A STYLISTIC ANALYSIS OF J.R.R. TOLKIEN'S
THE LORD OF THE RINGS

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ÖZET

Bu çalışma John Ronald Reuel Tolkien'nin *Yüzüklerin Efendisi* adlı eserinde kullandığı değişken üslubu elde etmek için faydalandığı yöntemleri saptamak ve yorumlamak için yapılan bir biçembilimsel analizdir. Çalışmadaki analiz süreci, sırası ile dilbilimsel tanımlama, bakış açısı ve değerler dili, ve söz eylemleri ve çıkarım başlıklarından oluşmaktadır. Dilbilimsel tanımlama, bir metindeki kelimelerin niteliklerinin belirlenip özelliklerine göre sınıflandırılması ve buna bağlı olarak üslubun yorumlanmasına dayanan bir yöntemdir. Mevcut çalışmada bu yöntem *Yüzüklerin Efendisi*'nden alınan iki farklı metindeki, sıra dışı dilbilimsel unsurları saptamak için kullanılmaktadır. Bu yöntem ile elde edilen sonuçlar ise bir sonraki bölümde iki metinin üslup açısından karşılaştırılmasında kullanılmaktadır. Bakış açısı ve değerleri dili, yazarın eserindeki karakterlere ve durumlara karşı taşıdığı gizli yargıları ima yolu ile aktaran, ifade gücü yüksek bir anlatım dilidir. Bu başlık altında metinde temsil edilen felsefe, ve karakterler tarafından temsil edilen değer yargılarını saptamak amacı ile değerler dilinin mevcut unsurları incelenmektedir. Söz eylemleri ve çıkarım, konuşmacılar arasındaki iletişimin tarafların ortak geçmiş yaşantıları yolu ile sağlanan, karmaşık ve karşılıklı anlaşmaya dayanan bir süreç olduğunu ortaya koyan bir teoridir. Bu bağlamda, bu başlık altında bu yönteme uygun metinler incelenmekte ve Tolkien'nin bu yöntemi elde edilmek istenen etkiyi sağlamak için kullandığı metin örnekleri belirlenmektedir. İncelenen metinler eserin farklı kısımlarından, kullanılan yöntemlere uygunluk ve eserin sözel ve üslupsal değerine katkısı bakımından seçilmiştir. Son aşamada bu biçembilimsel analiz yolu ile elde edilen sonuçlar Tolkien'nin *Yüzüklerin Efendisi* adlı eserindeki üslubunu değerlendirmek ve yorumlamak bakımından kullanılmaktadır.

ABSTRACT

This study is a conducted work of stylistic analysis, which aims to determine and interpret the various methods employed by John Ronald Reuel Tolkien, in order to accomplish the stylistic variations he used in *The Lord of the Rings*. The analysis procedure consists of three major phases under the topic of linguistic description, point of view and value language, speech acts and conversational implicature. Linguistic description is a method which helps to determine the characteristics of the words in a text and categorize them according to their properties. In this study, this method is used to determine the deviant elements of language in two distinctive excerpts from *The Lord of the Rings*. Point of view and value language is the concealed and expressive language of the author to imply his/her hidden or disguised feelings and biases toward the characters of the fiction. Under this topic, the signs of value language are examined in order to determine the value judgments dominated by the characters in the novel and to find out the philosophy carried out behind the meaning of the text. Speech acts and conversational implicature is a theory asserting that the communication process between two or more speakers are based on a common background information which causes a complicated mutual communion. In this regard, appropriate excerpts from the novel are examined and the examples of the exploitation of this method by Tolkien is determined under this topic. The passages analyzed within this work are selected in a manner of appropriateness to the conducted methodology and their contribution to the linguistic and stylistic value of the novel. Finally, the results supplied by the stylistic methods are interpreted for an appreciation of Tolkien's style in *The Lord of the Rings* trilogy.

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INTRODUCTION

It is possible to infer the meanings beyond the words of a script in various ways of investigation and interpretation and there are many conventional ways of analyzing a literary work. However, the critic is always in danger of falling beyond the text in his/her criticism process if the method of criticism pursues the wrong clues, which are out of textual qualities. Stylistics offer alternative method of analysis which by its very nature is more apt to eliminate the possibility of running away from the main elements of the text. Moreover, the general applicability of stylistic analysis makes it possible to apply same methods on different texts and give collective results which can be compared by the analyst. Even archaic and epic texts are suitable subjects of study under stylistic analysis. John Ronald Reuel Tolkien wrote one of the most influential literary works of the 20th century in the form of an epic fantasy in the July of 1954: *The Lord of the Rings* is a work of Tolkien's life-time experiences which come from the scholarly works of a linguistic expert. Although it was written more than a half century before today, it is possible to reveal and interpret the rich content of linguistic features which were masterfully used by Tolkien in *The Lord of the Rings*. Therefore, the intention of this work is to determine and interpret some of the literary and linguistic features of *The Lord of the Rings* by means of a text based stylistic approach.

When *The Lord of the Rings* was introduced into the world of literature, various responses arose from the world of critics. It was unlikely to read a work of fiction, which was about a fairy-tale like world of hobbits, elves and so many imaginary creatures written by an expert scholar of English Literature. Such an extraordinary work of fiction was indeed to be critiqued to the utmost, as it was perceived not only as the destruction of some conventions in the world of modern fiction but also the greatest attempt of change in the conventional way of imaginative-fiction. All the works of fantasy fiction written before *The Lord of the Rings* were

easily categorized as either fairy tales for children or stories of myths and legends. Contrary to the prejudiced expectations of its time, *The Lord of the Rings* turned out to be a fantasy for adults with an excessively rich content and extremely detailed framework of time, place, history, races, and languages relationship. It was the greatest attempt of 'sub-creation' possible throughout the history of literary fiction. However, besides the positive criticism from many reviews *The Lord of the Rings* was also criticized negatively and mercilessly for being an unrealistic and shapeless fiction. The ordinary reviewers of magazines wrote the earliest reviews of this book and the great majority of the criticism was about what the book told instead of how it was told. Because of biased criticism against the trilogy, most of the critics ignored the fundamentals behind the book, which were the essentials of its success in the field of fiction. *The Lord of the Rings*' success was not purely based on its mythological and imaginative content, and it was not just its subject what made the book a groundbreaking sample of a new genre. As well as carrying strong imaginative qualities, the book was also a remarkable example of Tolkien's mastery in medieval and ancient languages and thus it has the quality of being a blend of various language forms on a wide range. The textual qualities of the novel was so strong that, in the end, the book was considered the mythology for England because it has all the attributes that a mythological text should possess. Yet, there has always been hostile and negative criticism against *The Lord of the Rings,* speculating on the fictive and literary qualities of the trilogy. Critics like Edmund Wilson even asserted that Tolkien lacked the narrative skill and the sense to create elegant literary form.

Therefore, the aim of this study is to identify the literary qualities of the passages in *The Lord of the Rings* by means of various linguistic techniques and to interpret these linguistic features in the light of stylistic analysis for an alternative appreciation of Tolkien's literary

qualities. In this respect, the main objective of this study is to try to find answers to the following questions:

- Is it possible to determine and interpret the deviant features of Tolkien's language in *The Lord of the Rings* by means of a text based critical approach?

- What is the realism behind Tolkien's fiction in terms of value judgments in *The Lord of the Rings* and how is that presented by means of point of view?

- What is Tolkien's achievement in creating an indirect way of communication between the readers and the story and how is that achieved by means of linguistic features?

An essential aspect of stylistics is that it denies inaccuracy and inaccurate analysis of a text by means of speculative criticism. Instead of trying to speculate on the text, stylistics tries to come to a conclusion and infer some meanings on a text based systematic approach. However, it is not appropriate to consider the study conducted in this work as pure scientific approach. Even though linguistics is defined as the scientific study of language, it does not guarantee a pure scientific stylistic approach. The odds in stylistic approach is that it derives from the models in linguistics and is always in pursuit of accuracy by means of systematic techniques. Moreover this work is not conducted in a manner which accept stylistics as a branch deriving from the main stem of standard literary criticism which suggests that stylistic analysis can only act as a supplementary device which can be used to prove the interpretations which were made presently on the basis of conventional and traditional criticism. Such a manner already accepts the fact that an interpretation can entirely be made through intuition

without the aid of any rational text based approach. However, the mentality carried out in this study denies any such assumptions on stylistic approach. In direct contradiction to the assumption which defines stylistics as a supplementary device in service of literary studies, the fundamentals of this study is based on the belief that stylistics is a unique and completely independent method of analysis which is strong for its heuristic value, critical potential and linguistic function.

The stylistic analysis conducted in this study is managed under four topics. The selected methods of analysis are linguistic description, point of view and value language, speech acts, and conversational implicature.

Linguistic description is a method in which the elements of language are considered and analyzed under the categories of lexical, grammatical, figures of speech, and context and cohesion. This detailed analysis method is used to determine the deviant uses of linguistic features by the author who aims to create an artistic effect. In order to accomplish a full analysis procedure some extracts from the novel are analyzed according to their grammatical features in respect to the meaning of the text. In this method criterions like the word count, the sentence length, the number of nouns, the number of adjectives and their ratios to one another, the repetition of certain words, the uses of deviant word forms, archaic expression, the punctuation in the text, the structuring of the passages and etc. are taken into consideration.

Point of view and value language are concerned with the use of narrating voice in the novel. According to value language theory, it is possible to determine the value judgments and biases of the author towards his/her characters or towards the subject of discussion in a

story. An author may have positive or negative biases towards the characters and by means of this method it becomes possible to determine and interpret the author's sympathy and prejudices which are the exact signs of his/her intentions in his work. Thus, in this study, this method is used in order to reveal the value judgments and author's intention at certain points. The extracts taken from certain passages are analyzed in this respect from the perspective of point of view, and the language used in certain cases are interpreted according to the use of words, the register and social merit, and the positive and negative inferences. In the same manner the philosophies reflected in the novel are also discussed under the topic of this method.

Speech acts and conversational implicature are collective methods which have to be considered and applied together in a text. Speech acts are the representations of human behaviors by means of speech utterances in a text. In other words, when we say something, we actually make a request, a denial, a confirmation, an interrogation, an apology etc. The representation of these speech acts in a text generally gives some clues about the common background information shared by the speakers. The determining of this mutual communion also enables the application of another method. This method works by violating the certain rules of a relevant communication. The maxims, as they are called, are the rules of establishing a reliable and continuous communication. However, according to the theory of maxims of communication, the violation of the maxims can be a sign of conversational implicature that leads to a more complex process of communication. Sometimes the violation of one or more maxims guarantees the continuity of communication rather than cutting it down. The speech acts and implicature are strong tools for the authors, which can be used to give the desired intentional meaning in discourse, in a literary work. Therefore, in this study this method is used in order to reveal the presence of indirect communication and implications

and further to analyze the way employed by the author in order to create this alternative

communication.

REVIEW OF LITERATURE

1.1. Winds of Change: Emergence of Fantasy Literature in the 20th Century

The 20th century was an era of change for all the nations of the world for both the dominating and the dominated ones. The winds of change however started with great agony and difficulty as the beginning of this new century was also the beginning of the greatest war our world has ever seen. The clashing of the nations, the challenge of the continents has forged the new shape of the world changing facts forever. Every part of humanity had their share from the winds of change. Along with the important and dramatic social changes the world of literature has gone into a period of change and revolution. Although this major change may be perceived as a whole its reflections over the nations were different from each other. Therefore, the world of literature acquired a shape based on the local changes and social movements of this era.

In Russia after the 1917 Russian Revolution, much of the country's literature reflected Marxist ideology. Maxim Gorki was the leading advocate of the social realism and this official ideology was also the dominant movement of the Russian novelists at that time. In 1933, Ivan Bunin became the first Russian to be awarded the Nobel Prize in Literature. The novel in the Soviet Union either avoided offending the Communist party or, by reflecting a dissenting outlook, avoided publication in the USSR. Moreover, that time was the rise of a new movement in literary criticism: 'Russian formalism' which was an influential school of literary criticism in Russia from the 1910s to the 1930s. A number of highly authoritative Russian and Soviet Scholars caused a revolution in literary criticism between 1914 and the

1930s and in their works they established the specificity and the autonomy of the poetic and literary language. The Russian Formalism authorized a major influence on structuralism. Therefore, this movement's members are considered the founders of the modern criticism. Russian formalism is distinctive for its emphasis on the functional role of literary devices and its original conception of literary history. Russian Formalists advocated a 'scientific' method for studying poetic language, to the exclusion of traditional psychological and cultural-historical approaches.

In the meantime, French was a shelter for the artists and writers from around the world. Although the country had its share of influence from the historical events of the century and the world war along with the political, social and moral crises, it remained to be a place of freedom for writers. As a result, the French literature did not undergo an isolated development and it revealed the influence of writers and genres from around the world like Walt Whitman, Fyodor Dostoyevsky, Franz Kafka, John Dos Passos, Ernest Hemingway, William Faulkner, and Luigi Pirandello. In the late 1950s in France the so-called 'new novel' appeared. As the main characteristics of this movement, traditional elements such as plot, characterization, and rational ordering of time and space are abandoned and replaced by flashbacks, slow motion, magnification of objects, and a scenario format, a kind of mutant novel influenced by films.

In the beginning of the century, the American Novel was also shaped by the overwhelming reality of World War I. The consequences of the flaws and frustrations of the postwar period were the main concerns of the novelists of U.S.A. The dislocation of values is easily seen in the novels like *Great Gatsby* by F. Scott Fitzgerald and *The Sun Also Rises* by Ernest Hemmingway. The postwar characterization of the American society is depicted in a

way that is based on a corrupted reality of American dream and individuals who find meaning only in immediate physical experience. The period after the First World War is considered the 'traumatic coming of age' for the United States because of the social and economical depressions and this period was the rise of the 'reality' and 'modernism' in American Novel. The American writers wrote more realistically than their European contemporaries and their main theme was facing the harsh reality. The frustrated individuals of the postwar period depicted in the novels of F. Scott Fitzgerald and Ernest Hemmingway were dubbed 'the lost generation'. At that time the rise of reality was also present in the novels of social awareness written by novelists like John Steinbeck, John Dos Passos and Sinclair Lewis.

The alteration in the English novel was also parallel to the changes in the world literature. The rise of realism and experimentation was favored by the writers of the new century. England was shaken to the core by the consequences and effects of World War I. and II. James Joyce's novel *Ulysses* which was published in 1922 was an important work in this period. Joyce was a revolutionary novelist in the narrative form and the techniques of the novel. Because of his unique style he became a master to be studied for decades. In the meantime D.H. Lawrence was another important figure in the world of novel in beginning of the 20th century. Though more conventional in style in comparison to Joyce, D.H. Lawrence was also another revolutionist in the world of novel because of his manners and approach to subject. Influenced by the theories of Freud, Lawrence portrayed the primitive and supercivilized desires of men and women in his works. In the later period of the 20th century the novelists were moved by the Great Depression and the rise of fascism in Europe and so they sought to find solutions in the politics.

