems primarily from its incredibly elaborate and detailed game space, which fully corresponds to the hyperreality concept introduced by Jean Baudrillard (Baudrillard, 2000: 243). G.Y. Litvintseva justly notes that Guy Debord, who created "the society of the spectacle" theory, "anticipated" (Litvintseva, 2011: 44) Baudrillard's "simulation theory" by pointing out that "the spectacle is (…) the heart of this real society's unreality" (Debord, 2000: 25).

The process of video game industry products incarnating the "new social mythology" described here should properly be considered as part of a broad range of changes to the sociocultural realm, changes that are united by the tendency towards a rationalized mythologizing of culture. This trend manifests in the use of the strategy of incarnating the anti-world and instrumentalizing the components of the carnival culture. Here, we cannot help but recall Bakhtin's claim that the life of culture becomes particularly stark at the fault lines, at the changes on the boundaries of times that ensure the transformation of a culture's psychological foundations and its material components (Bakhtin, 1979).

Today's "fault lines" entail the shaping of a new cultural landscape, where the myth is once again becoming an inalienable part of social organization. It transforms into a new system of relations and connections, and stimulates the development of various means of visualizing information as part of the "screen culture." A complex of virtual visualized entertainment exploiting the system of stable stereotypes in the mass

---

[2]  Ivanov A.G. 2017. *Social Mythology and its Role in Social Development.* PhD Thesis. Lipetsk.

consciousness tends toward the status of a cultural universal of its time. At the same time, these stereotypes are, in a complex way, connected with the system of archetypal symbols that function, among other things, as a way of ordering the irrational. Once these stereotypes are included in the process of commercializing the carnival instinct, they produce the "society of the spectacle" phenomenon, whose conceptual treatment is connected with the "consumer society" and "global village" theories (Baudrillard, 2006; McLuhan, 2003).

At the turn of the 21st century, the complex of visual arts became a reflection of sorts of the myth-making at the time of information revolution, like monumental propaganda was at its time a manifesto of sorts for the "Roman myth."[3] Elements of folk religion ("paganism") connected with fatalism (and providentialism, its Christianized form) turn out to be building blocks of a "new cultural space" founded in the "information myth." In turn, this "information myth" is founded in multiculturalism, with its clear philosophical connotations. In the video game industry, a mythological alternative to the mythologized Christian civilization that was built on the ideas of transforming the world of life into an oecumene gains its own independent spatial and temporal characteristics. A new virtual game space incarnates the carnival culture code. The effect of being immersed into this brave new reality is achieved through mechanisms modelling a "cultural landscape." Examples of such mechanisms in a game universe are dynamic day/night change, the possibility of getting to know the space around the player in detail, introducing variety into communication by using colloquialisms, slang, and obscene language, etc. The game world strives to shock its players, thereby making them identify primarily as a hero inhabiting this new reality. Alongside the traditional fatalism and providentialism typical for the ancient world, the Middle Ages, and the Renaissance, this world offers a pagan interpretation of the freedom of will. The latter is reflected not only in the player's actions, but also in the way the world around the player responds to these actions. Game effects are shown on screen as a carnivalesque chaotic process. The "living matter" creating it (interpreted mystically as a triadic unity of substance, energy, and information) is revealed through symbolic constructs "tied" to the cultures of different periods, eras, and territories. It is noteworthy that the many RPG projects help the game universe "neutralize dyadic contradictions" inherent in comic images. This is a variant of the synthesis of "idealism" on the one hand, and a set of "dark images" on the other, shaping a grotesque construct typical of the urban culture of the "communal revolution" era. Let us note parenthetically that "dark images" include the many "breakthroughs" of the unconscious presented symbolically on the screen. Such images are not typical of one specific game series only; they are among the basic elements of the semantics of the visual and the computer entertainment industry. This applies in particular to role-playing games.

---

[3]  Kolobov A.V. 2000. Stages in the "Roman Myth" Development. *History of Ancient Rome Available* at: http://ancientrome.ru/publik/artide.htm?a=1280142572 (accessed 02.05.2019)

The image of a hero in a game universe forms an emotional and intellectual space of an individual character that incarnates the phenomenon of the "carnival person," a personality that is permanently in a state of becoming. A character is essentially an antagonist whose task is to "correctly" synthesize the profane and the sacred realities, i.e., to combine the elements of a "new" sociocultural reality and a set of their own archetypal ideas.

