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## COGNITIVE-SPATIAL TOPOLOGY OF THE "STAR WARS" CINEMATIC DISCOURSE

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*Current research on fictional worlds is dominated by the analysis of micro-level phenomena, while the holistic spatial-hierarchical organization of media franchises remains underexplored. This article hypothesizes that the Star Wars discourse functions as a multilevel anthropocentric system structured by linguocognitive markers and subject to diachronic shifts.*

*The analysis of the ideologically "colored" construction and spatial organization of the alternative world in the audiovisual discourse of the "Star Wars" media franchise is carried out on the basis of the universal model of open system organization. The empirical data comprises utterances from the franchise's English-language audiovisual texts, as well as literary sources from both the canonical universe and the expanded universe (legends category), selected through purposive analysis.*

*The results establish that the franchise's conceptsphere is organized as a hierarchy of levels (micro-, cata-, macro-, meso-, and mega-levels), each verbalized by specific concepts and performing the functions of spatial cognitive categorization and social identity construction. The study describes and analyzes the phenomenon of discursive shift, which reflects changes in cognitive matrices depending on the chronotope.*

**Key words:** "Star Wars" cinematic discourse, cognitive-spatial topology, conceptsphere, world-building, architectonics, discursive marker.

**Житник Т. В. Когнітивно-просторова топологія кінодискурсу "Star Wars".** У сучасних дослідженнях штучних світів домінує аналіз мікрорівневих явищ, тоді як цілісна просторово-ієрархічна організація медіафраншизи залишається недостатньо описаною. У статті висунуто гіпотезу, що дискурс «Star Wars» функціонує як багаторівнева антропоцентрична система, структурована лінгвокогнітивними маркерами та схильна до діахронічних змін.

Аналіз ідеологічно "забарвленого" конструювання та просторової організації альтернативного світу в аудіовізуальному дискурсі медіафраншизи «Star Wars» здійснено на основі універсальної моделі організації відкритої системи.

Емпіричну базу становлять висловлення з англомовних аудіовізуальних текстів франшизи, а також літературні джерела як канонічного всесвіту, так і розширеного (категорія Legends) відібрані методом цілеспрямованого аналізу.

У результаті встановлено, що концептосфера франшизи організована як ієрархія рівнів (мікро-, ката-, макро-, мезо- та мегарівень), кожен з яких вербалізується специфічними концептами і виконує функції когнітивної категоризації простору та соціальної ідентичності. Описане та проаналізоване явище дискурсивного зсуву, що відображає зміну когнітивних матриць залежно від хронотопу.

**Ключові слова:** кінодискурс "Star Wars", когнітивно-просторова топологія, концептосфера, конструювання штучних світів, архітектоніка, дискурсивний маркер.

## Introduction

Contemporary audiovisual discourse is characterized by the functioning of large-scale transmedia franchises that construct multidimensional artificial universes. From a philological and linguocognitive perspective, their study carries direct scientific significance. Such media narratives serve as convenient analytical material for linguists, since within the boundaries of a fictional world, linguistic mechanisms are presented in an isolated and clearly structured form. Franchise creators shape a specific artistic discourse within which new fictional concepts emerge. The relevance of this topic stems from the fact that these concepts subsequently transcend the boundaries of the cinematic text and are extrapolated into the real sociocultural domain, functioning as contemporary precedent phenomena. The *Star Wars* media franchise serves as a representative object of analysis, demonstrating how, through linguistic means, human consciousness is capable of constructing, structuring, and legitimizing an integral hierarchical reality – from the basic intentions of the individual to the functioning of the macro-system.

Existing scholarly investigations predominantly focus on the textual and semiotic aspects of the cinematic text of the *Star Wars* media franchise – in particular, on the specifics of its internal cultural markers and the spatial politics of the narrative (Silvio & Vinci, 2007), the sociolinguistic characteristics of characters' speech (Kee, 2023), and the general evolution of storylines (Brode & Deyneka, 2012). However, the problem of systemic spatial categorization of this artistic space remains unresolved. Available studies (Guynes & Hassler-Forest, 2016) focus on the analysis of isolated mythologemes or individual elements of the universe, without proposing a holistic classificatory matrix.