In a general manner the world of literature and in particular the world of novel in the beginning of the century was greatly influenced and affected by the reasons and the consequences of the World War I. and II. Even more profound consequences came after the end of war in the form of social depressions and movements in the different corners of the world. The novelists were not unconcerned with the facts as either they experienced this change personally or they were a member of the society. However, the winds of change appeared in different forms in different countries and so the themes and subjects of the novelists seem to have slight differences in those countries. Yet the main tendency in the form of novel was the rise of realism and social awareness. The novelists based their views either on social criticism or on scientific experimentation.

On the other hand, along with the trend of realism and modernism in novel, another genre had also its way in this era: the fantasy literature. Though criticized under the name of 'escape literature', the fantasy literature was an actuality with a number of writers and devoted masses of readers. In fact, the writers of fantasy literature were not living in another world. They were the men who shared the common fate of the 1900s, who joined the World War I and II and lost their friends, experienced the social depressions and were affected by the social and economical flaws. However, in conventional terms, realism was not their pursuit in the process of novel writing. Rather than writing in a realistic style and creating a fiction of true world's reflection, they preferred to form a fantastic world of their own in which they can determine the possibilities and impossibilities of events. In this genre, the writers used magic or other supernatural forms as the primary element of plot, setting and theme. What they wrote was easily differentiated from that of science-fiction writers by their overall look and feel. In fact, their style had many things in common by the old stories of myths and legends. Those fantastic elements from the tales of myths and legends were attentively integrated in

the work by the writer. In these works the writer may either choose to draw its characters into a hidden world of fantasy departing from our conventional world just like Clive Staples Lewis did in *Chronicles of Narnia,* or he may prefer to create an entirely new world of fantasy like J.R.R. Tolkien did in *The Lord of the Rings*. Although these works seem to be dramatically different from the realistic, analytic and social works of the early 20th century, they possessed the true reflections from the hidden depths of the author's past experiences. In reality, the authors of fantasy were not indifferent to the true word. Neither were they without an opinion on the events of their time. While the early works of fantasy literature of the 20th century were criticized for being shallow pieces of thriller texts, it was later recognized by many critiques that they are also a great source of metaphor and symbolism, directly or indirectly in a way related to the important events of their time.

For instance, because of the time the book was written and the fact that Tolkien was really affected and depressed by the World War II in which he had taken part as an active soldier and lost many of his friends, critics often suggested that 'the ring' represented the Atomic Bomb or some other 'ultimate weapon'; Tolkien rejected such suggestions. Yet the Ring is clearly a symbol for evil. The Ring cannot, in fact, be denied as a character in the story. At several points (for example, Frodo's disappearance at Bree) the narrative suggests that the Ring possesses a will of its own. In his book *J. R. R. Tolkien: Author of the Century,* critic Tom Shippey (2002) assumes that the question of the Ring's agency represents Tolkien's complex view of the nature of evil: evil is both something within the human heart and an independent force. In one of his own letters, Tolkien (1981) wrote that the Ring symbolized "the will to mere power" (p. 160). The text itself makes clear that the Ring is no neutral power, to be used for good or for ill; rather, as Elrond attempts to warn Boromir, the Ring's "strength is too great for anyone to wield at will . . . The very desire of it corrupts the heart."

(Tolkien, 2001, p. 261) This symbolism is very allusive when considered along with the facts of the era in which it was written, while the industrialism was in rise, the war machines were constantly being produced and the games of power was being played in the arena of politics.

Furthermore, the Ringwraiths symbolize the corrupting power of evil. As Shippey (2002) notes, like the Ring itself, the Ringwraiths are ambiguous symbols. While they take physical form (cloaked figures riding horses), they are also not physical beings, at least in this world. It is only possible when Frodo wears the Ring on Weathertop that he is he able to see the wraiths as they are: shadows of the kingly men they once were. According to Shippey (2002), this ambiguity, too, reflects a long-standing religious and philosophical debate about the nature of evil: it might be an 'objective reality', or 'nothingness'. In either case, Gandalf's words to Frodo summarize the wraiths' symbolic significance: "A mortal . . . who keeps one of the Great Rings, does not die, but he does not grow or obtain more life, he merely continues, until at last every moment is a weariness . . . Sooner or later, the dark power will devour him." (Tolkien, 2001, p. 46)

Though many works of fantasy fiction are major topics of studies in today's world, in the beginning of the 20th century they were not welcomed and accepted as the rise of a new genre in the world of novel, possibly because of the fact that the rise of realism and social awareness was so strong in reflecting the social issues of that era in a more direct and clear manner. Because of this fact the fantasy-fiction writers like Tolkien, C.S. Lewis and their contemporaries were harshly criticized for being shallow and unrealistic. Their works were underestimated and even humiliated. Tolkien's book was characterized as "juvenile balderdash" by American critic Edmund Wilson (1956) in his essay *Oo, those awful Orcs*, and Philip Toynbee (1961) wrote, somewhat prematurely, that it had "passed into a merciful

oblivion" (as cited in Isaacs & Zimbardo, 2005, p. 36). Although she had never read The Lord of the Rings, Germaine Greer (1997) wrote "it has been my nightmare that Tolkien would turn out to be the most influential writer of the 20th century. In fact the bad dream has materialized" (p. 9). It was only in the end of 1960s that the book began to receive positive criticism. W.H. Auden (1968) criticized the book in Critical Quarterly article, *Good and evil in The Lord of the Rings*, objecting to "Tolkien's conception of sentient species that are intrinsically evil without possibility of redemption" (p. 139). But this is exactly what Tolkien himself increasingly struggled with during his last years. On the other hand, Auden (1956) also called the book "a masterpiece of its genre that 'succeeded where Milton failed" in depicting an epic battle between good and evil, and wrote that it "never violated" the "reader's sense of the credible" (p. 105)

1.1.2. Fantasy Literature

The word fantastic derives from the Latin, 'phantasticus' which originates from a Greek word meaning to make visible or manifest. Generally speaking, everything we imagine is fantastic and every work of literature is fantasy. Because of this generalization, it has always been difficult to develop a suitable definition of fantasy as a literary kind. "The wide range of works which we call….fantastic is large, much too large to constitute a single genre. It includes whole conventional genres, such as fairy tale, detective story, fantasy" (Rabkin, 1976 p.118).

In critical terms without discernment any kind of literature which does not fall into the category of realistic representation falls into the category of fantasy. Examples to these kinds of literature are folk tales, myths, fairy tales, legends, allegories, science-fiction and horror stories and tales of mystery. The most common characteristics of fantasy literature is the

refusal of the terms 'real' or 'possible' as we know them in everyday life (Cook, 1969). Fantasy literature is composed of stories which violate the boundaries of the concepts of realism and possibility. The consequence of the violation of realism and possibility threatens the norms and conventions. But the refusal of concept of reality has nothing to do with creating a deceptive fiction. In other words the fantasy literature is not a real threat against the sense of reality. Instead, it is a way of reproducing the reflection of senses and turning the invisible into visible.

Though the fantasy genre, in its modern sense, is less than two centuries old, its earlier examples have a long and distinguished history. Elements of the supernatural and the fantastic were an element of literature from its beginning. The hallmarks that distinguish the modern genre from tales that merely contain fantastic elements are the logic of the fantasy workings, the acknowledged fictious nature of the work, and the authorship of the elements, rather than their source in folklore. According to Michael Moorcock (2004) what makes different the most fantastic myths, legends and fairy tales from each other is, in general terms, three major points:

> Modern genre fantasy postulates a different reality, either a fantasy world separated from ours, or a hidden fantasy side of our own world. In addition, the rules, geography, history, etc. of this world tend to be defined, even if they are not described outright. Traditional fantastic tales take place in our world, often in the past or in far off, unknown places. It seldom describes the place or the time with any precision, often saying simply that it happened 'long ago and far away.'
>
> The second difference is that the supernatural in fantasy is by design fictitious. In traditional tales the degree to which the author considered the supernatural to be real can span the spectrum from legends taken as reality to myths understood as describing in understandable terms more complicated reality, to late, intentionally fictitious literary works.
>
> Finally, the fantastic worlds of modern fantasy are created by an author or group of authors, often using traditional elements, but usually in a novel arrangement and with an individual interpretation. (p. 25)

In the early examples, there was a fantasy tradition with the familiar fantasy elements. In myths and 'folklore' for example any difference from this tradition was considered to be a variation on a theme because the traditional fantasy tales were expected to be related with the local supernatural folklore. But in the early Gothic novels there appear some examples of transitions between the traditional and modern modes of fantastic literature. The ghost stories in vogue in the 19th century, and Romantic novels all used extensively traditional fantastic motifs, but subjected them to authors' concepts (Cook, 1969).

According to a standard, we cannot put any works of literature into the category of fantasy, no matter how many fantastic elements it includes. However according to another standard the genre includes the whole range of fantastic literature, both the modern genre and its traditional examples, as many elements which were treated as true by earlier authors are wholly fictitious and fantastic for modern readers. But it is almost impossible to show the origins of the modern genre without a full examination of the history of the fantastic in literature. Traditional works contain significant elements which modern fantasy authors have drawn upon extensively for inspiration in their own works.

The beginning of fantasy probably dates back to the epic of *Gilgamesh* and other examples of earliest written documents mankind knows in which mythic and other elements that would be a part of fantasy is present. *In Odyssey, Beowulf, The Book of One Thousand and one Nights*, and in Arthurian legends and medieval romance stories, fantastical adventures have influenced the audiences. They were generally featuring brave heroes and heroines, deadly monsters, and secret arcane realms. In this sense the history of literature cannot be considered separate from the history of fantasy (Cook, 1969).

In modern fantasy genre the author is aware of the fantastic elements with a sense of realism. He knows that what he creates is a world of fantasy, clearly unrelated with the real world. At that point another problem in identifying the modern fantasy fiction from the traditional examples is our limited information on the writers' intention and beliefs. That is to say many works are unclear as to the belief of the authors in the marvels they contain, as in the enchanted garden from the *Decameron*. There are many works where the boundary between fantasy and other works is not clear; the question of whether the writers believed in the possibilities of the marvels in *A Midsummer Night's Dream* or *Sir Gawain and the Green Knight* makes it difficult to distinguish when fantasy, in its modern sense, first began (Cook, 1969).

The history of modern fantasy literature begins in the 19[th]century with George MacDonald, the Scottish author of such novels as *The Princess and the Goblin* and *Phantastes*, the latter of which is widely considered to be the first fantasy novel ever written for adults. MacDonald was a major influence on both J. R. R. Tolkien and C. S. Lewis. The other major fantasy author of this era was William Morris, a popular English poet who wrote several novels in the latter part of the century, including The *Well at the World's End.*

Despite MacDonald's future influence and Morris's contemporary popularity, it wasn't until the turn of the century that fantasy fiction began to reach a large audience. Edward Plunkett, better known as Lord Dunsany, established the genre's popularity in both the novel and the short story form. Many popular mainstream authors also began to write fantasy at this time, including H. Rider Haggard, Rudyard Kipling and Edgar Rice Burroughs (Cook, 1969). These authors, along with Abraham Merritt, established what was known as the 'lost world' sub-genre, which was the most popular form of fantasy in the early decades of the 20th

century, although several classic children's fantasies, such as *Peter Pan* and *The Wonderful Wizard of Oz*, were also published around this time.

The new form of fantasy works which were named the juvenile fantasy were more acceptable than fantasy intended for adults at that time, indeed. The writers of fantasy had to include their stories in a work for children in order to be accepted. Nathaniel Hawthorne wrote many works verging on fantasy, but in *A Wonder-Book for Girls and Boys,* intended for children, wrote fantasy. As a result of this routine a general belief emerged which would classify all fantasy works, even *The Lord of the Rings* in the category of children's literature.

In 1923 the first all-fantasy fiction magazine, *Weird Tales*, was created. Many other similar magazines eventually followed, most noticeably *The Magazine of Fantasy and Science Fiction*. The pulp magazine format was at the height of its popularity at this time and was instrumental in bringing fantasy fiction to a wide audience in both the U.S. and Britain. Such magazines were also instrumental in the rise of science fiction, and it was at this time the two genres began to be associated with each other.

By 1950 'sword and sorcery' fiction had begun to find a wide audience, with the success of Robert E. Howard's *Conan the Barbarian* and Fritz Leiber's *Fafhrd and the Gray Mouser* stories. However, it was the advent of high fantasy, and most of all the popularity of J. R. R. Tolkien's *The Hobbit* and *The Lord of the Rings* in the late 1960s, that allowed fantasy to truly enter the mainstream. Several other series, such as C. S. Lewis's *Chronicles of Narnia* and Ursula K. Le Guin's *Earthsea* books, helped strengthen the genre's popularity (Cook, 1969).

1.1.3. Tolkien: Life and Works

John Ronald Reuel Tolkien is the most influential writer who caused the mass popularization of the fantasy genre with the great success of his novels *The Hobbit* and *The Lord of the Rings*. However, Tolkien was interested in Anglo myths and Old English works like Beowulf, personally. Consequently, these subjects became the influential elements in Tolkien's style in his works of fantasy (Shippey, 2002). Moreover, Tolkien's background and education played an important role in the style of his fantasy works (Carpenter, 1977).

J.R.R. Tolkien was born on January 3, 1982, in Bloemfontein in South Africa. His father was Arthur Reuel Tolkien who was an English bank manager. His mother was Mabel Suffield. Tolkien had a sibling whose name was Hilary Arthur Reuel.

Tolkien's childhood in Africa was the first inspirations of his imaginative world. When he was a child, he was bitten by a baboon spider in the garden and that event reflected in the form of giant, monstrous spider in his fantasy world (Carpenter, 1977). Tolkien went to England with his mother and brother when he was three. This was a long family visit. However, his father couldn't join them as he died in South Africa during this period. Tolkien family was left without an income and they moved to Birmingham to live with the grandparents.

Tolkien attended King Edward VI School. At this time his mother converted to Catholicism. Religion was a great influence on Tolkien throughout his life (Shippey, 2002). At that time they were aided by the Parish Priest, Father Francis Morgan.

Tolkien was a keen reader, spending most of his time reading books on many subjects. He was also influenced by the great writers of his time like Gilbert Keith Chesterton and Herbert George Wells(Carpenter, 1977). These times were full of economical difficulties for the family but Tolkien's greatest suffering during this period was the loss of his mother who died of diabetes in 1094. Tolkien was twelve years old when he lost his mother.

