

J.R.R.TALKIEN'S POETIC CONTEXT AND IDIOSTYLE IN "THE LORD OF THE RINGS"

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Nargiza Burieva

Associate professor, PhD
Jizzakh state pedagogical university



Abstract: This article is carried out in line with linguistic research and is devoted to the issues of lexical and stylistic analysis of J. R. R. Tolkien's novel "The Lord of the Rings". Achieving this goal involves solving the following series of theoretical and practical tasks such as modern literature, giving a description of the stylistic features of J.R.R.Tolkien's novel "The Lord of the Rings"; to characterize the poetological context of the novel and the idiosyle of J. R. R. Tolkien, to analyze the lexical and stylistic features of the novel.

Keywords: idiosyle, evil, alf dwarfs, fanfiction texts, Middle-earth, hobbit, Sauron, medieval, orcs, ents.

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INTRODUCTION

Among the artistic epics, the fantastic trilogy of J.R. Tolkien "The Lord of the Rings". This novel has become a cult classic and has been extensively filmed. We see that the reason for the attractiveness of this novel for readers for several generations was the talented embodiment by the author of the canonical features of the ancient epic in a modern work.

It is known that J.R. Tolkien, an Oxford philologist, was well acquainted with the medieval myths of Northern Europe, such as the Herver Saga, the Völsunga Saga, Beowulf, as well as other Old Norse, Old English and medieval English texts. The Lord of the Rings was also inspired by other literary sources, such as the legends of the Arthurian cycle and the Karelian-Finnish epic Kalevala. According to J.R. Tolkien, his contemporaries sorely lacked a heroic epic of this magnitude. This conviction of the author was influenced, among other things, by the fact that work on the book continued during the Second World War. [8: p. 46]

MATERIALS AND METHODS

Let us consider what features of the ancient epic canon the author used in his large-scale fantasy trilogy, and also in what way the author departed from the canonical signs of the epic, and with what artistic and ideological purpose he did this.

So, the coincidence of The Lord of the Rings with the epic canon can be seen in the following:

1) The novel has an epic breadth - a large coverage of events in time and space. The action in The Lord of the Rings takes place throughout Middle-earth. Middle-

earth is the central continent of the fictional universe, on which the following areas are located: the territory of people (Minas Tirith, Gondor, Rohan, Isengard, etc.), the city of the dwarves (Erebor), the lands of the elves (Gondolin, Rivendell, Tyrion, etc.) and the dark lands belonging to the forces of evil (Barad-dur, Morannon and Mordor).

As for the period of action, the events described in it take place over a period of two and a half years, but the part of the trilogy "The Return of the King" describes events that occurred 6,000 years before the events described (the story of the creation of the rings, as well as - and wars involving evil forces on one side and good forces on the other).

2) The action of the novel includes actions that require great courage. The necessary part is a colossal historical battle. The whole trilogy is full of deeds that require extraordinary valor and great courage. All members of the Fellowship of the Ring throughout the story risk their lives to save Middle-earth. Frodo's most courageous act is to volunteer when the question arises as to who can carry the Ring to Mordor. The country of Mordor, where the orcs live, looks like an anthill, where there is no place for personality and freedom, where rigid expediency prevails. It was in Mordor that the fiery eye of Sauron was located, which kept all Middle-earth at bay. We also see two large-scale battles between the forces of good (humans, elves, dwarves) and the forces of evil (orcs, goblins), the outcome of which depends on the fate of Middle-earth.

3) Heroic epics are characterized by a description of a long journey. The whole trilogy is dedicated to one big and difficult journey. For two years, Frodo and other members of the brotherhood visited various fantastic places: the Shire (the home of the hobbits), Rivendell (the wonderful world of the Elves), Rohan (the territory of people), Erebor (the Kingdom of the Dwarves) and Mordor (the abode of evil).