Accordingly, the "sacred world" and the "world of the carnival booth" require that a certain existential given be accepted. Classical forms of cognition and faith are put in the background, while immersion into a new reality moves to the fore. Its "personal synthesis" as a special form of realizing game effects becomes one of the basic principles of interaction between the game universe and the individual.

It is important to keep in mind that game reality, just like the medieval carnival culture (Bakhtin, 1990; Ryumina, 2008; Averintsev, 1992: 8; Karasev, 1996: 17–23), provides a person with access to, and unhindered use of, all kinds of prohibitions and taboos that are blocked by official culture (that is, still basically dominated by the cult of shame). In this context, a game project is the kind of a chronotope that vividly demonstrates the "pseudo-cyclic time" phenomenon.[4] That creates a "laughter paradox": as part of "the society of the spectacle," a person in a game universe is surrounded with a chaotically existing space of "total carnivalization," a sort of an "uninterrupted and ominous carnival," and that person thereby supplements their own perception of reality with a wealth of virtual elements (including anti-world elements). In other words, primary reality is synthesized with a secondary reality.

The development of The Witcher's game universe demonstrates many examples of using anti-world elements of both concentrated laughter culture and carnival culture entwined into the narration,[5] which serves as a referential connection with a broad range of archetypal symbolizations. The main hero of the narration, Geralt of Rivia, called the Witcher, is a "homunculus" of sorts who largely embodies the postulates of transhumanism. The authors of the game project use the principles of Renaissance anthropocentrism based on singling out the exclusive role of each character in the narration: each represents the microcosm phenomenon and comprehensively provides for the genesis of a stable cultural landscape.

Of particular importance is the active milieu principle, which has been used in the video game industry for over 15 years. Piranha Bytes, with its famous Gothic series, was a trailblazer of sorts in this area. We can but acknowledge that the mechanics used by the authors of the game products we are looking at were somewhat perfected. It manifests primarily in the desire to create "forms of communications that are as alive

---

[4]  A game universe has a pseudo-cyclic time rendered through imitation of a society's linear development within the historical process, thereby reproducing real, natural, working, and everyday cycles of life in the game reality and thus "gently" integrating a player into a space that is new for them.
[5]  Here, we interpret a game narration in the semiotic way, as a form of text.

as possible" and shape a special "spirit of the age." This spirit ensures the existence and interactions of many heroes with contradictory characters. They find themselves in comic and tragic situations that emphasize the measured course of life in the space where the protagonist dwells. The protagonist, like a puppet, "gains life" through the mind's immersion in the illusion of presence.

Focusing attention on expressive devices intended to elicit an emotional response, we will see that, as regards The Witcher, this illusion manifests (among other things) itself in the (rather active) use of obscene language.[6] The authors of the project likely believe that this language creates the "effect of a living world." Its use here may be seen as a creative discovery of CD Projekt Red (the game's developer) that succeeded at more or less clearly defining the mental and social features of various individuals by unambiguously marking them as members of different social and professional groups.

Alongside the players continuously exploring the "new world" (here, the game's creators used the "journey" concept), the narration features love stories that also have philosophical connotations. The love triangle involving Triss, Geralt, and Yennefer is a particular standout in this regard. These stories touch upon topical issues in interracial and intergender interactions, urbanism and globalism; they make one think of global issues in the existence of today's information civilization. Recently released expansion packs for the game (there are currently two official expansion packs: Blood and Wine and Hearts of Stone) offer a deeper representation of various archetypal meanings that demonstrate the antinomic confrontation between light and dark.

One cannot fail to notice that the project uses the "conspicuous consumption" principle (Veblen, 1984) as the occupation of the "leisure class." This principle is manifest both in players being directly involved in theatre shows and games of hazard, and in the overall complex of small and inconspicuous actions forming the single space of an "illusory existence" that ensures complete immersion in the game universe.

Additionally, players are assigned certain room for creatively interpreting the common game space that reworks many elements of the "cultural landscape." There are no directives here, but there are character development frameworks, which allow every player (both independently and in collaboration) to build various logical chains that structure the series of events and affect the directions in which the overall game plot develops. If we superimpose these "undefined" plot lines over the system of objectivized sociocultural interactions, we will discover that The Witcher's game universe features a somewhat simplified analogue of a multicultural society. Enshrined in the plot and actively generated "passable" characters are actively synthesized in the context established by Andrzej Sapkowski's plot. The "anti-world" project remains their common framework, incarnating the "realm of the unpredictable" – that is, to use Yuri Lotman words, the "dynamic semantic reservoir in any development processes" (Lotman, 2000: 75), guarding and transforms the imaginary space of this universe.