Father Morgan took care of him and placed him with an aunt and than in a boarding house. In this boarding house Tolkien happened to come across with the love of his life when he was 16 years old. He met and fell in love with Edith Bratt. However, their relationship was not approved as they were continuously being caught together on various occasions(Carpenter, 1977).

Edith became the most important person of Tolkien's life but Father Morgan determined to separate them thinking that this relationship would not be good for the couple as Tolkien was unable to prepare for the entrance exams to college(Carpenter, 1977). At his first attempt, Tolkien failed to enter the college and he temporarily left behind Edith to work for the next try. In his second attempt Tolkien was able to enter Oxford.

Another love Tolkien possessed throughout his life was the love of language. He was especially interested in the ancient languages. At Oxford he majored in philology. He worked on the ancient languages of Icelandic and Norse. He was also influenced by the Gothic mythology (Carpenter, 1977). The names and characters of the ancient sagas he worked on later appeared to be inspirations for his works of fantasy. The Icelandic mythology in particular had a special role in the names and atmosphere of the places in *The Hobbit* and *The Lord of the Rings* (Shippey, 2002).

At the age of 19, when he was still attending the college, Tolkien proposed marriage to his love Edith Bratt. Edith, in spite of an earlier proposal from someone else, accepted Tolkien and married in 1916.

In 1914 the World War I emerged, which changed almost everything in Europe and unleashed death across the Europe. Tolkien lost many of his close friends in the war. He served as an officer on the front lines at the battle of Somme. However, he was sent back to England in 1917 when he caught the trench fever. His service in the frontlines ended thus.

He was a determined scholar throughout his schooldays. On those days he developed his own languages which were primarily based on Finnish and Welsh as a result of his great love of language. When he was on relaxing for a recovery from the trench fever, he began to create a mythology behind his own languages. The result of this work later turned out to be the most famous work of his life (Carpenter, 1977).

It was about this time that Tolkien was blessed with the first of his four children (Carpenter, 1977). After the war he was offered a professorship at the University of Leeds. Besides lecturing, he continued work on his mythology. He felt that he, in a sense, was creating England's mythology.

In 1925 Tolkien with a colleague published a translation and analysis of *Sir Gawain and the Green Knight*. It was a turning point in his career. It brought him notice at Oxford where he was offered the professorship of Anglo-Saxon.

Throughout his career Tolkien worked on many scholarly projects including the famous works of Old English era like *Beowulf* and *Sir Gawain and the Green Knight.* Tolkien had a unique style of working. He took notes on papers about anything that is related with his fantasy works instead of writing a complete work in a volume. His thoughts were always occupied with the plans and problems of them. He used draft papers and his students' exam papers to note and draw the outlines of his fiction whenever anything came into his mind (Shippey, 2002). Thus, when he died, he left a lot of unfinished projects behind which were to be completed and published later by his son Christopher Tolkien. During his lifetime Tolkien was able to write and publish *The Hobbit* (1937), *Farmer Giles of Ham* (1949), *Lord of the Rings – The Fellowship of the Ring* (1954), *Lord of the Rings – The Two Towers* (1954), *Lord of the Rings – The Return of the King* (1955), *The Adventure of Tom Bombadil* (1962), *Smith Of Wootton Major, The Road Goes Ever On* (1967) as his works of fantasy fiction (Carpenter, 1977).

The Hobbit is an example of fairy tale tradition. According to Shippey *The Hobbit* is one of the best children's stories of the century (1954). Tolkien originally wrote it as a children's story and it was published on September 21, 1937. Although it is a complete work, it has always been regarded as an introductory piece for the famous *The Lord of the Rings* trilogy. Tolkien began to write *The Hobbit* when he was working on the school papers. However, there were long pauses during the writing process of *The Hobbit* and Tolkien stopped writing frequently because of his scholarly works (Carpenter, 1977). On the other hand, he never stopped creating the fictive geography of his tale. Elaine Griffith, a friend of the family, saw the typescript of the story and she took it to Allen&Unwin (Carpenter, 1977). As a result, the book was published in 1937. *The Hobbit* introduced the world of Middle Earth and some of the major characters in Tolkien's fiction like Elrond and Gondolin. It was full of

elements from Germanic legends. *The Silmarillion*, the book which includes the complete background information on the events and the characters in *The Hobbit* and *The Lord of the Rings*, was written after the publication of *The Hobbit*. This novel represented the ultimate examples of Tolkien's sub-creation in the form of detailed background history and geographical definitions (Carpenter, 1977). In Silmarillion, many names and words derives from the Norse mythology and Tolkien used the Anglo-Saxon runes as a source for the alphabet in his work. There are information even on calendars and moon phases as well as the drawings of many detailed maps which functions as the geographical infrastructure of Tolkien's later works (Carpenter, 1977).

In 1937 Tolkien wrote *Farmer Giles of Ham*. However, it was published ten years later, in 1949. This story is about the encounters between Farmer Giles and a dragon named Chrysophylax. The setting is a fantasy Great Britain and the story takes place long years ago. The setting of *Farmer Giles of Ham* contains mythical creatures, medieval knights, and primitive weapons. However, *Farmer Giles of Ham* is not connected with Tolkien's famous Middle Earth legend even though it is a widely accepted idea that Middle Earth is a reflection of Great Britain but both works are regarded as 'English Mythology' (Carpenter, 1977). The story takes place in a distant time and it resembles a folk tale. The theme of the story is an ordinary farmer's struggle against a dragon. The knight who are supposed to kill the dragon turns out to be useless as they are always interested in the matters of superiority and the solid system of rules and conventions. The fact is that they have never seen a dragon in their life. Consequently Farmer Giles, an ordinary peasant, takes on the responsibility and fights to get rid of the dragon. Giles is an example of how people react in the case of danger and critical situations. Heroes does not appear on request but it is the situations that force helpless farmers like Giles, to become heroes, the saviors of their own life (Hammond & Anderson, 1993).

The Fellowship of the Ring is the first of three volumes of the epic novel *The Lord of the Rings* by Tolkien. It takes place in the fictional universe Middle-earth. The volume is divided into two books, Book I and II. It was originally released on July 24, 1954 in the United Kingdom. The first book sets the stage for the adventure and follows the Hobbit Frodo Baggins as he flees from his home in the Shire to escape the minions of the Dark Lord Sauron. Sauron seeks the One Ring that will allow him to subdue Middle-earth. The One Ring has been inherited by Frodo who finds himself in the midst of a struggle for world domination. The first chapter in the book begins quite lightly, following on from The Hobbit which is more of a children's story than The Lord of the Rings. Bilbo celebrated his 111th birthday, on the same day that Frodo celebrated his 33rd birthday (his 'coming of age'). At the birthday party, Bilbo disappeared after his speech, to the surprise of all. The wizard Gandalf later alerted Frodo to the darker aspects of the ring which Bilbo had used to make himself invisible.Heeding Gandalf's advice, Frodo left his home, taking the Ring with him. He hoped to reach Rivendell, where he figured he would be safe from Sauron, and where those wiser than he can decide what to do about the Ring. On his journey he was accompanied and aided by hobbit friends, Pippin, Merry, and Sam. From the start they are pursued by Black Riders, the Ringwraiths who served Sauron. Narrowly escaping these and other dangers and meeting other interesting characters on the way, Frodo, Sam, Mery and Pippin eventually came to Bree, where they met Strider, a friend of Gandalf who led them the rest of the way to Rivendell, through further hardships. Frodo was stabbed upon the hill of Weathertop by the chief of the Nazgûl, The Witch-king of Angmar, with a 'morgul blade' and as part of the knife stayed inside him, he became sicker on the rest of the journey (Hammond & Anderson, 1993).

The Two Towers is the second volume of *The Lord of the Rings*. The title was created when The Lord of the Rings was broken into three volumes due to a belief by Tolkien's editor that the average reader would have a difficult time accepting a novel of over a thousand pages. Tolkien wrote, "*The Two Towers* gets as near as possible to finding a title to cover the widely divergent Books 3 & 4; and can be left ambiguous" (Carpenter, 1977, p 140). Because *The Two Towers* is the central portion of a longer work, its structure differs from that of a conventional novel. It begins and ends abruptly, without introduction to the characters, explanations of major plot elements or a satisfying conclusion. This is characteristic of the technical classification novel sequence, not a book series, though it and the other two volumes are not individual novels themselves. The first section follows the divergent paths of several important figures from The Fellowship of the Ring, but tells nothing of its central character, on whose fate so much depends, enabling the reader to share in the suspense and uncertainty of the characters themselves. The narrative of the second part returns to the hero's quest to destroy the evil that threatens the world. While the first section tells of an epic battle, the struggles in much of the second section are internal (Carpenter, 1977).

The Return of the King, being the third and final part of J. R. R. Tolkien's book The *Lord of the Rings* was published on October 20, 1955. The story begins as Gandalf, along with the Hobbit Peregrin Took, delivers news to Denethor, the Steward of Gondor, that war is imminent and Gondor must be prepared. Pippin enters the service of the Steward as repayment of a debt he owes to Boromir, Denethor's dead son and next in line for the position of Steward (Hammond & Anderson, 1993). Boromir was a member of the Fellowship in The Fellowship of the Ring and fell defending Pippin and his fellow hobbit Merry Brandybuck. Now in the service of Gondor, Pippin watches the fortunes of war unfold: Faramir, Boromir's brother, leads the forces of Gondor in a losing battle against the armies of Mordor, which

press ever closer to Gondor's chief city of Minas Tirith. As the battle continues to take its toll, Denethor becomes more and more temperamental, showing signs of possible madness. The final stroke comes when Osgiliath, Gondor's former capital, falls to the Enemy and Faramir himself is gravely wounded. His people seemingly lost and his only remaining son all but dead, Denethor finally loses his slim grip on reality and slips into madness and Minas Tirith is encircled and besieged by the forces of Mordor. Meanwhile, in far-off Rohan, Théoden and the Rohirrim are recovering from the Battle of the Hornburg, in which they defended Rohan against the forces of Saruman but at great cost. Aragorn, having confronted Sauron through the palantír of Isengard, sets out to find a lost army of men now dead yet entrapped in a curse set forth long ago by their own disobedience, in a place known as the Paths of the Dead. Bolstered by his companions Legolas and Gimli, and also a host of Rangers from Arnor in the north, he sets out to recruit the Men of Dunharrow to his cause. As Aragorn departs on his seemingly suicidal mission, Théoden musters the Rohirrim to come to the aid of Gondor, which by now is under siege by Mordor. The forces of Mordor succeed in breaking through the gates of Minas Tirith, but are distracted by the arriving forces of Rohan. In the battle that follows, known as the Battle of the Pellenor Fields, the Witch-king is slain and the Mordor invasion is broken but Théoden and many other warriors of Gondor and Rohan fall. Among the fallen is Denethor, who burns himself in a fit of madness, but stopped by Gandalf and Pippin while attempting to burn the wounded Faramir. Knowing that Mordor is only rebuilding for another, harder strike, Aragorn decides to empty Mordor with an assault on its Black Gate, knowing that only then will Frodo and Sam be granted safe passage to Mount Doom. Knowing well that such an attack is almost certain suicide, he pushes forth with less than seven thousand troops, and the book ends as the combined armies of Gondor and Rohan desperatly hold the forces of Mordor until the Ring-bearer can complete his fateful task (Carpenter, 1977).

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Smith of Wootton Major, first published in 1967, is a short story by J. R. R. Tolkien. The book began as an attempt to explain the meaning of Faery by means of a brief story about a cook and his cake. This would have been part of a preface by Tolkien to George MacDonald's famous fairy story *The Golden Key*. But Tolkien's story grew to become a tale in its own right. The most recent (2005) edition, edited by Verlyn Flieger, includes a previously unpublished essay by Tolkien, explaining the background and just why the elf-king spent so long in Wootton Major.

Tolkien's writings were out of the conventions in his time and because of this fact he did not receive a warm welcome in the world of fiction at the very beginning (Shippey, 2002). When the book was first published there was a considerable spread of criticism (Colebatch, 2003). Many critics were hostile because the book did not fit current fashions of adult fiction: it was not a realistic contemporary novel, and in the words of Edmund Wilson (1956), "It is essentially a children's book - a children's book which has somehow got out of hand."(p. 85) As we now know, Tolkien re-awakened an appetite for fantasy literature among readers and inadvertently founded the genre of 'adult fantasy.' Since publication, those critics who enjoy Tolkien have tried hard to establish criteria by which Tolkien and other fantasists should be judged. Among them was Elizabeth Cook (1969), who wrote:

> The inherent greatness of myth and fairy tale is a poetic greatness. Childhood reading of symbolic and fantastic tales contributes something irreplaceable to any later experience of literature...The whole world of epic, romance, and allegory is open to a reader who has always taken fantasy for granted, and the way into it may be hard for one who never heard fairy tales as a child. (p. 63)

1.1.4. Tolkien's Style and Language in General

When it comes to define the use of language in works of fantasy fiction, it is usually hard to find absolute characteristics in the texts of similar themes because the works of fantasy fiction are not bound to any specific literary style. Actually, they are the separate works of distinctive writers and what gives them their characteristics is their author's own style and tradition. Fantasy as a genre has always taken its place in various periods throughout the history of literature and the use of language in those works of fantasy were written in a similar way to the traditions of their time.

However, in a general sense the main element that makes fantasy fiction distinguishable from the other types of writing is the evident use 'archaic' language. The archaic language is used for its sonority and rich tones and is a technique, which should be used very carefully in order to create a successful prose. There are dangers to this technique that may result in the unavoidable failure of the writing. There are two common mistakes in the use of language in fantasy, which can frustrate the success of fiction. First one is using an inappropriate tone when narrating the subject being discussed and the other is having the characters speak in a way that is not suitable for their character and the circumstances. The use of words which are not assigned correctly to the time period of the characters would turn out to be funny rather than fantastic.

J.R.R. Tolkien is known as the leading figure of fantasy Genre and in his works, he combines many ideas and concepts which root from his interests and his philological studies. Therefore, he has integrated many ideas into his style. His invention of languages, races, history and all these objects related to the fantasy genre all contribute to his manner of writing and his word choice.

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The way Tolkien writes was not a common one in his times. He used words in a way which can be seen two or three centuries before his time. His style has an immense effect on the reader. His writings obviously calls for a mature audience, who would need to understand and visualize concepts that are complicated. The history behind Tolkien's major works is what gives the audience the greatest amount of curiosity.