4) Mystical heroes are involved, often wielding magic (elves, gnomes, hobbits, orcs, ents, trolls, dragons, magicians). Elves are a magical people endowed with longevity (they could live for several thousand years), extraordinary strength and dexterity. Their eyesight and hearing are twice as sharp as those of an ordinary person. Ents are one of the oldest peoples inhabiting Middle-earth. Outwardly, they look like giant trees. They are endowed with extraordinary wisdom and outstanding physical strength. They are able to walk and talk, and also have their own language, understandable only to the Ents. Orcs are ugly, evil creatures resembling goblins.

5) The presence of lists and descriptions of the participants in the battles and their combat equipment. When preparing for battles, the heroes carefully analyze the current situation: they name specific numbers of weapons, armor, warriors, both their own and the opponent's.

As we can see, the author retained precisely those features of the ancient epic that make the work grandiose, give it scale and scope. At the same time, there are certain differences in which the originality of the work "The Lord of the Rings" lies and in what exactly it differs from the ancient epic canon.

1). The most important of these deviations is that in his trilogy, J.R. Tolkien replaces the powerful semi-divine epic hero with an outwardly insignificant creature - the hobbit Frodo. He is small in stature (half the size of an ordinary person), weak and peaceful. Frodo is very attached to his home and the peaceful life of the Shire. He does not occupy a high position in society and does not have great physical strength. But throughout the story, Frodo changes; he proves to everyone and to himself that he deserves to be called a Hero. One can only envy his courage and courage. The author shows that a small and seemingly insignificant person (a hobbit in this context) is worthy of becoming a Hero with a capital letter and is able to perform truly heroic deeds. Frodo, seeing how the ring affects his friends, decides to take all the burden of the ring upon himself, sacrifice himself, thereby saving all of Middle-earth from the spell of Sauron. Over time, Frodo was extremely weakened by the evil magic of the ring, but he found the strength to fight, knowing that he would serve the good of the world. Repeatedly he risked his life and was not afraid to die for the sake of friends and fulfillment of its purpose. Frodo was aware of his mission as a "savior" and courageously walked this sacrificial path. Frodo is a hero not by physical, but by spiritual indicators.

2). In the ancient epic there was a share of objectivity, i.e. prototypes of ancient epic works existed in reality. In Tolkien, all the lands and characters are completely fictional.

3). The style of the trilogy cannot be called particularly lofty and solemn. The story is told in a fairly simple language. It should be noted here that this simplicity is only apparent. In fact, J. R. Tolkien worked very carefully on the language of the work. He created many of his own languages, characteristic only for a separate fantastic race. For example, the Elvish language (Tolkien created the grammar and vocabulary of at least fifteen Elvish languages and dialects), the secret language of the Dwarves is Khuzdul, the language of the Ents, the Black Speech created by Sauron for his "empire". This linguistic strategy contributes to a deeper "immersion" of the reader into the fantasy world, separating the fictional world from the real one as much as possible.

4). The work is written entirely in prose.

5). Another important deviation of the trilogy from the ancient epic canon is the use of the theme of love. As you know, in ancient epics, the emphasis was mainly on the heroic deeds of a mighty warrior. Modern work is hard to imagine without a love line. In the novel "The Lord of the Rings" there are several love lines.

It is characteristic that all of them are forbidden, which makes them even more interesting and dramatic. This is the love of Legolas, the son of the king of the wood elves, for the simple elf Galadriel. It is also the love of the man Aragorn and the daughter of the lord of Rivendell, the elven princess Arwen. As a result, Arwen sacrifices his immortality for the sake of his beloved and refuses to leave for the "Undying Lands" along with other elves. The girl Eowyn is in love with Aragorn, but his heart belongs to Arwen. Note, however, that Frodo himself, as a true epic hero, remains aloof from romantic experiences, he is busy only with his great mission. This makes the image of Frodo pure, alien to passions, and in this there is an element of his kind of holiness.