The key theoretical concept of this article is "*cognitive-spatial topology*" – a term that requires clarification. Unlike physical geography or the astrography of a fictional universe, the object of study here is the conceptsphere of *Star Wars* – a system of concepts and mental spaces organized in the consciousness of subjects (characters and recipients) according to the principles of spatial hierarchy. "*Topologicality*" in the proposed model means that it describes not merely a list of

elements within the fictional universe, but the spatial relations between them: who is the center or periphery relative to whom, and who occupies a higher or lower level of the hierarchy. The object of analysis is not the physical geography of the franchise, but its conceptsphere – a system of mental spaces and concepts organized in the subjects' consciousness according to the principle of "*from the individual to the Galaxy*".

The originality of the study lies in the adaptation and verification of the linguosemiotic model of an open self-organizing system developed by O. Kolesnyk (Kolesnyk, 2012), through its extrapolation onto the audiovisual discourse of *Star Wars*. The scholarly contribution of the author consists in populating each level of the model with specific concepts and discursive markers of the franchise, as well as in constructing an argument for the hierarchical positioning of particular notions within the system of levels.

The aim of the study is to extrapolate and validate O. Kolesnyk's 7-level linguosemiotic model using the audiovisual discourse of the *Star Wars* media franchise, in order to identify specific linguocognitive markers at each level of the hierarchy and to explain the mechanisms of construction and diachronic transformation of its conceptsphere.

### **Theoretical Background**

The overarching methodological foundation of the study is the linguouniversological approach and the theory of mythologically oriented semiosis (Kolesnyk, 2012; 2021). The tool for systematizing spatial levels is the 7-level linguosemiotic model of an open self-organizing system (Kolesnyk, 2012), the methodological precedent for whose application is the analysis of the concept "*Valhalla*" in subcultural worldview (Kolesnyk, 2020).

The immediate analytical toolkit is formed by two theoretical frameworks. Critical discourse analysis (Fairclough, 1992; van Dijk, 1998) provides the means for identifying ideological mechanisms in the linguistic practices of characters and operationalizes the notion of "*discursive shift*" – the change in linguistic means and value matrices at the transition between political eras of the universe (Fairclough, 1992). Conceptual metaphor theory (Lakoff & Johnson, 1980), mental spaces theory (Fauconnier, 1994), and the theory of textual and possible worlds (Werth, 1999; Ryan, 1991; Doležel, 1998) supply the apparatus for analyzing how abstract notions – power, identity, subordination – are conceptualized through spatial image schemas

(center – periphery, up – down) and organized as a hierarchical network of conceptual spaces.

The term "*audiovisual discourse*" is used as a broader concept relative to "*cinematic discourse*", since the "Star Wars" franchise encompasses not only feature films but also television series, animated productions, and literary works. "*Cinematic discourse*" is employed as a general term for the franchise's screen texts.

The logic underlying the delineation of conceptosphere levels is based on the anthropocentric principle: the individual consciousness of the subject serves as the point of reference, from which a centrifugal movement unfolds toward global spaces. Each level is defined through: (a) a specific set of concepts; (b) spatial linguistic markers – deixis, spatial verbs, and ideological maxims; (c) a function within the socio-cognitive hierarchy of the universe.

The study advances two hypotheses: (1) the conceptosphere of *Star Wars* functions as a 7-level hierarchical system, each tier of which is constituted by a specific set of linguocognitive markers; (2) the cognitive matrices of the Macro- and Meso-levels undergo diachronic transformation (discursive shift) depending on changes in the socio-political chronotope of the universe.

## Methods

The study is based on the integration of methods from cognitive linguistics, narratology, and critical discourse analysis, following a deductive-inductive principle. The empirical material consists of the English-language audiovisual and literary discourse of the *Star Wars* media franchise, representing different socio-political eras of the universe (the chronotopes of the Galactic Republic, the Galactic Empire, and the post-Imperial period). The unit of analysis is the utterance in its inseparable connection with the audiovisual and textual context. The corpus was formed through purposive selection of communicative situations from official transcripts of canonical films and series, in which spatial, social, or ideological orientations of characters are explicitly verbalized (with precise timecodes recorded to ensure the reproducibility of the study).