The Silmarillion for example begins with events that may be seen in the bible. In his world of fantasy the races emerge and the seeds of evil are planted at the very beginning of the history just like the Lucifer being cast down from the heavens and becoming Satan. Tolkien's style conveys many of his religious beliefs. The main themes in his works are some of the most popular subjects of the Catholic disposition like the fight of good versus evil and fellowship and corruption. His books are related with humanity and they can be analyzed from every perspective of humanity and human life. *The Silmarillion* is also the main source of Tolkien's sub-creation (Gardner, 1977). According to Gardner, if we look at *The Silmarillion* more carefully, the fiction of Tolkien becomes even more vivid and impressive because of the background and history within it:

> The power and beauty of J. R. R. Tolkien's "The Lord of the Rings" guarantees in advance the importance and interest of "The Silmarillion," his account of all that happened earlier in his imaginary kingdoms of towers, dwarfs, elves and men. The longer we look at it, the more impressive "The Lord of the Rings" becomes; and the more we see of Tolkien's other work, the more miraculous it seems that the powers should have granted him that great trilogy. (1977, p. 39)

It can be discussed that his style has deep roots in his studies. Tolkien, one of the greatest philologists of his time, created many languages that have their roots in Anglo-Saxon and the old languages. These languages create a mystical twist to his style because they allow the reader to feel more involved.

Tolkien's use of his life-time experiences in his works also creates a profound impact on his Style because it is that which allows him to create a personal feel with the reader. In his stories of *Beren and Luthien*, which are just identities that he used to represent him and his wife, he appeals to his audience and makes a powerful statement about love and affection, the willingness to give up immortality for love. The aspects that define Tolkien's style are thus many. They do not consist solely of word choice and metaphors but they expand far beyond. They discuss true affections and they discuss the reality of life, they refer not only to life but also to belief. Tolkien's pieces expand in many directions and cover all subjects of life, fear, courage, death, life, honor, failure, etc.

Tolkien's works reflect his interest in Medieval English Literature and his specialty in the Old English. Throughout his life as an academician, Tolkien was involved in many studies on the works of Old English like *Beowulf* and *Sir Gawain and the Green Knight*. Those earliest works of English Literature were more than mere texts of historical importance to Tolkien but they were also great works of literature to him and thus he has always been a devoted defender of literary aspects of *Beowulf*. According to Chance (1979), many themes and motifs reflected in his works, especially in *The Lord of the Rings*, are the result of Tolkien's great fascination in *Beowulf*:

> Thus all of Tolkien's works manifests a unity, with understanding of its double and triple levels, in this respect like the distinct dual levels, Germanic and Christian, of *Beowulf* first perceived in Tolkien's own *Beowulf* article. (p. 127)

Chance further claims that Tolkien incorporated some of the ideological conflicts present in *Beowulf* into his mythology. Tolkien impregnated *The Lord of the Rings* with the physical and spiritual conflict evident in *Beowulf*:

Because the Fellowship is burdened with the responsibility of bearing the Ring and because its presence attracts evil, the greatest threat to the Fellowship and its mission comes not from without but within. The hero must realize that he can become a monster. The two books of the Fellowship trace the process of this realization: the first book centers on the presentation of evil as external and physical, requiring physical heroism to combat it; and the second book centers on the presentation of evil as internal and spiritual, requiring a spiritual heroism to combat it. The hero matures by coming to understand the character of good and evil—specifically, by descending into an underworld and then ascending into an overworld, a natural one in the first book and a supernatural one in the second. These two levels correspond to the two levels—Germanic and Christian—of *Beowulf and The Hobbit.* For Frodo, as for Beowulf and Bilbo, the ultimate enemy is himself. (Chance, 1979, p. 127)

Same dominant motifs and themes can easily be detected in both *Beowulf* and *The Lord of the Rings*. Most of these are the cultural elements mirrored throughout *The Lord of the Rings*, which reflects the ancient Anglo-Saxon values like submission to one King, loyalty, and valor in battle. The fearsome power of fire is another common element in both stories as an obstacle in front of them. When King Théoden makes his first speech in front of Riders of Rohan in Minas Tirith, he mentions all these elements:

Now is the hour come, riders of the Mark, sons of Eorl! Foes and fire are before you, and your homes far behind. Yet though you fight on an alien field, the glory that you reap there shall be your own forever. Oaths ye have taken: now fulfill them all, to lord and land and league of friendship! (Tolkien, 2001, p. 818)

Such an example of submission to King is depicted in a later passage of the story when Aragorn, the heir to Isildur's throne, asks a horde of spirits to fulfill their oath to the throne, which they had sworn hundreds of years ago. However, because of their disobedience to their king and to their oath, they were not allowed to leave this world and stay as unpeaceful undead for their punishment. Aragorn calls for them to aid him in the great battle and thus break free from their binding oath:

> But Aragorn dismounted, and standing by the Stone he cried in a great voice:
> 'Oathbreakers, why have ye come?'
> And a voice was heard out of the night that answered him, as if from far away:
> 'To fulfill our oath and have peace'
> Then Aragorn said: 'The hour is come at last. Now I go to Pelargir upon Anduin, and ye shall come after me. And when all this land is cleaned of the servants of Sauron, I will hold the oath fulfilled, and ye shall have peace and depart forever. For I am Elessar, Isildur's heir of Gondor.' (Tolkien, 2001, p. 773)

Tolkien's fiction and *Beowulf* are not having common qualities only in thematic elements but it is also possible to find similar scenes and expressions in both works. A quite noticeable example is found in the ceremony when Éowyn passes the cup, offering it first to the king, as is proper, she says "Ferthu Théoden hál!" (Tolkien, 2001, p. 511). This is Old English for, 'Go though Théoden healthy'. According to Tinkler (1970) "The language of Rohan not only 'resembles' Old English, it is Old English" (p. 169) A similar scene of feast is in Heorot passages of *Beowulf* when upon Beowulf and his companions' arrival to his palace, King Hrothgar invites him and his men to the feasting table.

In his works Tolkien's unique use of language is easily seen but the way he accomplished it is not so easily comprehended unless they are examined through with knowledge of syntactic patterns. One of the most distinguishing characteristics of fantasy fiction is the use of archaic language which is most successfully accomplished in the works of Tolkien. As Tolkien was an expert in Old English, he had a complete knowledge of structure and form of the old languages. This knowledge made it possible for him to create the effects he wanted to achieve when using the archaic language in his works. He used various ways in order to transform his sentences into archaic language. The syntactic formation in Tolkien's sentences reveals crucial information about his style and the way he accomplished the archaic tone in his sentences. T. A. Shippey (1992) makes the following statement on Tolkien's use of syntax: 'a strong archaic effect is produced, by inversion of nouns and adjectives, careful selections of adverbs of time like "yet" and "seldom", and other less obvious linguistic

features. (p. 198) Inversion is one the methods used rather frequently by Tolkien. He does not make overuse of the technique but he carefully determines the decisive moment to use it in order to gain the strong effect he wishes. He uses inversion when it is necessary to switch from a more informal language to a formal one as in the excerpt below from *The Return of the King*:

> Suddenly the king cried to Snowmane and the horse sprang away. Behind him, his banner blew in the wind, white horse upon a field of green, but he outpaced it. After him thundered the knights of his house, but he was ever before them. Jomer rode there, the white horse tail on his helm floating in his speed, and the front of the first eored roared like a breaker foaming to the shore, but Theõden could not be overtaken… (Tolkien, 2001, p. 820)

According to Colebatch (2003) these inversions are necessary to form the diverse epic and heroic mode which was intended to be accomplished in Tolkien's work. Colebatch names these inversions 'the archaic constructions' and states that they are the 'elevated modes' of archaism and epic:

> Tolkien sometimes uses archaic constructions – 'Helms too they choose' rather than 'they also picked out some helmets' – for obvious reasons of atmosphere. …. Tolkien, in using these elevated modes, probably had several specific objectives. He wished to recall a consciousness of the high and heroic and believed this could not be done properly without the appropriate literary mode. He was trying to expand the range of language and break free from the lowering and constricting conventions of the social realism. (p. 84)

In his works, Tolkien uses various tones of speech and narration according to the evaluation of the story. Sometimes a passage begins in an informal tone but ends in epic mode. Tolkien frequently switches from one mode to another according to the situation and the psychological condition of the characters. When switching to epic mode it is apparent that he uses archaic utterances like 'lo' and the passage begins to develop with more archaic expressions:

> … Fay he seemed or the battle-fury of his fathers ran like new fire in his veins, and he was borne up on Snowmane like a god of old, even as Orome the Great in the battle of Valar when the world was young. His golden shield was uncovered, and lo! It shone like an image of the Sun, and the grass flamed into green about the white feet of his steed… (Tolkien, 2001, p. 820)

In epic mode, Tolkien controls the rhythm of words and balances the evolution carefully. He commonly uses separated expressions in a quick mood and writes sentence after sentence with separated with commas and uses the conjunction 'and' to the utmost when he needs a quicker pace in the novel:

> … For morning came, morning and wind from the sea; and darkness was removed, and the hosts of Mordor wailed, and terror took them, and they fled, and died, and the hoofs of wrath rode over them. And then all of Rohan burst into song, and they sang as they slew, for the joy of battle was on them, and the sound of their singing that was fair and terrible came even to the City. (Tolkien, 2001, p. 820)

The epic atmosphere in the extract above is apparent. However, the use of ordinary language is also quite frequent in Tolkien's works. Tolkien's characters are the representatives of their social classes. Although they have their own style of speech, their speech is also tightly associated with their racial and hereditary characteristics. The elves, for example, always speak in a soft and gentle way. Their words rhyme and they are made up of elegant sounds. Their speech is almost poetry-like in all manners but it is possible to see the use of more ordinary speech in other character classes like trolls. Trolls are primitive and savage creatures who dwell in the depths of lonely mountains. Their life depends on their muscles rather than their insufficient intelligence. They are always in search of more food to eat and it seems to be the only topic of their conversations. Their language is rough and comic. From a humorous perspective, Tolkien uses rustic-like ordinary language in a conversation between a group of Trolls in an extract from *The Hobbit*:

> Yer can't expect folk to stop here forever just to be et by you and Bert. You've et a village and a half between yer, since we came down from the mountains. How much more d'yer want? And time's been up our way, when yer'd have said 'thank yer, Bill' for a nice bit o'fat valley mutton like what this is. (Tolkien, 1998, p. 51-52)

Tolkien's knowledge in the ancient languages of Europe was substantial and the parallelism with his knowledge and his works can also be seen in his naming process of the characters. For example, the name of the King of Rohan, *Théoden* is from Old English word 'thëoden' which means 'chief of a tribute, ruler, prince, king' (Hall, 1960). Moreover, he used multiple words from the Old English to make up compound words as names, which can be seen in *Éowyn* and *Éomer*. They are compound words made up of two words from the Old English. 'Éo' actually comes from the word 'eoh' which means 'war-horse, charger', and 'wynn' means 'joy, rapture, pleasure, delight'. The 'mer' in *Éomer* comes from the word 'mære' which means 'mare' (Hall, 1960).

Tolkien used his vast knowledge of the ancient languages in creation of more complicated components than the names of characters and places. One of the unique aspects in Tolkien's works is his artificial languages, which he created for the various races of Middle Earth. Middle Earth is the name Tolkien gave for the entire world of his fictive geography in which various races like the elves, hobbits, dwarves, men and orcs inhabit (Giddings & Holland, 1981). Tolkien not only created a genuine geography for these races to live but he also created entirely different languages for them to speak (Grotta, 1992). Among some of them are Quenya -the ancient and noble tongue of the high elves-, Khuzdul –the secret tongue of the dwarves-, Sindarin – the tongue of the Grey-Elves, Black Speech –the tongue of the servants of Sauron-, and the Common Tongue which is the Common Language used throughout the northern and western lands of Middle-earth. Some of these fictive languages like Quenya and Sindarin are themselves an entire subject of study with their complex grammar structures and rules of word forms and they have even their own dictionaries, which

had been published as large appendixes with some editions of Tolkien's various works. Therefore, it would be a futile attempt to try to study even the basics of these languages in this study. However, it is not hard to reveal the carefully formed linguistic background of the study only by judging some of the names used in Common Language in the Lord of the Rings. Many of the names have common roots and they give the same meaning in each case: for example, 'Morenan', 'Mordor' and 'Morgul' mean 'Black Gate', 'Black Land' and 'Black Magic', thus revealing the fact that the syllable 'Mor' means black in Common Language. Another example is the syllable 'Dun' meaning 'West' in the words 'Dunadain'(edain of the East), 'Dunland'(land in the West) and 'Adunaic'(Tongue of the West) (Tolkien, 1999).

The following quoted extracts from the works of Tolkien can help to comprehend the 'races and language association' in Tolkien's works. Elves are the noblest races among the others in Middle Earth. Tolkien represents them as fairy-like, unworldly creatures and every act of this race is an example of elegance. Thus, the language they speak is formed in the most poetic way possible. This way Tolkien emphasizes the beauty and elegance of his elvish characters. This poetic sense is apparent in the lines from *The Lord of the Rings* written for the Star-Queen: "A Elbereth Gilthoniel / Silivren penna miriel/ o menel aglar aglar elenth!"(Tolkien, 2001, p. 712). On the other hand, orcs, the evil race of the Middle-Earth talks the most disgusting language in the book: the Black Speech. Black Speech in its nature is rude and harsh in contrast to Quenya and Sindarin. The words in this tongue sound almost like burping and growling. The vulgar tones are noticeable in the following lines from the book *Two Towers*: "Ugluk u bagrong sha pushdug Saruman-glob bubbosh skai" (Tolkien, 2001, p. 435). This is obviously intended to suggest ugliness and brutality, which are the main characteristics associated with orcs and the other evil creatures of Middle Earth. Thus, the languages in Tolkien's works in a broad sense suggests a link between goodness and beauty

and between evil and ugliness a traditional association which can be seen in many epic and fantasy stories.

