

COMPOSITIONAL AND STYLISTIC ANALYSIS OF THE LITERARY GENRE OF «FANTASY»
(BASED ON THE NOVEL, «THE LORD OF THE RINGS» J.R.R. TOLKIEN)

DARYA BABROVA, SVETLANA SOROKO
Polotsk State University, Belarus

The article reviews the work of J.R.R. Tolkien and conducts a content analysis of his novel «The Lord of the Rings». The author reveals the compositional and stylistic specificity of construction of the work in the genre of «fantasy» and the role of chronotope in the novel «The Lord of the Rings», analyzes the binary opposition in the novel, based on the research of the first professional Tolkienist S.Koshelev.

The English writer of the early twentieth century, John Ronald Ruel Tolkien is known to be the founder of the genre of «fantasy». He wrote the trilogy «The Lord of the Rings» in the forties of the twentieth century. This is not just a fairy-tale story about exciting adventures and mythical creatures. It covers ethical issues of Good and Evil, justice and compassion. There are heroic deeds, the unification of people for the common cause, true love, triumph of Good over Evil in the trilogy. Professor of Oxford University, linguist and philologist in an original manner was able to convey to his contemporaries deep philosophical ideas and thoughts, religious and humanistic views. Tolkien, a philologist by education, not only studied languages, but also created them. He developed a language that later became known as «Quenya», the language of the elves.

There is no direct reference to any particular religion in «The Lord of the Rings». Both readers and characters can choose in what to believe. It would be wrong to say that only fools have gathered under the banner of Evil... The main Evil in Tolkien's opinion is the absolute power that destroys people, devastating their souls. The enemy is insidious and inventive, and only unity, sincerity and kindness can cope with it.

One of the central ideas of the fantastic epic is the idea of forgiveness. Tolkien is a humanist to the core, he rejects any thought of revenge, even of a fair but brutal punishment. «What a pity that Bilbo did not stab that vile creature, when he had a chance!» – says the hobbit Frodo, who is one of the main characters in the book [4, P.10]. Tolkien expresses his opinion of the justified anger through the words of the wizard Gandalf: «Pity? It was Pity that stayed his hand. Pity, and Mercy: not to strike without need. And he has been well rewarded, Frodo. Be sure that he took so little hurt from the evil, and escaped in the end, because he began his ownership of the Ring so. With Pity» [4, P.10].

An important role in the novel «The Lord of the Rings» is played by the chronotope, a Greek word, which in the Greek language literally means time and place. The commonly used concept of «chronotope» is a natural connection of the space-time coordinates of the system. A person, a work of art and literature, culture, society, history, system of views, knowledge, all have their own chronotope. The chronotope, according to Bakhtin, is the interrelation of temporal and spatial relations in literary works. [1]. In literary criticism the term chronotope was introduced by Mikhail Bakhtin to describe characteristic ways of describing the relationship of temporal and spatial relations in works of art of different genres, different historical periods and by different authors [2].

Mikhail Bakhtin [1] writes in his book «Forms of time and chronotope in the novel» that «In the literary and artistic work there is a compression of space and time which becomes a meaningful and concrete whole. Time here is thickened, compacted, it becomes artistically visible, space is intensified, drawn into the movement of time, plot, history. The signs of time are revealed in space, and space is comprehended and measured by time. This suppression of rows and mixing will be characterized by the artistic chronotope».

There is the opposition of good and evil in all mythologies. In the novel «The Lord of the Rings» there can be about 5 binary spatial oppositions: native – foreign; vertical – horizontal; West – East; North – South; top – bottom. Let's consider them.

1) *Native – foreign:*

The creatures inhabiting Middle-earth – the world created by Tolkien are diverse, but to all inhabitants everything that is outside their territory seems to be a bad, threatening disaster. Going beyond your territory is dangerous, because it is regarded as penetration into foreign lands. Only «native» is considered to be the only right and undeniably good, and everything «foreign» should be treated with caution, and often with hostility.

2) *Vertical-horizontal:*

It reflects the structure of Middle-earth: on the vertical line there are the forests of Lorien – the abode of elves (good) and Mordor – the abode of the Dark Lord Sauron (evil). On the horizontal line Middle-earth is divided into four parts of the world and is surrounded on all sides by the sea.

3) *West-East:*

On the «Uttermost West» there are the Undying Lands of Valinor, light, safety, hope (good), and in the East there is Mordor which is fear, darkness, danger (evil).