The method of linguocognitive modelling was applied to extrapolate O. Kolesnyk's 7-level topological model (2012) onto the franchise's texts. Conceptual and contextual-pragmatic analysis enabled the identification of the semantic core of key concepts at each level and the description of the mechanisms of their pragmatic influence on the construction of spatial and social orientations of discourse subjects. Diachronic discourse analysis made it possible to record the phenomenon of

*"discursive shift"*. The reliability of the results is ensured by the representative scope of the corpus; however, the methodology entails a minor marginal error: since the franchise is an open narrative in constant expansion, the emergence of new canonical texts may introduce localized lexical adjustments without disrupting the identified macro-structural architectonics.

## Results and Discussion

This section presents the results of the practical application of the 7-level topological model of the discursive space of the *Star Wars* franchise, populates each level with specific conceptual and linguistic markers of the franchise, and provides scholarly argumentation regarding the logic of positioning particular notions at specific tiers of the hierarchy.

The architectonics of the artistic space under study unfolds according to the principle: from the individual consciousness of the character (the Micro-level) to the mega-space of the Galaxy (the Mega-level). The textological analysis of the identified levels is presented below.

Micro-level: constitutes the world of an individual character – a subject acting within the discursive space of the franchise. The designation "*micro*" is determined by the place of this level in the anthropocentric hierarchy of the spatial model: it is structurally primary and ontologically foundational, since any social, institutional, or global reality is constituted through the lens of the individual consciousness of a specific subject. Accordingly, "*micro*" denotes topological primacy – the point of reference from which all subsequent levels of the spatial model unfold. The Micro-level represents the world of a single character as a bearer of individual consciousness, the space of their internal intentions (Stockwell, 2019), emotional balance, and existential orientations. In the discourse of the franchise, this level is verbalized through concepts reflecting the basic psychological states and motivations of characters regardless of their social status (Lakoff & Johnson, 1980, p. 14). Analysis of the empirical material allows for the identification of three key cognitive components of the Micro-level:

1. Emotional and Transcendent Control. This component of the Micro-level is most vividly articulated in the discourse of characters who possess the ability to sense and manipulate the "*Force*" – the metaphysical energy that permeates the entire universe of the franchise and endows its adepts with supernatural abilities (Lucas, 1977). Central here are the antithetical concepts "*Fear*" and "*Serenity*" (Hogan et al., 2022). The subject's inner struggle is verbalized through categorical prescriptive

formulas, as illustrated by Master Yoda's line: *"Fear is the path to the dark side. Fear leads to anger. Anger leads to hate. Hate leads to suffering"* (Lucas, 1999, 1:30:41). In this context, the concept *"Fear"* functions not merely as an emotion but as a destructive factor that destabilizes the individual cognitive space. The concept *"Serenity,"* by contrast, encodes a state of psycho-emotional equilibrium that ensures the preservation of the subject's structural integrity. This concept is institutionally enshrined in the Jedi Code: *"There is no emotion; there is peace. There is no passion, there is serenity"* (Reaves, 2001). This prescription functions as an institutionally established norm of the Micro-level: the subject is obliged to consciously suppress emotional impulses and passion (the concept *"passion"*) in order to achieve transcendent calm.

2. Pragmatic Survival. For the mass subject of the discourse under study – that is, the overwhelming majority of ordinary Galaxy inhabitants – the Micro-level is devoid of mysticism and grounded in primary needs. In this cognitive domain, the concepts *"Survival"* and *"Profit"* are dominant. The discourse of marginalized characters (smugglers, mercenaries) is marked by the lexicon of individualism and material gain, as represented in Han Solo's utterance: *"I ain't in this for your revolution... I expect to be well paid. I'm in it for the money"* (Lucas, 1977, 1:37:11). This fragment delineates the boundaries of the Micro-level as a space enclosed within the individual needs and interests of this subject: its upper boundary is defined by the point where ideological, collective, or macro-political thinking begins – which the character consciously rejects. The lexical markers *"your revolution"* and the opposition of *"I" / "money"* discursively fix this boundary: the character acknowledges the existence of an external macro-system (the dominant socio-political structure of the universe – in the chronotope of Episode IV, the Galactic Empire and its antagonist, the Rebel Alliance), yet categorically refuses to integrate into its value paradigm, remaining within the space of their own utilitarian intentions.