---

[6]  Be it the speech of Zoltan Chivay, Geralt the Witcher (the main character), the Bloody Baron, or words spoken by the many auxiliary characters.

The chaotic nature of events focuses attention on both its inner and outer alternativeness, combined with its grotesque imagery. The richest bestiary, representing the co-existence of dissipative and non-stationary structures that mark cultural development stages, fully demonstrates the effect of irrational elements "dissolving" within a certain cultural symbol: "The grotesque image characterizes a phenomenon in a state of change, of an as-of-yet uncompleted metamorphosis, at the stage of death, birth, and growth, becoming; its other feature is ambivalence that, in some form, contains both extremes of change" (Bakhtin, 1990: 35).

Along with the normative component, the actions of the game's many characters display elements of anti-behaviour as the foundation of the anti-world. We believe that the game project under consideration features this concept in several interpretations:

-    As a world of nonsense, a shadow world in a comic and parodic form; its quintessence is the image of a spy (Thaler, or Bernard Ducat) positioned as a philosopher and a jester cognizing existence via its paradoxes (the allegory of the cave where the idolon is combated through its absolutization: the spy teaches cave trolls, the embodiment of the anti-world, obscene language, or the language of that very anti-world).

-    As a form of a borderline state touching upon the global problem of co-existence of good and evil (the order/chaos antinomy represented in the motif of a mortal opposing the pagan symbol of the Wild Hunt (Ebbe, 2008; Schmitt, 1999; Grimm, 1882; Grimm, 1883). Here, the main character and his comrades-in-arms appear as microcosms. They embody the image of culture that determines the mechanisms of both social organization and social disorganization).

Compositionally, anti-behaviour seen in the game universe as a key element is linked with the antagonism between Cosmos and Chaos. In Andrzej Sapkowski's descriptions, this line is embodied in the image of Princess Cirilla, who "eternally seeks and finds herself." symbolizing the coming of the Messiah and the start of the Apocalypse. Cirilla's image is mostly dominated by the principle of chaos: darkness, horror, animosity. In the game universe, chaos emerges as a "proto-form of the world," its pre-existing state, and also as a special state of cultural existence. Anti-behaviour in the project is represented in a special style, in the entertainment industry projected on the players themselves.

To sum up, the game project we have looked at uses a comprehensive anti-world interpretation that combines above-described characteristics. This process is largely determined by the chaotization of social phenomena and by the overall carnivalization of the mind amid the emergence of a "new mythology," which results in elevated philosophical adages being combined with details of everyday life, the foregrounding of the shadow side of elevated ideas, and the emphasizing of the antinomy of condemning/glorifying consumption.

A comprehensive analysis of the philosophical aspects involved in developing an RPG and using the case of The Witcher's game universe as a version of anti-world, we arrive at the following conclusions:

1.  The active use of the "anti-world" concept is a specific feature of the development of the modern video game industry that manifests itself particularly starkly in the development of the RPG genre, with The Witcher's game universe being its gold standard.

2.  The intentional use of chaotization embodied in "dark images" (including a bestiary), uncertain interpretations, and "anti-behaviour" are the elements of the anti-world.

3.  Constructed game segments actively use elements of carnival culture and various archetypal symbols that serve to enhance the effect of "immersion in the game universe."

4.  This phenomenon reflects "carnivalization of the mind," a process typical for mass culture that creates both a new "sacredness" and a new "laughter," which determines the most recent transformation of "the society of the spectacle."

5.  The game industry involves elements of moralizing that does not get in the way of "experiencing the illusory" by leading away from the "illusory experience of reality."

6.  The shaping of reality through the imitation of social transformations of the "comprehensive" historical process offered by the game industry affects an individual's sense of self in a situation where individuality is losing its significance in modern culture. Similar to the literature, philosophy, and social and political journalism of a hundred years ago, game projects involve philistines in creative ways of self-expression. Thus, video game industry products serve as a special form of text. They allow the human mind to go beyond purely entertaining mass culture into the realm of constructing a new "social mythology."