Though it is possible to find many allegorical aspects in his works, Tolkien actually does not use allegory. One of his letters provides the most direct evidence of his self criticism on allegory. Tolkien (1981) states that he dislikes all forms of allegory and he has no intention of writing in an allegorical way in none of his works:

> I dislike allegory - the conscious and intentional allegory – yet any effort to explain the purport of myth or fairytale must use allegorical language. … Anyway this stuff is mainly concerned with Fall, Mortality, and the Machine. With Fall inevitably, and that motive occurs in several modes. With Mortality, especially as it effects art and the creative (or as I should say sub-creative) desire which seems to have no biological life, with which, in our world, it is indeed usually at strife. … Both of these (alone or together) will lead to the desire for Power, for making the will more quickly effective, - and so to the Machine (or Magic). By the last I intend all use of external plans or devices (apparatus) instead of development of the inherent inner powers or talents – or even the use of these talents with corrupted motive of dominating: bulldozing the real world, or coercing other wills. The Machine is our more obvious modern form though more closely related to Magic than is usually recognized. (Letter 145-6)

According to him, allegory is the 'purposed domination' of the author. However, his intention is to create a non-dominant, interpretative and persuasive atmosphere so he prefers writing in a non-allegorical mode but this is not to say that he uses a simple way of story telling in his works. On the contrary, Tolkien intentionally avoids a flat, single perspective story. He achieves this thorough many methods one of which is using more than one character point of view in the development of the story. In other words, though at first thought it may seem to be so that Frodo is the protagonist of the story, it turns out to be not the exact case according to the inter-textual evaluation of the story. Tolkien tells multiple events on the same timeline in different chapters and from the eyes of different character and he depicts their own reactions to each event. This way the reader can see the development of different characters in detail. It is not only Frodo who goes thorough a complete change throughout the story but all

the major characters in Lord of the Rings are round characters whose developments can easily be observed by the end of the story (Wickenden, 1954). So it is impossible to say that x character represents y or end up with such conclusions. Even Gandalf, the most stable of all characters among the others cannot be considered the absolute representative of certain attributes like straightness and goodness as he claims to be afraid of being corrupted by the power, which he can gain by using the 'one ring'. He is not the representation of 'the good'. When Frodo offers him to take the ring, he claims his fear that he will not be able to stay on the good side if he wields that power:

> '…You are wise and powerful. Will you not take the Ring?'
> 'No!' cried Gandalf, springing to his feet. 'With that power I should have power too great and terrible. And over me the Ring would gain a power still greater and more deadly.' His eyes fleshed and his face was lit as by a fire within. 'Do not tempt me! For I do not want to become like the Dark Lord himself. Yet the way of the Ring to my heart is by pity, pity for weakness and desire of strength to do good. Do not tempt me! I dare not take it, not even to keep it safe, unused. The wish to wield it would be too great, for my strength. I shall have such need of it. Great perils lie before me.' (Tolkien, 2001, p. 60)

It is not only the major characters like Frodo and Gandalf who show considerable development and roundness but all the characters play their part of development throughout the whole story and the readers can see the independent and unique side of their mentalities in the progression of the story when the characters through their actions. The fellowship of the ring sets out as an all-time united group of friendship searching for the fulfillment of their quest to destroy the one ring, but it is only at the very beginning of their journey that they have to break up as a result of an unfortunate and sorrowful event. From that point on, the plot develops as the separate stories of each character and by separating the whole group into lesser groups Tolkien makes it possible to focus on more intensively and individually on various characters whose total development at the end of the story would surprise the reader.

Concisely, Tolkien's style depends on various individual features either emerging from his life-time experiences or from his deep knowledge of ancient languages and the Old English culture. The most influential part of his style is that he uses his knowledge and experience in such a way that his fictional world and characters appear to be on a different level of reality which Tolkien in his own terms, calls his 'sub-creation'. This alternative plane of (un)reality is so strongly supported by linguistic and cultural features that the reader is compelled to feel the alternative reality reflected by the very nature of Tolkien's work. Thus, all of Tolkien's works, and especially *The Lord of the Rings* trilogy, have to be examined under a poly-dimensional perspective in order to understand the fundamentals behind its literary success. One of these fundamentals is Tolkien's linguistic diversity and deviation, which is the main subject of examination in this study.

CHAPTER II

STYLISTIC APPROACH IN FANTASY FICTION

Since *The Hobbit* was published and *The Lord of the Rings* trilogy followed it successively, J.R.R Tolkien and his works has been a central point of interest for many studies. Tolkien's works has been the topic of many literary studies as well as a number of social and philosophical ones. Particularly *The Lord of the Rings* was a rich subject for many studies because of its literary and symbolic qualities. It has been studied from many perspectives. *The Lord of the Rings* was not only a literary fact in the history but it turned out to be having a social impact on a large scale on its readers. This showed up in the 1960s U.S.A. in the form of protestant slogans in the campuses, like 'Frodo Lives' and 'President Gandalf' (Porter, 2005). Thus, many social studies involved the impact of Tolkien and his works on the masses of people. Philosophers thought on the philosophy and the ideologies contained within his works. Historians of literature examined the associations with the early examples of English Literature and Tolkien's works. There are even theological studies on Tolkien's works examining the Christian perspectives in his texts.

Indeed a large number of all these studies carried so far are in the field of literature. Tolkien himself was a literary scholar, an expertise in the field of ancient languages and Medieval English Literature. He was also the contemporary of Post-Victorian era in which a literary revolution took place in the air of World War I. and II. Therefore, both Tolkien and his works has been the major topic of many literary studies. The earliest examples of *The Lord of the Rings* studies are in the form of literary criticism. Many critics were made for and against the literary status of *The Lord of the Rings* by various critiques like W.H. Auden and

Edmund Wilson. All these critics and their criticism along with the book *Lord of the Rings* constituted a treasure of questions and problems for the scholars to study.

In this study, a stylistic approach is conducted on some extracts from *The Lord of the Rings* trilogy, as such an attempt can provide useful information on the techniques and characteristics of Tolkien's writing. This will indeed provide relative results and personal interpretations because the aim of stylistic studies is providing a rational ground for personal analysis and interpretation rather than giving exact scientific results on a selected text. Using various methods of stylistic analysis as a means of analysis tool will provide a flexible and comparable case of study. The term stylistics refers to the study of style in texts. According to Paul Simpson (2004) "Stylistics is a method of textual interpretation in which primacy of place is assigned to language" (p. 2) Simpson further explains the need for stylistics as a tool of analysis:

> The reason why language is so important to stylisticians is because the various forms, patterns and levels that constitute linguistic structure are an important index of function of the text. The text's functional significance as discourse acts in turn as a gateway to its interpretation. While linguistic features do not of themselves constitute a 'meaning', an account of linguistic features nonetheless serves ground a stylistic interpretation and to help explain why, for the analyst, certain types of meaning are possible. (p. 2)

As Simpson mentions, the possible meaning in the text is associated with the way of writing which the author conducted in his or her work. Therefore, the close analysis of a text is the best way of interpreting the message contained within it. As for the question of efficiency of this procedure on literary texts, Simpson states that the answer lies in the contribution of stylistics to our knowledge in language (2004):

> The preferred object of study in stylistics is literature, whether that be institutionally sanctioned 'Literature' as high art or more popular 'nancanonical' forms of writing.

The traditional connection between stylistics and literature brings with it two important caveats, though. The first is that creativity and innovation in language use should not be seen as the exclusive preserve of literary writing. Many forms of discourse (advertising, journalism, popular music – even casual conversation) often display a high degree of stylistic dexterity, such that it would be wrong to view dexterity in language use as exclusive to canonical literature. The second caveat is that the techniques of stylistic analysis are as much about deriving insights about linguistic structure and function as they are about understanding literary texts. Thus, the question 'What can stylistics tell us about literature?' is always paralleled by an equally important question 'What can stylistics tell us about language?'. (p. 2-3)

Therefore, stylistics is an alternative method of study of a work on the textual level. However, there is a common assumption on the method of stylistics, which explains the function of stylistic analysis as an impersonal mechanical procedure used for deconstructing and dissembling the text (Simpson, 2004). Such an assumption comes from the idea that conventional means of criticism are 'impressionistic' and 'subjective' while the methods carried out in terms of stylistic analysis are 'scientific' and 'objective' (Simpson, 1997). However, the fact is that stylistic analysis is not a completely depersonalized procedure, which puts the analyst out of the text along with all his/her preconceptions, goals and interpretations. Doing so can only be possible if we accept the theory that every text has only a fixed and correct meaning hidden within it and all the interpretations except for it are wrong assumptions, made-up explanations about the text (Simpson, 1997). However, the literary text is an open source for meanings and interpretations (Fowler, 1986). It is always possible to infer various meaning from the same text. What makes literature universal is its ability to touch the emotions of various people in various ways. Therefore, in the procedure of stylistic analysis, the analyst stands as the major element of the analysis and she/he is the one who chooses the text, assigns the direction of the study, and decides the right methods to employ in the procedure. The texts, on the other hand, can contain various meanings and patterns at the same time and stylistics is equipped with many methods deriving from various language models which are specifically designed for uncovering these meanings. This fact is the main

reason that causes stylistics to be considered an 'objective' way of analyzing a text (Simpson, 1997).

2.1. The Limitations of the Study

Stylistic analysis is a text-based approach and thus it is quite capable of making discoveries about the structure of language used in the text. Such a capable method of analyzing a text is also a powerful source of heuristic scan which can find out many aspects of the language of author (Simpson, 1997). Stylistics also possesses a critical potential which can be used for literary studies which means critical readings can be carried out through discovering and explaining the linguistic patterns in a literary text and this is the point when text-based approach follows. This critical aspect of stylistics is the natural outcome of its heuristic peculiarity (Simpson, 1997). Examining what the author did in the text is a good way of comprehending the text and thus, the more we know about the language the more efficiently we find out about what the author means in a text. Still this is not the only function of stylistics. Furthermore, stylistics has a linguistic function which enables the analyst to ground new theories and test them on the text rather than relying on abstract hypothesis (Simpson, 1997). In most cases, the interpretation of the meaning in a text is closely associated by its deviation from the norms and at that point stylistic analysis is an invaluable tool to help determine the deviant structures by determining the normal ones at the first place. As a result of this decomposition process it becomes possible for the analyst to highlight the literary aspects of a text. Because the methods are systematic and principled, it is possible for different readers to come to a general agreement on a certain text through stylistic approach. In this sense the stylistics has its role of being an intersubjective method (Spencer & Gregory). Different readers yield to different reading experiences and as a result there are different readings of same text. But the stylistic underlines the apparent linguistic features of

this text and interprets the meaning from the perspective of all those different reading experiences and finally comes to a consensus on the text (Simpson, 1997). It is possible to utilize many generic applications in respect to the literature and literary texts and thus, it is possible to compare different types of writings to the literary writings. Leech and Short (1981) states the generic property of stylistics:

> Linguistic places literary uses of language against the background of more 'ordinary' uses of language, so that we see the poet or novelist making use of the same code, the same set of communicative resources, as the journalist, the scientist, or the garden wall gossip… It is unthinkable that the literary artist should cut himself adrift from the all-embracing role that language has in our everyday lives. So literary expression is an enhancement, or a creative liberation of the resources of language which we use from day to day. (p. 6-7)

In this respect stylistics is a comparative method of study which works best for determining the deviation from the norms in a totality of discourses. The understanding of literary elements is associated with the understanding of ordinary discourse. So it would be futile to focus on literary elements in a restricted manner and cut it completely apart form various contexts of language. Thus, the following chapter deals with the principal methods that will be used in the stylistic analysis process of the extracts from *The Lord of the Rings* in order to determine and discuss the literary elements in Tolkien's style. These principal methods of analysis are, linguistic description, point of view and value language, and speech acts and conversational implicature.

2.1.1. Linguistic Description

Semantically words are the basic elements of language and these building stones of communication are everything that forms the quality and characteristics of written and spoken language. Thus, the word choice of the author is the crucial element of the writing process and this choice directly affects the final meaning of the text. However, it is impossible to attach

an absolute and static meaning to a word that will work in every context of language. Four key factors specify the meaning of a word (Simpson, 1996, p. 63). First of all the meaning of a word may show differences over time and the current meaning of a word may not be exactly what it used to be. Another factor is that the meaning of a particular word is generally determined in respect to the context of the text. The third factor that specifies the meaning is the cross-cultural factors between the speakers and/or readers. Thus, it is essential for the words to be put under careful examination and categorization in order to understand the unity they form in the text and their contribution to the meaning of it.

In this respect, basic stylistic analysis of a text can be done with the use of linguistic description. This method works by determining the characteristics of the words in a text and categorizing them according to their properties. These categories are placed under four headings: lexical categories, grammatical categories, figures of speech, and cohesion and context.(Leech and Short, 1981, p. 75) By categorizing the words the analyst has the advantage of assessing the textual quality of prose with concrete findings in hand and through the discoveries of these findings she/he can make a systematic analysis. Leech and Short (1981) present the rationale for the method of linguistic description:

> Every analysis of style, in our terms, is an attempt to find the artistic principles underlying a writer's choice of language. All writers, and for that matter, all texts, have their individual qualities. Therefore the features which recommend themselves to the attention in one text will not necessarily be important in another text by the same or different author. There is no infallible technique for analyzing what is significant. We have to make ourselves newly aware, for each text, of the artistic effect of the whole, and the way linguistic details fit into this hole. (p. 74-75)

The purpose of this process is heuristic and so it is possible to mix the categories as the nature of it the categories will overlap. In order to use the apparatus of linguistic description a checklist of linguistic and stylistic categories must be made. In terms of Leech and Short's criterions, this checklist should include the following elements (1981):

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A. Lexical categories

1. General

2. Nouns

3. Adjectives

4. Verbs

5. Adverbs

B. Grammatical categories

1. Sentence type

2. Sentence complexity

3. Clause types

4. Clause structure

5. Noun phrases

6. Verb phrases

7. Other phrase types

8. Word classes

9. General

C. Figures of speech, etc.

1. Grammatical and lexical schemes

2. Phonological schemes

3. Tropes

D. Context and cohesion

1. Cohesion

2. Context

2.1.2. Point of View and Value Language

The feeling of disbelief is a challenging obstacle before the author as one of his/her main purpose is to keep the reader confident in the story. This obstacle becomes even a greater problem in fantasy fiction genre in which the sense of reality is on a very susceptible balance. Thus, the aim of the author is to encourage reader to identify the narrator, not the author. In this respect, the choice of point of view and the voice of the narrator are crucial elements of the narration process. The author and narrator are not necessarily the same figures in the discourse situation. Leech and Short (1981) describes this fact:

> Authors and readers are not the only figures involved in the discourse situation of the novel. Critics have for a long time distinguished between the author and the narrator, and the narrator may well be talking to someone distinct from the reader. (p. 262)

Point of view is one of the most complicated aspects in writing as it is a subtle one which determines whether the storytelling will be immerse or expository. Therefore, the understating of different types is the key factor in understanding the importance and effect of viewpoint. The most commonly known forms of point of view are three, although there are actually more than a dozen distinct types of point of view. The most common forms are first person point of view, second person point of view, and the third person point of view.

First person point of view is the less frequently used form along with the second person point of view as this point of view is capable of developing a great intimacy at the cost of omniscience. The reader can see the events from the eyes of the narrator and the main

character can develop through his/her own style in storytelling process. In first person narrative the character, the narrator, is one of the characters in the story who takes actions, has opinions, beliefs, and biases and etc. In such a case it is the readers job to determine about the character of the narrator as much as possible, and in many cases this job is more important than searching for an answer to the question 'what happens?'. The first person point of view is the most distinct to the author, because the author is in an attempt to create a character, not the voice of his/her own. Thus, the first person narrator has to be a real character who must experience or be told about something before mentioning it in the story. He/she can tell about his/her opinions but in order to tell the opinions of others he/she must learn them from someone, or gather intelligence somehow. "The choice of fist person narrator where the 'I' is also a primary character in the story produces a personal relationship with the reader which inevitably tends to bias the reader in favour of the character/reader" (Leech and Short, 1981, p. 265).