3. Existential Duty. The third type of individual space is formed around the concepts *"Hope"*, *"Free will"*, and *"Identity"*. The rationale for their grouping within a single component lies in their shared functional nature: unlike emotional control (the first component) and pragmatic survival (the second component), these concepts function as existential orientations of the subject – internal meaningful coordinates that define not the mode of action, but the very reason for existence and resistance. This is why they are classified as components of existential duty: the subject does not merely survive or control emotions, but becomes conscious of their own identity, right to free choice, and hope as a moral imperative for further action. For instance,

when the destructive macro-system (the Empire) strips the subject of everything, "*Hope*" remains the key internal intention that serves as the cognitive trigger for survival and further action, as verbalized in Jyn Erso's speech before the Rebel Council: "*We have hope. Rebellions are built on hope*" (Edwards, 2016, 1:18:20). In turn, the concepts "*Identity*" and "*Free will*" serve as relevant markers of the Micro-level in the discourse of clone troopers. Within the paradigm of the Macro-level (the Republic), a clone is a standardized, depersonalized combat unit with a serial number. At the Micro-level, however, the clone perceives themselves as a unique individual. The franchise's discourse clearly articulates the process of acquiring subjecthood and the rejection of imposed systemic roles (Eberl & Decker, 2015). This linguocognitive shift is verbalized in the speech of clone trooper Captain Rex: "*I used to believe that being a good soldier meant doing everything they told you. That's how they engineered us. But we're not droids. We're not programmed. You have to learn to make your own decisions*" (Dunlevy, 2011, 13:08). The lexemes "*engineered*" and "*programmed*" point to artificiality and systemic control, against which the subject opposes the concept "*own decisions*" as a manifestation of free will. His inner struggle is directed toward acquiring a personal name and visual individuation – this is a manifestation of the "*world of an individual character*", an existential striving to assert one's "*self*" under conditions of total objectification.

Cata-level: Group and Social Space. The attribution of group and social space to this tier of the topological hierarchy is justified by the anthropocentric logic of the spatial unfolding of consciousness: after the constitution of the individual "*I*" (Micro-level), the subject inevitably expands their being to the awareness of the boundaries of their own consciousness and enters into social interaction, forming a shared semantic space. Group space is the first level of social integration, where individual values are verified through their encounter with collective norms. The Cata-level thus functions as a mediator between the closed world of the subject and objective macro-reality: the subject does not yet interact with global institutions but is no longer an isolated bearer of individual intentions. Moving beyond the boundaries of isolated individual space, the subject enters into interaction with others, forming the Cata-level – the space of negotiating evaluations and values. According to the proposed model, this level divides into two sub-levels: Cata-1 (small community) and Cata-2 (broader society).

Cata-1: The World of the Small Community (Immediate Environment). This sub-level encompasses the closest social environment of the individual. In the cinematic discourse under study, the concept of biological family is frequently

diminished, giving way to the model of the "*found family*" (Halvorson, 2022). The dominant social structure at this level is the concept "*Master-Apprentice*". This dyadic structure is the foundational micro-social unit of both the Jedi Order and the Sith Order – two antagonistic religio-philosophical institutions that bear opposing ideologies in the franchise's discourse: the Jedi represent the light side of the Force, oriented toward service, peace, and self-discipline, while the Sith embody the dark side, grounded in power, passion, and domination. For the Sith, this structure acquires the status of an incontestable law of existence, first verbalized in Master Yoda's postulate regarding the "*Rule of Two*": "*Always two there are, no more, no less. A master and an apprentice*" (Lucas, 1999, 2:08:07). In Jedi discourse, the relationships within Cata-1, despite the strict institutional hierarchy, are cognitively transformed into a familial model (Fathallah, 2017). Since the broader system of the Order (Cata-2) prohibits emotional attachments, the space of Cata-1 functions as a compensatory mechanism for the subject's socialization. This process is evidenced by a linguocognitive shift at the moment of this community's dissolution. In the climactic scene on the planet Mustafar, Jedi Master Obi-Wan Kenobi verbalizes the loss of his apprentice Anakin Skywalker not through the lexicon of professional subordination, but exclusively through words of kinship: "*You were my brother, Anakin! I loved you*" (Lucas, 2005, 2:00:32). The use of the marker "brother" indicates that at the level of Cata-1, the formal institutional construct is displaced by an intimised familial space.