7.  Game universes demonstrate the now-standard practice of using new visualized ways of encoding information, thereby transforming reality into a universal information medium that integrates new virtual landscapes as "real" lived-in communication spaces.

8.  The Witcher's popularity is based on the interpretation of the archetypal images of an anti-world; the author creates this interpretation by unlocking elements of folk religion and classical and non-classical philosophy. The game combines the creative output of the author of the books (Andrzej Sapkowski), the game's developers, and every single player. Its popularity beyond Poland allows us to posit the question of further studying RPGs as a popular segment of information space that reveals Eastern Europe to the world.

***About the Authors:***

**Vladimir M. Ovchinnikov** – PhD in History, Associate Professor in the Department of Methods of Teaching Subjects of Basic and Secondary Education, Smolensk Regional Education Development Institute, 20A, ul. Oktyabrskoy Revolutsii, Smolensk, 214000, Russia. Email: benkey1985@yandex.ru

**Paul J. Paulus** – independent researcher, Russia. Areas of interest: cultural studies and film studies. Email: 89096265833@mail.ru.

***Conflicts of interest.***
The authors declare the absence of any conflicts of interest.

## References:

Averintsev S.S. 1992. Bakhtin, smekh, khristianskaia kul'tura [Bakhtin, Laughter, Christian Culture]. *M.M. Bakhtin kak filosof [M.M. Bakhtin as a Philosopher].* Moscow: Nauka. P. 7-19. (In Russian).

Bakhtin M.M. 1979. *Estetika slovesnogo tvorchestva [The Aesthetics of Verbal Art].* Moscow: Iskusstvo. 424 p. (In Russian).

Bakhtin M.M. 1990. *Tvorchestvo Fransua Rable i narodnaia kul'tura srednevekov'ia i Renessansa [Rabelais and Folk Culture of the Middle Ages and Renaissance].* Moscow: Khudozhestvennaia literatura. 543 p. (In Russian).

Baudrillard J. 2000. *Simvolicheskii obmen i smert' [L'echange symbolique et la mort].* Moscow: Dobrosvet. 387 p. (In Russian).

Baudrillard J. 2006. *Obshchestvo potrebleniia: ego mify i struktury [La societe de consommation: ses mythes, ses structures].* Moscow: Kul'turnaia revoliutsiia; Respublika. 269 p. (In Russian).

Chertina Z.S. 2000. *Plavil'nyi kotel? Paradigmy etnicheskogo razvitiia SShA [Melting Pot? Paradigms of US Ethnic Development].* Moscow: Institute of World History of the Russian Academy of Sciences Publishing. 164 p. (In Russian).

Debord G. 2000. *Obshchestvo spektaklia [La Societe du Spectacle].* Moscow: Logos. 184 p. (In Russian).

Ebbe S. 2008. *Asa-Tors hammare: gudar och jattar i tro tradition.* Stockholm: Hjalmarson & Hogberg. 265 p

Fine G.A. 1983. *Shared Fantasy: Role-Played Games as Social Worlds.* Chicago: University of Chicago Press. 283 p.

Fromme, J., Unger A. 2012. *Computer Games and New Media Cultures: A Handbook of Digital Games Studies.* New York: Springer. 710 p.

Grimm J. 1882. *Teutonic Mythology: In 4 Vol. Vol. 1.* London: Bell. 437 p.

Grimm J. 1883. *Teutonic Mythology: In 4 Vol. Vol. 3.* London: Bell. 456 p.

Huizinga J. 2011. *Homo ludens. Chelovek igraiushchii [Homo ludens].* St. Petersburg: Izd-vo Ivana Limbakha. 409 p. (In Russian).

Jahn-Sudmann A., Stockmann R. 2008. *Computer Games as a Sociocultural Phenomenon: Games Without Frontiers, War Without Tears.* New York: Palgrave Macmillan. 229 p.

Karasev L.V. 1996. *Filosofiia smekha [The Philosophy of Laughter].* Moscow: Russian State University for the Humanities Publishing. 221 p. (In Russian).

Kotelevsky D.V. 2014. Poniatie "iazykovoi igry" v filosofii L. Vitgenshteina [The concept of "language game" in the philosophy of L. Wittgenstein]. *Epistemy: Sbornik nauchnykh statei [Epistemes: Collection of scientific articles].* Ekaterinburg: Izdatel'skii dom "Azhur". P. 35-42. (In Russian).