Second person point of view is the least used form of viewpoint in novels which is frequently used in combination with the present tense. Second person narrative is also hard to manage, and thus it is more common in short stories rather than novels. If it is handled successfully, the result is the readers imagining themselves within the action. Instead of 'I' in first person, second person point of view uses 'you'.

However, in contemporary literature the most commonly used perspective in point of view is the third person. This is also the oldest storytelling method in history of literature and in particular, the fantasy fiction genre, historically, has a flair for third person point of view. The earliest examples of fantasy and mythologies have usually been told in third person point of view. In this mode, the voice of a storyteller recounts a series of events to an audience. The

third person point of view is the ultimate in diversity of techniques and methods of telling the story to the audience, all of which have unique advantages and disadvantages peculiar to them. In the 20th century, the third person narrative gained great popularity among the authors and since then many techniques have been developed. This viewpoint shows the story from a limited perspective from which the narrator can see and perceive the events. The greatest advantage in this viewpoint is the possibility of 'objectivity'. It enables the author to tell the story very objectively without getting stuck by the filter of protagonist's personality. According to Leech and Short (1981) the advantages to this technique are many:

> The first advantage of this third person form is that the absence of an 'I' invites the reader to assume that there is no explicit 'you'. The narration is therefore presented to the reader directly, without an intermediary. The lack of an 'I' also invites the reader to collapse the addresser side of the novel's discourse structure, so that implied author and narrator become merged. It is for this reason that most third-person narrators are, for the purposes of fiction, omniscient; because they stand in the place of the implied author they take on his absolute knowledge. (p. 200)

The examples of omniscient third person point of view are more common in history of literature as Leech and Short describes, this omniscience gives the advantage of knowing all the facts by the storyteller. However, in some cases the 'third person objective' is preferred by the author which provides the story with an objective point of view by avoiding to detail any of the character's thoughts and feelings as in our case of *The Lord of the Rings* where Tolkien prefers to tell the story in third person limited point of view. His narrator is not identified in the novel and nor can we see him/her and the tone of the narrator is clearly objective throughout the whole novel. The narrator is never intrusive and there is no sign of omniscience as he/she never guides the activities, and never predicts the course of the events.

In this study, the point of view is analyzed in a text-based manner and by means of conventional methods as well as interpretation from the perspective of value language in

terms of Leech and Short. According to Leech and Short, the value language and the implications of value judgments in this respect, are present in many texts:

> We may define discoursal point of view as the relationship between, expressed through discourse structure, between the implied author or some other addresser, and the fiction. This leads on naturally to consideration of other critical terms such as irony, tone, and distance which imply attitude and judgment…but the author's point of view can also be given 'bias' within the narration itself by the use of language which, either in its sense or its connotations, expresses some element of value. (Leech & Short, 1981, p. 272)

The value language is the concealed and cunningly expressive language of the author in order to imply his/her hidden or disguised feelings and biases toward the characters of the fiction. By doing so, the author is able to transfer his/her feelings to the reader and thus he/she is able to create the effect he/she wants to accomplish. This concealed method of identifying the characters is also a controlling mechanism working in favor of the writer that enables him/her to set the popular and disregarding features of his/her characters. Throughout the novel, Tolkien keeps an objective point of view and his narrator gives no clears signs of being an omniscient storyteller but that is not to say that Tolkien develops and conveys his characters in a pure objectivity. Such an attempt would be too hard to achieve and even unnecessary in an epic fantasy where one of the main themes is the everlasting struggle between the good and the evil.

So just like any author, Tolkien has biases toward his characters in *The Lord of the Rings*. In order to transfer these thoughts and biases Tolkien uses the 'assumed communion' (Leech&Short, 1981) between the reader and the writer. That is to say, Tolkien's use of language and choice of words in Lord of the Rings are carefully planned parts of his long-term objective of informing the reader of his thoughts and feelings toward his characters. In this regard, a text based analysis of discourse and description in terms of point of view and

value language in *The Lord of the Rings* can provide an extended insight on the value judgments and philosophy of Tolkien on the themes and characters of his epic fantasy.

2.1.3. Speech Acts and Conversational Implicature

In most cases, the mere analysis of words and construction of a text is not enough to infer the interpretative meaning beyond the author's work. Occasionally the complete understanding of a text requires more than comprehending the syntactic and semantic levels of it and the meaning may not be deriving purely from the words and sentences as they mean literarily and the it may be relating to the context in which the sentences are uttered and the way they are said (Leech&Short, 1981). According to Leech and Short (1981) "One important concept which relates utterance meaning to context is that of the 'speech act', as developed by J.L. Austin and J.R. Searle" (p. 290). 'Speech acts' in literature means acts of speech that are uttered within the text, for example promises, lies, excuses, apologies, requests, declarations, pardons, imprecations, and the like which are said by the characters or by the narrator in a literary work. According to Searle when people utter sentences, they actually perform any of the actions of speech. In some cases this performance may well be openly declared as in the sentence 'I apologize for my rudeness'. However, usually the speech acts are hidden within the context and the actual meaning may go far from the literal meaning of the sentences. Generally it is more common to say 'help me' instead of saying 'I ask you to help me' in order to request some help from a friend. Yet both utterances represent the speech acts of requesting. The different syntactic forms and the different semantic categories of different utterances may represent the same speech acts (Leech&Short, 1981) :

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1 Please come here                    (imperative)
2 Could you come here                 (interrogative)
3 I'd like you to come here           (declarative)
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> In most contexts sentences 1-3 would have approximately the same force as speech acts, although they differ in sense and have different syntactic forms. (Leech&Short, 1981, p. 290)

Semantics and pragmatics are different disciplines of the same fields of science. Semantics determines the grammatical formation of the utterances in terms of linguistic features while pragmatics is concerned with the language in use and the context in which it is used. These separate fields however have a combined field of use by the help of diectics, another field whose concern is Linguistics relating to or denoting a word or expression whose meaning is dependent on the context in which it is used (like here, next, that and etc.)

However, Searle's theory of speech acts has a wider expansion more than the speech acts requiring a negative or positive reply. The acts of speech, which call for a diverse action rather than refusal or confirmation, are called the indirect speech acts. According to Searle (1985), the mutually shared background between the speakers of a conversation is a tool for a more complicated communication process:

> In indirect speech acts the speaker communicates to the hearer more than he actually says by way of relying on their mutually shared background information, both linguistic and nonlinguistic, together with the general powers of rationality and inference on the part of the hearer. (p. 31)

Thus, Searle's definition requires an analysis of a mutually shared background. Only by doing so, the analyst is able to combine the features of speech and a theory of speech in order to understand the whole case of communication going on between the speakers.

Searle makes a difference between the primary and secondary illocutionary acts. For Searle, a primary illocutionary act is what the speaker means in terms of non-literal meaning,

while the secondary illocutionary act is the literal meaning of what the speaker wants to say (Searle, p. 178):

(1) Speaker X: "We should leave for the show or else we'll be late."

(2) Speaker Y: "I am not ready yet."

The primary illocutionary act is Y's rejection of X's suggestion, and the secondary illocutionary act is Y's statement that she is not ready to leave. By dividing the illocutionary act into two subparts, Searle is able to explain how we can understand two meanings from the same utterance all the while knowing which is the correct meaning to respond to (p. 178).

Another method that can be used in combination with the speech act theory and broaden its communicational aspect is the 'conversational implicature'. According to Leech and Short (1981), "Just as in semantics, so in pragmatics, much of what we learn comes from inferences from the language, rather than from what is openly said" (p. 294). Usually it is essential to have clues about the context of a discourse in order to understand the point of what is going on between two speakers. This context may either have a limited extend or it may grow on a broader scale than expected and the only element that determines the extension of its scale is the shared background between the speakers. According to this common background and knowledge, the speakers are completely free to change the course of the conversation in the way they want it to be. As a result of this arbitrary development of discourse, the need for the analyst to investigate the source of the communion between the speakers arises. The information gap about the knowledge of speaker's background is a material which can be used as an opportunity to surprise the reader. In order to take advantage of this information gap the authors uses the speech acts as they occur in real-life situations.

Sometimes a character in a novel may act as if he/she does not know about the truth and he/she may try to change the course of the discourse in terms of this ignorance of knowledge and the result turns out to be a surprising situation at the end of the conversation. "In such cases, the 'extra meanings' that we infer, and which account for the gap between overt sense and pragmatic force, may be called IMPLICATURES" (Leech& Short, 1981, p. 294).

Herbert Paul Grice(1957), a philosopher of language, put forth the term 'implicature' suggesting that the conversation between two people is the result of an acknowledgement, a kind of tacit agreement to cooperate mutually which is called the cooperative principle. According to cooperative principle the conversation between two people takes part under some terms, that is the Maxims of conversation. The maxims of conversation have some requirements of the participants of the discourse. If these requirements are met, the conversation becomes a successful communication process. The maxims of conversation are suggested under four topics (as stated in Leech&Short, 1981):

(i) The maxim of quantity
    Give the required amount of information – not too much or too little.

(ii) The maxim of quality
    Do not say that for which you lack evidence or which you believe to be false.

(iii) The maxim of relation
    Make your contributions relevant to the purpose in hand.

(iv) The maxim of manner
    Avoid obscurity, ambiguity and unnecessary prolixity, and be orderly. (p. 295)

These conversational maxims are often violated in the discourse process, and in this sense they are rhetorical principles rather than absolute rules (Leech&Short, 1981). The speakers, as mentioned before, are free to change to course of the conversation as they wish and this interference usually appears in the form of violation of maxims of conversation. This

violation may also be in a showily manner as the aim of the speaker may well be to attract attention and in this case the violation of the maxims are obvious to all of the participants in the conversation. The violation of maxims are commonly used in literature as in everyday life. Even thought more than one of the maxims may be violated, in most cases, the cooperative principle still works between the speakers. In this respect the violation of maxims are essential for the constitution of implicatures and the violation of one maxim also grants the abiding by another. The communion between the speakers is not bound to the literal meanings of the words and sentences they utter but it is the common background knowledge they share which brings the new possibilities of communication. These possibilities occur when the course of the conversation goes beyond the routine and at least one or more of the speakers prefer to deviate from the norms set by the maxims of conversation. The consequence of this deviation in the procedure of communication is another method of communication as long as the cooperative principle is at work. Leech and Short (1981) present the function of violation of maxims and the definition of implicature:

> The important point about these conversational maxims is that unlike rules (eg. grammatical rules) they are often violated. In this sense they are rhetorical principles. Sometimes the violations may be clandestine, as when someone tells a lie and is not detected by the hearer; but more important, the maxims are also broken ostentatiously, so that it is obvious to all of the participants in the conversation. When this happens the listener perceives the difference between what the speaker says and what he means by what he says, the particular meaning deduced for the latter being the implicature. (p. 295)

In Grecian terms of implicature, the fact that one fails to say something literally is also an open source for interpretation of much deeper meanings in the procedure of communication. The pragmatic meaning behind the sentences is, in most cases, not sufficiently qualified for the interpretation of the 'real meaning' or for the inference of the real motive pursued by the speaker. The real massage which is intended to be transferred by implicature can only be inferred by conducting the level of communication between the

speakers in terms of context. The true conceptions of the speakers can only be understood within the limits of this context and beyond the boundaries of its real-life usage.

CHAPTER III

STYLISTIC ANALYSIS OF *THE LORD OF THE RINGS*

Originally, Tolkien begin to wrote *The Lord of the Rings* as a sequel to his famous novel *The Hobbit* and thus, the plot of *The Lord of the Rings* is the consequence of what happened in the previous book. *The Hobbit* concerns the adventures of Bilbo Baggins, who lives a quite peaceful life in a comfortable hole at Bag End until he is urged by Gandalf, the wise wizard who pursues him to set out an adventure with a group of dwarves. Their quest is to reclaim the stolen treasures of the dwarves from a fierce dragon called Smaug and the role of Bilbo in this quest is as the burglar of the group.

The adventure starts to develop shortly after Bilbo leaves his comfortable life at Bag End as they come across with a group of hungry trolls who captures them. The group is able to escape thanks to Gandalf who tricks the Trolls. Then they rest in the elfish stronghold of Rivendell where they are given advice by the elfish Lord Elrond. After they set out to get the passage thorough the Misty Mountains, they are taken prisoner by a group of goblins and they escape from the hands of goblins but Bilbo is left behind by chance. At this point, the most important part of the story which concerns *The Lord of the Rings* trilogy, takes place as Bilbo wanders through the tunnels on his own and finds a golden ring lying on the ground. He takes the ring just before he encounters Gollum, a hissing creature who lives in the depths of dark tunnels by a pool and hunts fish. Gollum is also a major character behind the events in *The Lord of the Rings* and his acquaintance with Bilbo bounds his fate to the things to come in the trilogy. Gollum wants to eat Bilbo and so he proposes a game and declares that he will let

Bilbo live if the wins the game. After a quite long contest of riddles, Bilbo finally asks Gollum to guess what he has in his pocket. Gollum fails and yet determined to kill Bilbo, he returns to take his magic ring which makes him invisible and which at that time was in Bilbo's pocket. Bilbo uses this magic ring to escape Gollum and the goblins, and he rejoins the group at the up out of the mountains. The rest of the story deals with the sneaking into the Mountain of Dragon Smaug and taking the treasure. After the death of Dragon Smaug and a fierce battle for the spoils of Dragon between the elves, dwarves and the goblins and Wargs Bilbo returns to his peaceful home a happy and rich hobbit, not welcomed by his own nation. However, he has new friends to take his time. *The Lord of the Rings* trilogy begins some time after the end of the story in *The Hobbit* with an unexpected event that Bilbo, the protagonist of *The Hobbit* is preparing to leave Beg End and disappear in accordance with the advice form Gandalf. Thus, Tolkien gives the first signal of an entirely new story by eliminating Bilbo from the flow of scenario. Thereby, the story and theme in *The Lord of the Rings* is completely different from the one in *The Hobbit*. Moreover, *The Lord of the Rings* turns out to be an 'epic fantasy' in terms of style and technique while *The Hobbit* remains on the surface of children's literature.