Analyzing the deviations from the canon of the epic noted above, we note that the author allowed these deviations, based on the requirements and standards of contemporary literature of the twentieth century. This is a simple, unpretentious language, the absence of alliteration, and naturally - the theme of love, feelings, psychological moments, without which the work would not be very interesting and incomprehensible to the modern reader.

Skillfully combining adherence to the canons of the ancient epic with their violation, the author created a kind of background that strikes the imagination of readers. If the area is huge, if the journey is great, if the battle is titanic.

This large-scale backdrop is an ideal stage for embodying the author's lofty ideas. The work is based on a literary presentation of the concept of Christianity, the central concepts of which are the two poles of values - GOOD and EVIL, as well as the SAVIOR, the one who will save the world from evil.

For the first time in the 20th century, Tolkien raised the question of the possibility of transmitting Christian ideas with the help of formal signs of a large-scale epic myth. As is known, the 20th century was marked for European civilization by the complete collapse of thousands of years of religious canons and foundations.

The same century was also marked by the most grandiose world wars in human history, which plunged peoples into total chaos. Chaos and unbelief are phenomena directly opposite to a clear Christian system of values. The lofty goal of the author is to remind the people of the 20th century, who are confused and who have lost their spiritual orientation, that there really is a way out for them, and there is a way to find the lost harmony. Over the years, the author's worldview has changed on many things, but his faith has remained unchanged. The Lord of the Rings is at its core a work that is undoubtedly religious. Here is the Savior-Messiah - this is Frodo, ready to sacrifice himself to save the world, here is the struggle with passions and temptations, here is the victory over them, the victory of the spirit

over the physical weakness of the body. And most importantly - here is the victory of good over evil, or in religious terminology - the victory of virtue over sin.

Thus, having considered the legendary trilogy of J.R. Tolkien, we can say that it can deservedly be called a great work, an epic of our days, which has retained many of the canonical features of the ancient primary epic. In the work, a large place is given to the struggle between good and evil, human feelings, friendship, kindness, love. The Lord of the Rings is a work that entices the reader and takes him into his magical world, which is full of danger, mysteries and magic.

The enormous popularity of this epic fantasy trilogy once again proves that the ancient epic genre has by no means sunk into oblivion, but, on the contrary, continues to be extremely productive, inspiring modern authors to create grandiose epic works with deep ideological underpinnings.

In scientific circles, J. R. R. Tolkien is an undisputed authority in the field of Old English language and literature, especially in the study of the oldest fully preserved poetic monument of Germanic Europe - the Anglo-Saxon poem "Beowulf". It was he who first substantiated the significance of this poem and its equivalence to such epic masterpieces as the Elder Edda and the Nibelungenlied. But most people are familiar with him from the books "The Hobbit" and "The Lord of the Rings", which are firmly entrenched in the mass consciousness under the label "Fantasy".

J.R.R. Tolkien spent 40 years working on his most popular book. Admirers of the writer's work know that the Lord of the Rings trilogy was born from stylizations of Icelandic sagas and medieval chronicles, from a list of elf dwarfs borrowed from the Edda, from a description of a very real Yorkshire, from memories of Haggard's novels read in childhood, from knowledge about the Celts, Saxons and Finns, about Greek philosophy and ancient languages.

Many researchers note that it was the books of J. R. R. Tolkien that gave a powerful impetus to the development of fantasy and served as the basis of the genre canon. J. R. R. Tolkien is the author and creator of this world, which today is called the "secondary world". With the advent of the genre, the term secondary world also arose. Under this, one can consider both the work in this genre and the material underlying it. Allocate some components that are the basis of the secondary world. The researcher of J. R. R. Tolkien Paul Kocher argues that the author is not an author in the traditional sense, that is, the inventor of the plot, but a medium whose main task is to translate the chronicles of a certain world. [3: p. 78]

The question of the individual style of J.R.R. Tolkien has been repeatedly discussed in literary circles, in connection with the study of the author's works and numerous secondary texts created based on them (fanfiction texts). Since this aspect

is rather poorly covered in scientific works, therefore, we tried to give our partial analysis of JRR Tolkien's style in the practical part of our study.