Kozlov M.N. 2018. Antimir v iazycheskom predstavlenii vostochnykh slavian [Anti-World in the Pagan Representation of the Eastern Slavs]. *Pricernomore.* 26. P. 118–126. https://doi.org/10.5281/zenodo.1433517. (In Russian).

Litvintseva G.Y. 2011. Giperreal'nost' v epokhu postmoderna [Hyperreality in the Postmodern Epoch]. *Vestnik Sankt-Peterburgskogo gosudarstvennogo universiteta kul'tury i iskusstv [Bulletin of Saint Petersburg State University of Culture].* 2(7). P. 43–54. (In Russian).

Litvintseva G.Y. 2014. Smekhovaia kul'tura Srednevekov'ia i antimir rossiiskogo postmodernizma [Medieval Laughter Culture and the AntiWorld of Russian Postmodernism]. *Observatoriia kul'tury [Observatory of Culture].* 4. P. 42–49. https://doi.org/10.25281/2072-3156-2014-0-4-42-49. (In Russian).

Lotman Y.M. 2000. *Semiosfera [On the Semiosphere]*. St. Petersburg: Iskusstvo. 704 p. (In Russian).

Lushnikova G.I., Chemezova E.R. 2016. Poetika antimira v proze Ch. Palanika [Poetics of the Anti-World in Palahniuk's Prose]. *Vestnik Tomskogo gosudarstvennogo universiteta [Tomsk State University Journal]*. No. 405. P. 30–37. https://doi.org/10.17223/15617793/405/4. (In Russian).

McLuhan M. 2005. *Galaktika Gutenberga: stanovlenie cheloveka pechataiushchego [The Gutenberg Galaxy: The Making of Typographic Man]*. Moscow: Akad. Proekt: Fond "Mir". 495 p. (In Russian).

Ryumina M. 2008. O mirosozertsatel'nykh smyslakh karnaval'noi kul'tury [On the World-Contemplative Meanings of Carnival Culture]. *Chelovek smeiushchiisia: Sbornik nauchnykh statei [Laughing Man: Collection of Scientific Articles]*. Moscow: Gosudarstvennyi respublikanskii tsentr russkogo fol'klora. P. 78-106. (In Russian).

Schmitt J.-C. 1999. *Ghosts in the Middle Ages: The Living and the Dead in Medieval Society*. Chicago: University of Chicago Press; Wiley. 290 p.

Veblen T.B. 1984. *Teoriia prazdnogo klassa [The Theory of the Leisure Class]*. Moscow: Progress. 367 p. (In Russian).

Wittgenstein L. 1994. *Filosofskie raboty. Chast' I [Philosophical Investigations. Part I]*. Moscow: Gnosis. 612 p. (In Russian).

Yurkov S.E. 2001. Postmodernizm: priblizhenie k antimiru [Postmodernism: Approaching the Antiworld]. *Seriia "Symposium", Estetika v interparadigmal'nom prostranstve: perspektivy novogo veka. Vypusk 16. Materialy nauchnoi konferentsii 10 oktiabria 2001 g. [Series "Symposium", Aesthetics in the Interparadigm Space: Perspectives of the New Century. Issue 16. Proceedings of the scientific conference October 10, 2001]*. St. Petersburg: St. Petersburg Philosophical Society P. 85-88. (In Russian).

Zhindeeva E.A., Chetvergova S.S. 2012. Khudozhestvennoe voploshchenie khronotopa «dvoemirie» v rasskazakh Iu.V. Mamleeva [The Artistic Embodiment of the 'Binary World' Chronotope in the Stories of Y.V.Mamleev]. Izvestiia Samarskogo nauchnogo tsentra Rossiiskoi akademii nauk *[Bulletin of Samara Scientific Center of the Russian Academy of Sciences]*. 14(2-6). P. 1513–1517. (In Russian).

Zhukova E.A. 2009. Antimir kak sposob voploshcheniia smekhovogo nachala v rasskaze E.I. Zamiatina «O tom, kak istselen byl inok Erazm» [Anti-World as the Way of Embodying the Humorous Beginning in E.I. Zamyatin's "The Healing of the Novice Erasmus"]. *Vestnik Tambovskogo universiteta. Seriia: Gumanitarnye nauki [Tambov University Review. Series: Humanities]*. 7 (75). P. 323–328. (In Russian).