However, knowing the story *of The Hobbit* is useful in terms of understanding the finding of 'the one ring' and especially the acquaintance with Gollum, as he is one of the most influential characters in *The Lord of the Rings*. The extracts that will be dealt with in the analysis section of this study are from *The Lord of the Rings*, which tells the story of continuing events after the ones that occurred in *The Hobbit*. In this sense *The Lord of Rings* may seem to be the sequel of *The Hobbit* and it may seem to be so even in terms of style in the first chapters of the Fellowship of the Ring, but it quickly turns out that this is not the fact

as the story begins to develop in the later chapters of the trilogy both in terms of style and theme.

In the next sections of this study, a text-based analysis of some extracts from the trilogy will be done by means of the following methods under three topics:

The first method of analysis is the application of 'linguistic description' on two extracts from the different chapters of the novel. The linguistic description method is actually a combination of various grammatical and structural analysis procedures which helps to collect the information concerning the linguistic features of a text. In this respect, the extracts from the novel will be analyzed under the categories of lexical features, grammatical features, figures of speech, and context and cohesion. The main function of this chapter is to determine and interpret the difference in the style of Tolkien in two distinct chapters of the same work and two show his switching from the ordinary writing to the epic mode. To accomplish this purpose the results of the analysis of these two extracts will be compared under a comparison topic.

The second method is the application of 'point of view and value language'. This method will be used on a number of selected extracts of discourse from the various parts of the novel. The use of words and the style of Tolkien will be analyzed in the manner of value language and the implications of value judgments will be underlined. The point of view is also another crucial element, which will be analyzed from the perspective of narrating voice in order to determine Tolkien's attitude towards the various characters in the novel.

The last analysis which will be utilized in this chapter is the application of 'speech acts and conversational implicature'. This method will be utilized on various extracts of narrative and discourse which can give important aspects of indirect communication. This concealed communication is present both between the narrating voice and the reader, as well as the characters of the story. Thus, the utilization of this method will be dual functional.

In this respect the gaps in the flow of events, disconnections between the passages/extracts in terms of sequence of events, and jumping randomly from chapter to chapter is inevitable because this analysis procedure aims to analyze and interpret the literary aspects of the text rather than giving a sense of what the story tells. On the other hand, when it is necessary, the interconnection of meaning and style and its contribution to the whole scenario within the text will also be explained.

3.1.1. Linguistic Description of 'A Long, Expected Party'

'A Long, Expected Party' is the introductory chapter to *The Lord of the Rings* trilogy which gives a short, indirect summary and consequence of the events that took place in *The Hobbit* by referring the adventurer character of Mr. Baggins which is in contrast to the peaceful life of the hobbit society. The chapter begins with the information that rich Bilbo Baggins, the old adventurer hobbit of Bag End is preparing a celebration for his eleventy-first birthday and all the habitants of the village are invited. This whole chapter explains the Bilbo's position in the Hobbit society and the opinions of the habitants of Hobbiton about old Bilbo Baggins and his history. The chapter also deals with the relationship of Bilbo with his magic ring and the effects of the one ring on its bearer: the everlasting youthfulness that was granted to him as a result of using of the one ring.

The beginning chapter clearly has a simple style with an ordinary tone of storytelling voice. The narrator begins the story in a straightforward manner, telling the events as they occur in Beg End. There are barely implications, mostly on the history of Bilbo Baggins and his relationship with the magic ring and his unordinary state of keeping young in spite of the passing years. The rest of the issues concerning the opinions and gossip about Bilbo Baggins and his cousin Frodo, is mentioned in clear and simple style with which the reader is familiar from the previous novel of Tolkien.

When Mr. Bilbo Baggins of Bag End announced that he would shortly be celebrating his eleventy-first birthday with a party of special magnificence, there was much talk and excitement in Hobbiton. (1)
Bilbo was very rich and very peculiar, and had been the wonder of the Shire for sixty years, ever since his remarkable disappearance and unexpected return. (2) The riches he had brought back from his travels had now become a local legend, and it was popularly believed, whatever the old folk might say, that the Hill at Bag End was full of tunnels stuffed with treasure. (3) And if that was not enough for fame, there was also his prolonged vigour to marvel at. (4) Time wore on, but it seemed to have little effect on Mr. Baggins. (5) At ninety he was much the same as at fifty. (6) At ninety-nine they began to call him well-preserved, but unchanged would have been nearer the mark. (7) There were some that shook their heads and thought this was too much of a good thing; it seemed unfair that anyone should possess (apparently) perpetual youth as well as (reputedly) inexhaustible wealth. (8)
'It will have to be paid for,' they said. (9) 'It isn't natural, and trouble will come of it!' (10)
But so far trouble had not come; and as Mr. Baggins was generous with his money, most people were willing to forgive him his oddities and his good fortune. (11) He remained on visiting terms with his relatives (except, of course, the Sackville-Bagginses), and he had many devoted admirers among the hobbits of poor and unimportant families. (12) But he had no close friends, until some of his younger cousins began to grow up. (13)
The eldest of these, and Bilbo's favourite, was young Frodo Baggins. (14) When Bilbo was ninety-nine, he adopted Frodo as his heir, and brought him to live at Bag End; and the hopes of the Sackville-Bagginses were finally dashed. (15) Bilbo and Frodo happened to have the same birthday, September 22nd. (16)
'You had better come and live here, Frodo my lad,' said Bilbo one day; 'and then we can celebrate our birthday-parties comfortably together.'(17) At that time Frodo was still in his tweens, as the hobbits called the irresponsible twenties between childhood and coming of age at thirty-three. (18)
Twelve more years passed. (19) Each year the Bagginses had given very lively combined birthday-parties at Bag End; but now it was understood that something quite exceptional was being planned for that autumn. (20) Bilbo was going to be eleventy-one, 111, a rather curious number and a very respectable age for a hobbit (the Old

Took himself had only reached 130); and Frodo was going to be thirty-three, 33) an important number: the date of his 'coming of age'. (21) (Tolkien, 2001, p. 21-22)

3.1.1.2. Lexical Categories

This passage, from the beginning of the first chapter of *Fellowship of the Ring,* is composed of a simple vocabulary with a syllable per word average of 1.42 which means that the overall vocabulary of this passage is full of words that are composed of syllables less than two. The language is quite colloquial as the passage mentions the events that are going on around the Baggins family in a simple village called Hobbiton. There is no special context or vocabulary but the simple words of daily language, and the narrator prefers to stay on surface by using the referential meanings of the words. The whole passage does not contain any idiomatic expressions but clear-cut statements about the life of Bilbo Baggins in the village of Hobbiton. It is impossible to find any specialized vocabulary except for one example concerning a cultural fact about the hobbits' life: 'the coming of age' which means the beginning of the adulthood of a hobbit in sentences (18) and (21).

This opening passage is a descriptive summary of what has happened in Hobbiton since the return of Mr. Baggins from his intriguing and adventurous journeys and thus, Tolkien frequently uses nouns which refer to events and perceptions. Nouns like 'magnificence', 'excitement', 'wonder', 'legend', 'vigour', and 'wealth' are direct implications of what the other people think about the old Baggins and the perceptions he produces upon the townsfolk. They also refer to the social qualities of Mr. Baggins in the Hobbit public: they regard him because of his wealth and youthfulness while they are in great curiosity for the source of these attributes and for some of the townsfolk this curiosity is even a source of jealousy. The only proper names used in the passage are that of the people and places and Tolkien chooses them in a manner of familiarity, and in this respect, the name of

the village 'Hobbiton' indicates the racial connection with the hobbit society. It is also remarkable that the hobbits are the only nation in the sub-created world of Tolkien who uses English proper names like 'Beg End', 'Bywater', 'The Ivy Bush' and etc. The rest of the nations in Lord of the Rings uses the language of their own in the proper names as in the examples of 'Barad-Dûr', 'Mordor', 'Gondor', Orthanc' and etc. There are also some exceptions to this in the case of some Rohirrim proper names like 'Helms Deep'. The intention behind this naming process may be Tolkien's purpose to reflect some indications of anglo-saxon culture in his book as Hobbits and the people of Rohan have things in common with the old English culture.

In this passage Tolkien rarely uses adjectives with a 1,3 ratio of adjectives per sentence. There are 26 adjectives used in the whole passage and the great majority of them posses either positive or neutral meanings. The most of these are referential adjectives like 'special', 'rich', 'peculiar', 'unfair', 'generous' and 'respectable' while a small portion of them are visual such as 'well-preserved', 'unchanged', 'young' and 'lively'. These visual adjectives especially function as a means of emphasis on the young appearance of Mr. Baggins that is the first matter of interest, which on the readers' side raises the questions as for the source of his well-preserved physical state. The majority of the adjectives are attributives preceding the word that they modify and so expressing an attribute: 'special magnificence', 'unexpected return', 'perpetual youth', and 'inexhaustible wealth'. Tolkien intensifies the perceptions of Mr. Baggins by the use of positive and neutral adjectives in combination with the nouns of eulogy for Bilbo. Bilbo is a generous, rich Hobbit who gives special parties and in terms of physical appearance he is so well-preserved that it would be more appropriate to call him unchanged. However, all these attributes cause the instinct that

something is wrong with it, as nothing can be so perfect. The reader is compelled to think that this fairy-tale like beginning is a deceptive cloak of reality.

The main tendency of Tolkien in this passage is the use of dynamic verbs along with the stative ones. Typical for an evaluative passage, the introductory sentence is made of active dynamic verbs, 'announced' and 'celebrating'. The information that Bilbo will be celebrating a birthday party is the ultimate indication of Bilbo's position in the Hobbit society. Supported by the referential adjectives of quality, the opening sentence is alone enough for us to understand that Bilbo is a person who is important and interesting for the public. The verbs like 'announce', 'celebrate', 'bring' refers to the physical actions of Bilbo and informs us of his past, implying of what he has done in his youth and how his current situation is effected by them. We know that his position in the village of Hobbiton is a consequence of his adventures. The passage also contains declarative and stative sentences openly informing the situation of Mr. Baggins. The author prefers to use a mixture of verb types because of the fact that the passage mentions both 'what is being at the moment' as well as 'what has been in the past'. One deviant lexical feature in this passage is the presence of speech acts as Mr. Baggins 'proposes' his cousin, Frodo, to come to Beg End and stay with him. There is also the 'accusation' and 'prediction' of the townsfolk as for the unnatural state of Mr. Baggins' well preservation. However, this presence is not as functional as Tolkien's other use of speech acts in various parts of the novel (some of which will also be analyzed in the third section of this chapter) and they remain to be basic elements that helps to enrich the lexical content of the passage. They have no critical functionality with the general meaning of the text.

3.1.1.3. Grammatical Categories

Tolkien predominantly prefers to use declarative sentences throughout the passage, but he makes use of speech acts as well at some intervals. The exclamation that Mr. Baggins' wealth and well-preserved appearance is unnatural is the most emphasized part of the passage among the other sentences, which are narrated, in a rather calm tone. By means of declarative sentences the narrative voice is the dominant element in the passage. However, the voice of the characters interferes the narrating voice from time to time and avoids the feeling of monotony by means of speech acts and exclamations.

The passage contains 21 sentences which are composed of a total number of 424 words except for the proper names. The average number of words per sentence is approximately 20 that means obviously long sentences but it does not mean that these sentences tend to have a complex structure. There are barely short sentences in the text. The strikingly shortest sentence of the passage is sentence (5) in the central part of the second paragraph and the sentence (19) in the last paragraph of the excerpt. The shortest sentence 'At ninety he was much the same as fifty' can also be considered the summary of the main subject in the whole passage as the specially magnificent birthday party that Bilbo will give, is as unexpected as the everlasting youth that was granted for him. The dependent clauses are quite scarce with a number of 4 sentences, composed of relative and if clauses. The rest of the sentences remain as independent clauses which contribute to the simple style of narration preferred by the author. The author is clear in what he says, and there is no intention to make it complicated but sly implications of the fact that something is wrong with Bilbo Baggins. The noun phrases are relatively simple, in most cases acting as the subject of the sentence. They are rarely modified by the adjectives and generally they are not premodified.

The passage is predominantly written in simple past tense except for a few sentences written in past perfect tense whose main function is to tell the course of the events since Bilbo's return from his journey. The only departure from the past tense is in the form of speech acts where the author makes the characters speak in their own voice.

3.1.1.4. Figures of speech

The only metaphor Tolkien uses throughout the passage is in sentence (2) (Bilbo…. had been the wonder of shire…) which strikingly appears at the beginning of the second paragraph. By using a metaphor, Tolkien departs from the convention of the passage which is based on principle of simplicity as the rest of the passage does not contain any metaphors or similes. Sentence (2) being the only example of metaphorical meaning functions as an element of question of mystery behind Mr. Baggins' history. Mr. Baggins is a wonder but Shire is an ordinary town of Hobbit society and the Hobbit's way of life strictly depends on routine acts of daily life. They are never interested in adventure or any kind of excitement. Thus, a hobbit who is fond of adventures is a rare one in such a society. By isolating this metaphor in the passage, Tolkien intensifies people's perceptions concerning Bilbo and his history and at the same time, informs the reader of the social values and considerations of Hobbit society. Despite the fact that he is rich and extremely healthy, it took quite some time for Bilbo to earn the trust of the townsfolk. However, even after long years of good relationship with them, it is quite possible to find people who question the mystery of Bilbo in a suspicious manner. Tolkien implies that Bilbo is different from the others in Hobbiton and the rest of the people know this as well. Nevertheless, the implication of this metaphor is dual. It explains the perception of Mr. Baggins while at the same time it implies that Mr. Baggins' 'wonderful' state is something unnatural. This implication through the metaphor is a

foreshadowing which will reveal its truth in the later chapters of the novel when the facts about the 'one ring' and its relation with Bilbo Baggins uncover.

3.1.1.5. Context and cohesion

The whole passage makes use of the third person pronoun as the main referential link between the passages. The repeated use of third person pronoun and third person possessive pronoun are the main link of cohesion between the separate sentences(as in 'The riches he had brought back…(3), … there was also his prolonged vigour…(4), ...he was much the same as fifty.(6), … most people were willing to forgive him…(11), and etc.). Thus they create explicit connections of meaning between the sentences. Tolkien does not prefer to use any implicit connectors in this extract from the beginning part of the novel. The only repetition in the extract is the name 'Bilbo Baggins'. However, Tolkien prefers to avoid the repetition of the name in the same form. Especially, at the beginning part of the extract, Tolkien uses the variations of name for Bilbo. At first, Bilbo is introduced as 'Mr. Bilbo Baggins of Bag End'. The second repetition of his name is in the simplest form: 'Bilbo'. In the third repetition of the name, Tolkien prefers to indicate the status of Bilbo by saying 'Mr. Baggins'. This avoidance of repetition prevents the passage to become a boring informative text and simultaneously it helps to give as much detail as possible about Bilbo from different perspectives. In other words, 'Mr. Bilbo Baggins of Bag End' is a complete informative identification, which gives information of Bilbo's status, name, surname, and his country. This can be considered a perfect introduction for the readers who are unfamiliar to the character of Bilbo Baggins from the earlier story *The Hobbit*. However, after such a formal introduction to refer him simply as 'Bilbo' implies Tolkien's sympathy on Bilbo and causes a sense of sincerity on the readers' side. And yet another perspective is the Bilbo from the eyes of the townsfolk: Tolkien also underlines Bilbo's status as a person who is rich and worthy of esteem by referring him as

'Mr. Baggins' in the third repetition of his name. Thus the implication and the meaning of the name is reinforced represented for the reader from different perspectives.