RESULT AND DISCUSSION

In fact, *The Hobbit* and *The Lord of the Rings* are just the tip of the iceberg, the end result of a half-century study of ancient languages and texts, which has embodied not only in scientific works, but, above all, in independent works, where linguistic instinct and imagination made up for the lost heritage of previous eras. It is not for nothing that his first work, created back in 1917, and which saw the light only after the death of the author, was called *The Book of Lost Legends*. In this, J. R. R. Tolkien followed the tradition of ancient mythographers, the first of whom was Hesiod, because "at ... its initial stage, mythography was focused on systematizing myths and linking them to recent ... (primarily genealogical) events of tribal life ..." [4: p. 164]. The mythographic tradition was continued in modern times by educators and collectors of folk songs and legends (the Brothers Grimm in Germany, Elias Lönnrot in Finland, etc.), to which J.R.R. Tolkien. The Finnish language and the collection of folk songs "Kalevala", collected by E. Lönnrot, became a source of inexhaustible inspiration__ for J.R.R. Tolkien, who once said: "I wish we had something similar in England." Many in such cases confine themselves to verbal wishes, but J.R.R. Tolkien went further, and he managed to create "something similar", which turned into twelve volumes of the "History of Middle-earth", including not only poetry and prose, but also philosophical treatises, dictionaries of invented "elvish" languages, geographical maps and much more, "The Silmarillion", where reconstructions of ancient myths are concisely presented, ranging from late Germanic to Greek and Iranian. Even the seemingly simple tale "The Hobbit" is actually synthesized from two of the oldest and most important ancient Germanic poems: the Anglo-Saxon "Beowulf" and the Icelandic "Elder Edda". It can be said that J.R.R. Tolkien created an epic for England.

But his books are not just a mechanical combination of mythological images of different times and peoples. This is the most complex reconstruction of what is common in many world cultures. Reconstruction with the formulation of the fundamental question of the meaning of human life and the relationship of man to the world around him.

Initially, it may seem that J.R.R. Tolkien also belongs to the idealistic wing, since his works speak of gods and magic, the other world and the afterlife, and some see even elements of religion in them. But upon a detailed examination of the works of the entire Mediterranean cycle against the background of research on the theory of myth, it becomes obvious that he generalized the achievements of the heirs of Heraclitus at a new level, synthesizing the pagan mythology of antiquity and the materialistic philosophy of modern times. He was the first to draw

attention to the "environmental friendliness" of paganism, embodied in the cult of nature and trees, which were especially revered by the Celts and Germans. Sacred Sites at J.R.R. Tolkien are corners of primeval nature, "untouched by mortal art" [7: p. 66].

A special place in literature today is occupied by works written in the fantasy genre. Today, most researchers recognize that this is an independent genre with its own typological features.

There are several types or genres of fantasy. Here are just a few of them: according to the plot-thematic principle, epic, dark, mythological, mystical fantasy are distinguished.

The main genre feature that distinguishes epic fantasy works from other non-realistic literature is an autonomous fictional secondary world that is not geographically connected with our reality, in which plot actions unfold.

CONCLUSION

To sum up, one of the hallmarks of epic fantasy is also the creation of artificial languages. The author strives to create artificially the names of characters and place names, based on their uniqueness and a world different from our everyday life. This is what helps the reader to completely immerse himself in a fictional world and escape from reality. The work of J.R.R. Tolkien, whose book *The Lord of the Rings* still has a huge army of fans not only in the English-speaking world, has become significant and successful. The book tells about the struggle between good and evil in the Middle-earth world, which is completely fictional, although this did not prevent many from finding analogies with the modern world and the Cold War era of the mid-20th century.

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