4) *North-South:*

The North in the novel is nobility, courage, it is a quieter direction (good), the South is ignorance, betrayal, instability, danger (evil).

5) *Top-bottom:*

At the bottom, in caves and undergrounds, inhabited by servants of the Dark Lord Sauron: the orcs, the wargs, Barlog, the giant spider Shelob (evil). Top is inhabited by representatives of the light forces – giant eagles (good).

Time in «The Lord of the Rings» flows according to the *linear-cyclic model*. It is characterized by the connection of historicism with the myth of eternal return. Here there is the problem of death and immortality. Only the elves are endowed with immortality, it gives them the wisdom, the love of the world, the understanding of its problems. But it makes them weak, makes them unable to fight Evil. In the elven forest Lorien time is directed to the ideal past, at a time when the world had just emerged: «where days bring healing not decay». [4, P.66].

In «The Lord of the Rings» there is also a *ritual time* in which the burial ritual of Boromir is performed: «... Now they laid Boromir in the middle of the boat that was to bear him away. The grey hood and elven-cloak they folded and placed beneath his head. They combed his long dark hair and arrayed it upon his shoulders. The golden belt of Lorien gleamed about his waist. His helm they set beside him, and across his lap they laid the cloven horn and the hilt and shards of his sword; beneath his feet they put the swords of his enemies.... Sorrowfully they cast loose the funeral boat: there Boromir lay, restful, peaceful, gliding upon the bosom of the flowing water. The stream took him...He floated by them, and slowly his boat departed, waning to a dark spot against the golden light; and then suddenly it vanished. ...The River had taken Boromir son of Denethor...» [4, P.55]. The ritual of Boromir's funeral is accompanied by a funeral chant: the heroes sing songs in turn, in which dialogue with the Western, Southern and Northern Winds, they are asked to tell something about Boromir, but he is no more in this world, he crossed the line of land, where there is no return.

The next type is *historical (linear) time*. Tolkien used it in the Chronicles, which are part of the work. They contain information about the people of Middle-earth. «The Lord of the Rings» is being created based on the Chronicles. Also there is a *prognostic time* in «The Lord of the Rings». Penetration into the future occurs either in a dream or with the help of artifacts. Frodo sees the sea, which will become for him a place where he will heal both the soul and body: «Eventually he fell into a vague dream, in which he seemed to be looking out of a high window over a dark sea of tangled trees. Down below among the roots there was the sound of creatures crawling and snuffling. He felt sure they would smell him out sooner or later. Then he heard a noise in the distance. At first he thought it was a great wind coming over the leaves of the forest. Then he knew that it was not leaves, but the sound of the Sea far-off; a sound he had never heard in waking life, though it had often troubled his dreams» [4, P.16]. Arwen – Elf, wife of Aragorn – at the end of the novel gives Frodo her place on the ship, sailing over the Sea, to Valinor: «If your hurts grieve you still and the memory of your burden is heavy, then you may pass into the West, until all your wounds and weariness are healed» [4, P.127]. The future opens to Sam when he looks in the Mirror of Galadriel – the elven Lady of Lorien. He sees what will befall the Shire during his absence: «But now Sam noticed the Old Mill had vanished, and a large red-brick building was being put up where it had stood. Lots of folk were busily at work. There was a tall red chimney nearby. Black smoke seemed to cloud the surface of the Mirror» [4, P.48]. Prognostic time is only available to selected heroes. Predictions is also associated with prognostic time. The white wizard Saruman predicts: «The Elder Days are gone. The Middle Days are passing. The Younger Days are beginning. The time of the Elves is over, but our time is at hand: the world of Men, which we must rule...» [4, P.35]. And Elrond – Half-elven, the Lord of Rivendell – predicts: «But maybe when the One has gone, the Three will fail, and many fair things will fade and be forgotten...» [4, P.36].

Sergey Koshelev – one of the first professional Tolkienists in Russia – became the first scientist in the country who defended a candidate's dissertation «on Tolkien». In the article «The genre nature in «The Lord of the Rings» of J.R.R. Tolkien» [3] he identifies *three types of artistic time*: the time of fairy-tale areas, epic time, novel time.

The first type is the time of the fairy-tale areas (Rivendell, Lorien). Koshelev characterizes it as «standing», frozen. Sometimes these fabulous areas generally fall out of the flow of time.