A distinctive linguocognitive model of Cata-1 (small community) is demonstrated by the discourse of the heterogeneous militarized culture of the Mandalorians – specifically, the ideology of its orthodox branch, the so-called "*Children of the Watch*". For this orthodox sect, the formation of a surrogate family through the adoption of outsiders is not merely a tradition, but a regulated religio-military code (the Creed), an obligation, and the key mechanism for preserving their subculture. The foundational concept here is "*Foundling*". This social unit is verbalized through the stable bond between guardian and ward, forming a self-sufficient micro-clan. The mechanism of this cognitive integration is verbalized in the verdict of the character known as the Armorer: "*A foundling is in your care. By Creed, until it is of age or reunited with its own kind, you are as its father*" (Waititi, 2019, 0:28:50). From a linguistic standpoint, this formula illustrates a consistent transition from a rigid institutional religio-legal obligation (marked by the lexemes "*in your care*" and "*By Creed*") to an intimised familial identification (the concept "*father*").

Cata-2: The World of Society at Large (Ethnos, Social Group). This sub-level expands the group space to the scale of a large social or cultural community (ethnos, order) united by shared traditions, yet not yet constituting the global objective reality of the entire world (the Macro-level). The dominant concepts here are "*Way*" / "*Creed*" and "*Order*."

Their belonging to this level of the hierarchy is explained by the fact that they verbalize a closed sociocultural group whose collective values serve as a filter for the subject's perception of reality. For instance, the concepts "*Way*" and "*Creed*" conceptualize the orthodox Mandalorian sect as a supranational ethnos: scattered across the Galaxy and lacking a shared physical world (owing to the loss of the planet Mandalore), this community maintains its systemic integrity exclusively through a code that harmonizes values among dispersed micro-clans (Cata-1). At the level of Cata-2, the conceptualization of group belonging is reinforced through collective ideological maxims. An example of such a mechanism in the franchise's discourse is the ritual formula of the orthodox Mandalorians: "*This is the Way*". From the perspective of cognitive linguistics, the concept "*Way*" serves as a spatial metaphor that verbalizes an abstract set of regulated religio-military prescriptions (the Creed).

This formula functions not only as an identification password, but also as a linguocultural marker of the individual's absolute subordination to the interests of society. In uttering it, the subject verbally confirms their voluntary relinquishment of individual freedom of choice (Micro-level) in favor of collective survival (Cata-2). It serves as a categorical imperative – a kind of "thought-terminating cliché," a concept introduced by R. Lifton to denote stereotypical linguistic formulas used to instantly halt critical thinking and intra-group discussion by appealing to unquestionable collective authority (Lifton, 1961). Deployed at the appropriate moment, such a formula renders further debate impossible, since any objection is automatically interpreted as apostasy from group values. This linguistic phenomenon is demonstrated in the conflict scene between Din Djarin and Paz Vizsla: as the conflict escalates, an external appeal to the Creed compels both parties to cease confrontation, to which they respond in unison with the ideological postulate: "*This is the Way*" (Chow, 2019, 00:11:00). The ritual formula "*This is the Way*" functions as a powerful linguocultural marker of belonging to Cata-2, subordinating the individual to the interests of society.

The concept "*Order*" (the Jedi Order), on the other hand, represents an institutionalized religio-philosophical group within the Galaxy, possessing its own epistemology, system of education, and hierarchy. When the subject thinks in terms

of the Order, they evaluate reality not through their own emotions (Micro-level), but exclusively through the lens of the collective dogmas and traditions of their cultural caste.

Having moved beyond the boundaries of the individual (Micro-level) and socio-group (Cata-level) perception, the analytical focus shifts to the scale of objective and transcendent reality. It is important to note that the discourse of the *Star Wars* franchise is diachronic (historically variable). Therefore, the content of the higher levels of the topological model is not static; it is subject to discursive shift depending on the specific chronotope (era). "*Discursive shift*" (discursive shift) is understood as the change in linguistic means and meanings that marks the transition from one political era to another (Fairclough, 1992). This process manifests in the fact that the same spaces or organizations begin to be described through entirely different keywords in the characters' language. Accordingly, a change in historical context entirely transforms the evaluation of social phenomena: what was considered legitimate norm in one era becomes a crime or deviation in another.

Macro-level: The General Model of Social Order. According to the cognitive-spatial model, the Macro-level represents a humanized, conceptualized space of global existence, institutionalized and entrenched in sociocultural and political practices. It functions as the cognitive matrix of the dominant system (status quo) (Shevchenko, 2006), determining the rules of social interaction for the mass subject of the universe under study – the inhabitants of the Galaxy (specifically, within such macro-institutions as the Galactic Republic (hereafter – the Republic) or the Galactic Empire (hereafter – the Empire)).

Given the historical dynamics of the universe under study, the Macro-level is actualized through the transformation of its conceptual basis. Specifically, within the chronotope of the Galactic Republic (the prequel trilogy, the animated series "*The Clone Wars*"), the dominant discursive concept organizing the conception of social order is the global concept "*Republic*." In the consciousness of the mass subject, this concept represents the parameters of democratic governance, legitimacy, and systemic stability. For the inhabitants of the universe under study, it functions not merely as a form of government, but as an inviolable cognitive matrix associated with civilizational order, historical continuity, and institutional legitimacy. The discourse of this macro-space is marked by the lexicon of institutional stability. The subjects' confidence in the inviolability of the system is most effectively verbalized through appeals to its historical scale. Thus, the Governor of Naboo, Sio Bibble, amid a political crisis, rejects the very possibility of a global armed conflict, drawing on the

unprecedented structural resilience of the macro-system: *"There hasn't been a full-scale war since the formation of the Republic"* (Lucas, 2002, 0:39:26).

In the subsequent historical development of the universe's events, following the dissolution of the Republic, a radical discursive shift occurs: the dominant Macro-level becomes the global concept *"Empire"*. For the mass subject, this macro-system functions not as a temporary anomaly or occupation, but as a new, inescapable objective reality and a legitimate institution of power. Whereas the macro-concept *"Republic"* was grounded in the ideologemes of *"justice"* and *"harmony"*, the semantic core of the concept *"Empire"* is formed by the concepts *"Order"*, *"Security"*, and institutional *"Control"*. This new socio-political construct rests on the institutionalization of fear as the primary legitimate instrument of state governance. The linguocognitive mechanism of this transition is verbalized by Grand Moff Tarkin during a conference aboard the Death Star, as he announces the dissolution of the Senate as the last institutional vestige of the previous system: *"The regional governors now have direct control over their territories. Fear will keep the local systems in line. Fear of this battle station"* (Lucas, 1977, 0:37:35). From a linguistic perspective, the use of the construction *"direct control"* and the repetition of the concept *"fear"* attests to the Macro-level's complete abandonment of diplomatic discourse or any simulation of a social contract. The new macro-system openly declares power hegemony and technological terror as the only valid forms of maintaining social order (Sunstein, 2016).

An invariable geographical and sociocultural reference point of the Macro-level, regardless of political circumstances (the changes of the Republic, Empire, or New Republic regimes), is the spatial concept *"Core Worlds"*. Within the discourse under study, this designation refers to the oldest and most affluent astrographic region, which serves as the key political, economic, and institutional center. Accordingly, this construct functions not only as a geographical marker, but also as a complex cognitive metaphor concentrating within itself political and economic gravity, institutional order, and civilizational norm.

Meso-level: The *"Other"* or Transitional World. This level marks the subject's exit beyond the boundaries of the dominant institutional macro-cluster (the Republic or the Empire, depending on the chronotope). To preserve the logical structure of the spatial model, this space is examined centrifugally: from the physical encounter with the *"other"* (the extra-territorial or marginalized society) to immersion in the metaphysical dimension.

Meso-1: The Quasi-Real World (The World of the Foreign / Hostile Society). This sub-level encompasses spaces and social groups that exist empirically but are perceived by the Macro-level subject as marginal, hostile, or radically different. Like the Macro-level, the space of Meso-1 is dynamically variable:

- During the period of the Galactic Republic's dominance, the space of Meso-1 is represented by the macro-concept "*Separatists*". Within official Republican discourse, this movement is constructed not merely as a military opponent, but as an unnatural, illegitimate anomaly threatening the integrity of the millennia-old institutional order. Since the Republic positions itself as an inescapable civilizational monolith, separatism is verbalized primarily through the lexicon of rupture. This linguocognitive mechanism is illustrated by the official rhetoric of the macro-system's highest leadership – specifically, the statement of Republic Chancellor Sheev Palpatine: "*I will not allow this Republic, which has stood for a thousand years, to be split in two*" (Lucas, 2002, 0:4:35). The use of the phrase "split in two" marks the adversary's geopolitical intentions as a destructive encroachment on the spatial and conceptual integrity of the legitimate order. Furthermore, the hostile space is subject to systemic dehumanization: in the consciousness of the loyal citizen, the Separatists are associated not with living beings, but with economic conglomerates and soulless droid armies. A manifestation of such dehumanization in military discourse is the regular use by clone troopers of the word "*clankers*" to denote the enemy's military units – battle droids: "*We can't protect the outpost long against that army of clankers*" (Ridge, 2008, 0:14:37). This eliminates their anthropomorphic status and legitimizes their physical destruction. Such a linguocognitive mechanism enables the Macro-level to legitimize military action as a necessity for preserving systemic integrity.