The second type is associated with Aragorn, he defines the epic time: «It seems that you are come on the wings of song out of the forgotten days » [4, P.67], – says the guard in the residence of the king of the country

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Rohan – Theoden. Theoden's nephew Eomer also says: «These are indeed strange days... Dreams and legends spring to life out of the grass» [4, P.57].

The third type is «the time of the road, within which the spiritual development of heroes occurs and the subject of the picture» is the novel time. At that time, there is one, two, four and the beginning of the sixth book «The Lord of the Rings».

Also Sergey Koshelev identifies [3] *three types of artistic space*: the conditional household, a fantastic and epic.

The first kind is the conditional household. As an example, Koshelev mentions Bilbo's birthday scene at beginning of the novel. This type is characterized by descriptions of everyday life, details from everyday life. The heroes of this space are hobbits.

The second kind is fantastic, fabulous. Koshelev describes this type: «The old forest, the path to which leads through an underground tunnel; Rivendell, where crossed by wading through Bruinen; Lorien, for penetration into which it is necessary to overcome the underground tunnels of Moria, and ford Nimrodel; Mordor, where again fall after passing through the tunnels and the pass through the mountain range. These are the signs of the transition to «another world» fixed by folklore tradition». Heroes of this space are orcs, elves, dwarves.

The third kind is the space of «military heroics or epic space. Here, the hobbits are either completely absent or play the secondary role of vassals and warriors of proud lords. Reality is given mainly in the author's perception, and Aragorn becomes the central hero, with an image of an independent plot motif with a lot of battles and demonstrations of military courage, will and power, both the protagonist himself and his entourage. Rohan and Gondor – the localization scene of the epic space». The main characters of this space are people.

The metaphorical image of the road plays an important role in the novel. «Tolkien has a space in which the internal development of hobbits takes place. The road can be called the «novel» space of the book, the space in which psychological development takes place». In general, S. Koshelev [3] points out that «The Lord of the Rings» affirms the independent value of space. «The space gets several directions, multiple related story lines match. This is not a thread, but a whole plane. But the dimensions of this space are not only horizontal». It is deployed deep (the caves of Moria) and up (Caradhras peak and other mountains).

Three types of space and three types of time are characterized for the different types of heroes inhabiting Middle-earth.

Koshelev connects the image of the hobbits with the conditional household space. That's how Tolkien describes the hobbits: «They are (or were) a little people, about half our height, and smaller than the bearded Dwarves. Hobbits have no beards. There is little or no magic about them, except the ordinary everyday sort which helps them to disappear quietly and quickly ...They are inclined to be fat in the stomach; they dress in bright colours (chiefly green and yellow); wear no shoes, because their feet grow natural leathery soles and thick warm brown hair like the stuff on their heads (which is curly); have long clever brown fingers, good-natured faces, and laugh deep fruity laughs (especially after dinner, which they have twice a day when they can get it)» [5, P.1].

Hobbits are not heroes, they are small, funny, slightly stupid, but hardy, when needed, they are brave and faithful. For them, their cozy home small world is important. The image of the hobbit was invented by Tolkien himself.

Elves, dwarves, orcs, trolls are part of fantastic, fairy-tale type of space.

Elves are beautiful, noble, spiritual and immortal. The dwarves are born miners, the most skillful among mortals stone-cutters, jewelers and blacksmiths. Orcs are evil, barbaric people. They are hostile, prone to vandalism and cannibalism. *Vandalism* is the spirit or conduct of the vandals; ferocious cruelty; hostility to the arts and literature, or willful destruction or defacement of their monuments. *Cannibalism* is the act or practice of humans eating the flesh or internal organs of other human beings. [6; 7]. Trolls are angry, hard-thinking creatures of huge sizegrowth and strength.

People are connected to the epic type of space. The people of Tolkien in most of their characteristics are similar to Homo Sapiens. They are weaker than elves, inferior to them in beauty, power. People have less developed sense organs. Unlike the elves, are gifted with mortality. The central character among the people is Aragorn. He is characterized by intellect, will power, physical strength and longevity.

Thus, Tolkien's works are complex and interesting, they have a unique compositional and stylistic logic. They are permeated with ideas about Good and Evil, about God and the devil. They teach humanity and the basics of Christianity; set the right orientation in life; force the reader to reflect on the essence of the main categories of morality. Tolkien presented his ideas about justice and compassion, sincerity, forgiveness and selflessness

in such a figurative and metaphorical language that they were available to the reader of any age. Tolkien's works will be admired by many generations.

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