- In the era of the Galactic Empire, a shift in value orientations occurs. Since the dominant Macro-level is now conceptualized as a totalitarian system of usurpation and technological terror, the marginal world of Meso-1 – "*Rebellion*" – acquires positive semantic connotations from the perspective of Imperial discourse. Within the universe under study, this movement functions as a counter-discourse aimed at overthrowing the dictatorship and restoring lost institutional freedoms. If the Imperial Macro-level relies on fear and the suppression of individuality, the identity of the Rebellion is formed around concepts of solidarity, voluntary sacrifice, and "*Hope*". For the subjects of this sub-level, the Empire functions not as a legitimate authority but as a socio-political anomaly; consequently, their anti-systemic activity is conceptualized as an act of moral responsibility and a return to genuine civilizational

norms. This cognitive orientation is verbalized in the counter-discourse of the Rebellion – specifically, in the words of Karis Nemik: *"The Imperial need for control is so desperate because it is so unnatural. Tyranny requires constant effort"* (Caron, 2022, 0:14:16). The lexical markers *"unnatural"* and *"tyranny"* directly verbalize the delegitimization of the macro-system, fixing its status as a spatial and political deviation, while resistance to it is interpreted as the natural response of a living space.

In the spatial and sociocultural dimensions, the key marker of the marginal world (Meso-1) is the concept *"Outer Rim"* (Ryan, Foote, & Azaryahu, 2016). In the consciousness of a Core Worlds subject (a representative of the Macro-level), this space is conceptualized as a hostile and unregulated periphery – the spatial antithesis of civilization, devoid of the familiar institutional jurisdiction.

The collision of these antagonistic realities is represented through economic discourse. Since official currency serves as an index of trust in the social system, it functions as an indicator of the Macro-level's institutional power. When the Core Worlds representative, Jedi Qui-Gon Jinn, attempts to pay for goods on the planet Tatooine using the galaxy-wide currency (Republic credits), he is met with a categorical refusal from the local merchant Watto: *"Republic credits? Republic credits are no good out here. I need something more real"* (Lucas, 1999, 0:34:00).

From a linguopragmatic perspective, this line demonstrates that the macro-concept entirely loses its semantic and pragmatic value in the alien space of Meso-1. The lexeme *"republic credits"* functions as a metonymy for the entire power of the Core Worlds, which is nullified by the spatial deictic marker *"out here"* (here, on the periphery). The adjective *"real"* carries the greatest cognitive weight: the macro-economic reality of the Center is conceptualized, in the context of the Meso-1 sub-level, as a non-convertible fiction. For the Outer Rim, the attribute of *"real"* is assigned exclusively to an object possessing physical value beyond the boundaries of institutional social contracts (barter, material resources). This definitively marks the cognitive and social distance between the institutionalized Macro-level and the spontaneous world of Meso-1.

Meso-2: The Imaginary World (Mythological and Transcendent Space). This sub-level represents the extra-empirical dimension, inaccessible within the bounds of the ordinary everyday chronotope. At this level, the focus shifts from the material-political conflict to the metaphysical plane. In the general topological model of the universe under study, this is the all-encompassing mythological space that functions as the fundamental foundation of existence. Its spatial nature is articulated in Obi-Wan Kenobi's explanation: *"It's an energy field created by all living things. It*

*surrounds us and penetrates us; it binds the galaxy together*" (Lucas, 1977, 0:34:42). The discourse of the Meso-2 space is constructed through dynamic spatial verbs (surrounds, penetrates, binds). These lexemes demonstrate that the macro-concept "*The Force*" is marked not as a localized object, but as an omnipresent network structure. Immersion in this conceptual space demands the subject's complete abandonment of the pragmatics of the ordinary world.

At the same time, for the average mass subject of the Galaxy, this level is conceptualized as illusory. Given the historical-political context (the systematic destruction of the Jedi Order by the Empire), the concept "*The Force*" was systematically displaced from public discourse. It is precisely through the lens of such institutional marginalization that Han Solo's dismissive, demythologizing lexicon must be understood, as he rejects metaphysics in favor of pragmatics: "*Hokey religions and ancient weapons are no match for a good blaster at your side, kid*" (Lucas, 1977, 1:01:06). From a linguopragmatic standpoint, the subject employs the pejorative marker "*hokey religions*" to devalue the lost transcendent experience, contrasting it with the lexeme "*a good blaster*" as an intelligible symbol of material reality. For the pragmatic individual of the totalitarian era who lacks metaphysical experience, empirical evidence prevails over the metaphysical dimension that has disappeared from collective memory.

Mega-level: The Multiverse (Global Super-System). The apex of the cognitive-spatial model is the Mega-level, encompassing the total aggregate of all known worlds. In the discourse under study, this level is monopolized by the all-encompassing mega-concept "*The Galaxy*". In the consciousness of the subjects of this universe, the Galaxy functions not merely as an astronomical object, but as a synonym for existence itself. It serves as the absolute, hermetic boundary of the knowable cosmos – a global coordinate grid that contains within itself all other hierarchical levels, from the intimate Micro-level to the transcendent Meso-2 (Wolf, 2017). Beyond the Galaxy, for the average discourse subject, no objective reality exists that would possess semantic or pragmatic value.

The narrative and discursive actualization of this mega-space is conceptualized in the classical opening formula: "*A long time ago in a galaxy far, far away...*" This construction functions as the key linguocognitive mechanism that establishes the parameters of the epic chronotope.

From a linguistic standpoint, this formula performs a double distancing of the recipient from the universe being described. The temporal marker "*a long time ago*" initiates the mythologization of the narrative, transposing the discourse into the status

of an ahistorical epic. Simultaneously, the spatial marker with its lexical intensifying repetition "*far, far away*" definitively severs the physical connection with our empirical reality. This double deictic shift instantly scales perception to the level of a multiverse. It legitimizes the Mega-level as a self-sufficient mega-space (Hassler-Forest, 2016), within which the conflict of all lower hierarchical worlds is conceptualized as a complete and internally coherent semiotic system.

### **Conclusions and Perspectives**

The study yielded the following conclusions: the *Star Wars* cinematic discourse under study is understood as a complex, diachronically variable semiotic system functioning as a space for the verbalization and transmission of ideological and mythopoetic meanings. The fictional universe created within it emerges as an anthropocentrically oriented cognitive-spatial architecture in which geographical and institutional loci directly correlate with the mental maps of the characters.

Its structure is represented by a seven-level topological paradigm, and the organizational logic of each level reflects the consistent centrifugal unfolding of space – from individual consciousness to the boundaries of the multiverse. The selection of concepts populating these levels is determined by their pragmatic and axiological role in the franchise's narrative:

- The Micro-level is structured by concepts of the psycho-emotional and utilitarian dimension ("*Fear*", "*Serenity*", "*Survival*", "*Profit*");
- The Cata-level (sub-levels Cata-1 and Cata-2) is organized around markers of social integration and collective subordination to the interests of the community ("*Master-Apprentice*", "*Foundling*", "*Way*", "*Creed*", "*Order*");
- The Macro-level fixes the parameters of the dominant model of social order and institutional legitimacy ("*Republic*", "*Empire*");
- The Meso-level (sub-levels Meso-1 and Meso-2) represents the spheres of interaction with the politically uncouneted "other" and the transcendent dimension of existence ("*Separatists*", "*Rebellion*", "*The Force*");
- The Mega-level closes the system with the global concept "*The Galaxy*", which serves as the boundary of the knowable cosmos.

The alternative world as an "artistic space" emerges as a dynamic self-organizing system. Through the analysis of the phenomenon of "*discursive shift*", the historical variability of models of social order has been demonstrated (the transformation of the Macro-level "*Republic*" → "*Empire*") as well as of peripheral zones ("*Separatists*" → "*Rebellion*"). These structures function as variable cognitive

matrices that determine the transformation of linguistic practices depending on the socio-political chronotope of the universe.

Prospects for further research lie in applying the same model for multi-aspectual analysis of the world-generating discourses of other large-scale media franchises (for example, "*Dune*", "*The Lord of the Rings*", or "*Star Trek*").

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