Tolkien addresses the reader directly by means of the narrating voice. He frequently uses third person pronouns in order to refer to Bilbo Baggins. The narrative voice has an objective attitude towards the subject. However, the narrating voice also implies the signs of the author's sympathy for Bilbo Baggins. The objectivity in the extract is easily determined by the sentences which refer to the thoughts of the townsfolk on the matters concerning Bilbo and his well preserved state. Tolkien uses direct quotations when mentioning the thoughts of the townsfolk and these parts are the only examples of direct speech in the whole extract. This helps to isolate the fact that there is something strange with Bilbo Baggins. This indication functions as a matter of question concerning the facts both in the past and future life of Bilbo. This is one of the rare deviant meanings in the excerpt accomplished by means of such a foreshadowing.

In this passage Tolkien is clear in explaining the events and there is hardly any implication of meaning except for the one concerning the question of Bilbo's history and his well-preserved physical condition.

3.2.1. Linguistic Description of 'The Ride of the Rohirrim'

The Lord of the Rings trilogy begins with the *Fellowship of the Ring*, which according to its style and language is an ordinary example of narrative. On the other hand, this is not a static case in the novel and the overall progress throughout the three books of the trilogy gradually peaks to the highest point in terms of style and language. Among the three volumes, the climax of the epic structure is in '*The Return of the King*' and especially the passages

from 'The Ride of the Rohirrim' contain the ultimate examples of epic narration. Thus, this chapter is very appropriate for a comparison to Tolkien's simple style in the beginning chapter 'A Long Expected Party'.

The following passage is from the end of 'The Ride of the Rohirrim' chapter, which mentions the hastening of warriors of Rohan under the leadership of their King 'Théoden' just to catch up the beginning of the Battle of Pelennor Fields.

> Now silently the host of Rohan moved forward into the field of Gondor, pouring in slowly but steadily, like the rising tide through breaches in a dike that men have thought secure (1). But the mind and will of the Black Captain were bent wholly on the falling city, and as yet no tidings came to him warning that his designs held any flaw (2).
> After a while the king led his men away somewhat eastward, to come between the fires of the siege and the outer fields (3). Still they were unchallenged, and still Théoden gave no signal(4). At last he halted once again (5). The City was now nearer (6). A smell of burning was in the air and a very shadow of death (7). The horses were uneasy (8). But the king sat upon Snowmane, motionless, gazing upon the agony of Minas Tirith, as if stricken suddenly by anguish, or by dread (9). He seemed to shrink down, cowed by age (10). Merry himself felt as if a great weight of horror and doubt had settled on him (11). His heart beat slowly (12). Time seemed poised in uncertainty (13). They were too late!(E1) Too late was worse than never!(E2) Perhaps Théoden would quail, bow his old head, turn, slink away to hide in the hills (14). Then suddenly Merry felt it at last, beyond doubt: a change (15). Wind was in his face!(E3) Light was glimmering (16). Far, far away, in the South the clouds could be dimly seen as remote grey shapes, rolling up, drifting: morning lay beyond them (17). But at that same moment there was a flash, as if lightning had sprung from the earth beneath the City (18). For a searing second it stood dazzling far off in black and white, its topmost tower like a glittering needle: and then as the darkness closed again there came rolling over the fields a great *boom* (19). At that sound the bent shape of the king sprang suddenly erect (20). Tall and proud he seemed again; and rising in his stirrups he cried in a loud voice, more clear than any there had ever heard a mortal man achieve before (21):

> Arise, arise, Riders of Théoden! (L1)
> Fell deeds awake: fire and slaughter! (L2)
> spear shall be shaken, shield be splintered, (L3)
> a sword-day, a red day, ere the sun rises! (L4)
> Ride now, ride now! Ride to Gondor! (L5)

> With that he seized a great horn from Guthláf his bannerbearer, and he blew such a blast upon it that it burst asunder (22). And straightway all the horns in the host were lifted up in music, and the blowing of the horns of Rohan in that hour was like a storm upon the plain and a thunder in the mountains (23).

Ride now, ride now! Ride to Gondor! (L6)

Suddenly the king cried to Snowmane and the horse sprang away (24). Behind him his banner blew in the wind, white horse upon a field of green, but he outpaced it (25). After him thundered the knights of his house, but he was ever before them (26). Éomer rode there, the white horsetail on his helm floating in his speed, and the front of the first *éored* roared like a breaker foaming to the shore, but Théoden could not be overtaken (27). Fey he seemed, or the battle-fury of his fathers ran like new tire in his veins, and he was borne up on Snowmane like a god of old, even as Oromë the Great in the battle of the Valar when the world was young (28). His golden shield was uncovered, and lo!(E4) it shone like an image of the Sun, and the grass flamed into green about the white feet of his steed (29). For morning came, morning and a wind from the sea; and the darkness was removed, and the hosts of Mordor wailed, and terror took them, and they fled, and died, and the hoofs of wrath rode over them (30). And then all the host of Rohan burst into song, and they sang as they slew, for the joy of battle was on them, and the sound of their singing that was fair and terrible came even to the City (31). (Tolkien, 2001, p. 819-20)

3.2.1.1. Lexical Categories

The passage is composed of a complex and formal vocabulary, which helps the development of epic mode in the text. It is hardly possible to find the examples of colloquial language, where a more formal tone that is suitable for a martial and royal atmosphere is preferred. Therefore, instead of using more colloquial terms of 'get up' or 'stand up', King Théoden uses the term 'arise' (L1) as if calling for his men to come from above the ground. The commanding tone is apparent in these words. Same choice of formal vocabulary is also present in the words and word patterns like 'Fell deeds', 'anguish', 'burst asunder', 'quail' and etc. whose more informal alternatives are present in the colloquial language. In addition, many word patterns which are used in a rather associative manner are present like 'shadow of death', 'weight of horror', and 'glittering needle' which has metaphorical functions. Tolkien partially prefers to use a 'royal dialect' throughout the passage, especially when mentioning the acts of King Théoden and his speech. One of the most significant words among the vocabulary in this passage is 'battle-fury', (28) which by its hyphened compound structure and riddle like meaning is in the form of kennings that were used in the Old English poetics.

As a description of a marching on a battle, the passage is predominantly composed of concrete nouns (nearly ten times the abstract nouns) most of which refer to the physical status of the elements in the passage: the King of Rohan, the warriors of Rohan, and the field of battle. However, the passage is far from being a mere flat description of a battlefield thanks to the masterful use of phrases and a few but carefully selected concrete nouns. The ultimate accomplishment of the passage is its success to reflect the heroic perception of the battlefield by skillful use of phrases like 'smell of burning' and 'shadow of death' (7) which in turn provides description of abstract feelings despite the majority of concrete nouns in the passage. Furthermore, the great majority of these rare abstract nouns like 'horror', 'doubt', 'agony', 'anguish' and 'dread' directly refer to the basic feelings of humanity. Those feelings are the most part of an experience under an intensified situation of pressure such as 'war'. The use of such nouns on specific parts of the text increases the tension and arouses excitement.

Occasionally we can see the use of adjectives in this passage as the number of adjectives is only one third of the number of nouns. In accordance with the descriptive characteristic of the passage, the majority of these adjectives are physical and visual. The repeated use of visual adjectives of colors like 'grey', 'white', 'black', 'red', 'green', and 'golden' is significant throughout the whole passage. What is more significant is the concentrated use of adjectives of color in the last paragraph in particular. Especially the specific overuse of the adjective 'white' with regard to the Riders of Rohirrim and the King of Rohan is noticeable. 'White' is the dominant reference when mentioning them and their acts. Théoden marches on his 'white' horse on a 'red' day, alongside him, his most faithful man who bears the helms with 'white' horsetail, on the 'green' fields of Pelennor that is in contrast with the 'white' feet of his steed. This condensed use of symbolical narration is crucial to the epic associations in the meaning of this passage. In a symbolical manner, Tolkien uses the

literary device of contrast by means of adjectives of color, as in 'black and white', 'green and white', and 'red and white'. This color contrast is the basic of symbolical narration especially in three points in the passage. First, the 'white' riders of Rohan is the only sign of hope in this 'red' day on which they stand as the warriors of light as Théoden declares in his call to arms (L 4). Second, adjectives of colors also function as a tool of physical description, which urges the reader to visualize the riders of white horses upon an endless plain of green fields (25-29) and this again brings to mind the implication that warriors of Rohan are the forces of light against the black (dark) servants of Mordor. Finally, the description of the lightning-like flash 'dazzling far off in black and white' (19) functions as a foreshadowing that hints the forthcoming clash between the Rohirrim and servants of Sauron. The implicative narration based on 'contrasting use of adjectives' is also present in sentence (28) in which the exact antonyms of three adjectives are used altogether. 'Old', 'young', and 'new', being the antonym of one another, stand strikingly in the same sentence. This sentence (28) is particularly important in describing the King Théoden's spirit of endurance against the contradicting situation he is in.

The great majority of the verbs contained within the passage are dynamic verbs referring to the actions of King Théoden and his warriors. Tolkien prefers the use of stative verbs only when it is needed to explain the emotional and psychological state of King Théoden. In this respect, the repeated use of the verb 'seemed' in sentences (10), (21), and (28) concerns the expressionism of three different stages in Théoden's emotional and psychological world. In the first stage in sentence (10) Théoden 'seemed to shrink down, cowed by age'. This physical description is the result of Théoden's hopelessness in catching the battle before everything ends. He is so depressed by the desperate situation that this leads to the Merry's perception of King Théoden's current state as that of a weary man who is just

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about to flee and leave his warriors behind, on the battlefield. However, the very essence of bravery is not being fearless but the spirit of endurance in King Théoden. The absolute change in the air perceived by Merry, starts with sentence (21), when Théoden awakened by the thunder of flash, regains his will: 'tall and proud he seemed again'. In sentence (28) we witness the third and ultimate stage of Théoden's emotional and psychological development, which helps the portrayal of a real King who 'springs away' on his horse, in front of his warriors. At this final stage, Théoden eventually becomes a courageous hero who finds the valor in his descendants, in the 'battle-fury of his fathers'.

Among a few adverbs in the whole passage 'suddenly' as an adverb of manner is repeated four times throughout the text. The function of adverb 'suddenly' is related with the emotional divisions of the passage. The changes in the emotional and psychological state of King Théoden are marked with the repetition of 'suddenly' and each time the adverb is repeated, The King goes through another stage in his development as in the sentences (9), (15), (20), and (24) .

3.2.1.2. Grammatical Categories

The whole passage is mainly composed of declarative sentences, along with some commands and exclamations. The first exclamation comes at the beginning of the passage in sentence (14) where the hopeless situation is described: 'They were too late! Too late was worse than never!'(E1-E2) The second exclamation follows just after two sentences when the first sign of hope is seen (E3). The commands and exclamations go together in the center part of the passage where Théoden's words of call to arms are inscribed in a stanzaic form (L1-L2-L3-L4-L5). This part of the passage is completely different in structure from the rest of the

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text for its poetic form and it functions as a turning point in the course of the events. All the five lines end with an exclamation mark except for the middle breaking line. As the King commands the Rohirrim to ride, the hope comes back in the form of courage and after a final repetition of the last line (L6) the Ride of the Rohirrim begins. The final exclamation mark in the passage indicates even another deviant expression in the passage in sentence (29-E4), ('lo!') when the ride of the King of Rohan takes the narrative to the climax of epic atmosphere. The expression 'lo!' has a particularly crucial use in that part of the passage because of its archaic associations which originally first recorded as lā in Old English; reinforced in Middle English by a shortened form of loke instead of 'look!'

The pace of the passage is completely controlled by the careful organization of its structure. The number of words per sentence is distributed heterogeneously but in an increasing manner in the passage which is divided into four paragraphs by the stanzaic lines. The second passage contains long sentences but between these long sentences intervenes the short sentences and exclamations. The pausing effect by means of these sentences and exclamations are significant. As the long descriptive sentences implies an unchangeable situation, the effect of sudden breaks by the short sentences causes the reader to perceive the imminent change in the course of the events just like the change of neutral feelings into hopelessness in sentence (8), than the return of hope in sentence (16), and finally the feeling of bravery and endurance outbreaking with the sentence (L6). The general structure of the passage tends to an inclination from irregularity to dynamism. The first three paragraphs are irregular in number of words per sentence. However, with the stanzaic lines the length of sentences becomes stable. The lines (L1), (L2), (L3), (L4), and (L5) successively have a word length of 5, 6, 7, 7, and 7. This stability in the word length also continues in the final paragraph of the passage. The long sentences (from (24) to (31)) in the last paragraph have an

increasing sentence length and they come to a climax in sentence (28) which is the longest sentence of the passage with a word count of 44. This increasing manner of the passage is clearly an assistive element for the increasing pace of the passage, which reaches its climax with the ride of King Théoden in the final paragraph.

There are a few complex noun phrases in the passage most of which appears in the first paragraph of the text. The complexity of the noun phrases occur because of the premodifiers used in front of the nouns as in the phrases 'the host of Rohan'(1), 'the mind and the will of the black captain'(2), 'weight of horror and doubt'(11), 'the bent shape of the king'(20), and 'sound of their singing'(31). In addition to these there are a lot of less complex premodified noun phrases like 'shadow of death'(7) and 'image of the sun'(29). The intensified usage of premodified noun phrases in such a passage is an efficient technique of setting up a narration with fewer words but greater meaning. The most crucial function of these noun phrases in the passage is their metaphorical contribution to the meaning. As in the example of 'shadow of death' and 'weight of horror and doubt', Tolkien successfully achieves to produce stronger concrete meanings by combining separate concrete and abstract words. The total effect of their contribution to the passage is emphatic. By means of these noun phrases, the emotions of the King like anxiety, dread, fury and bravery are easily transferred to the reader from the observation of Merry.

Remarkably, the only example of switching from simple past tense to past continuous tense is observed in sentence (16), 'Wind was in his face! Light was glimmering'. This being the only example of past continuous tense, is a notable exception in the passage and the function is clear in this sentence. The pace of the novel is based on sentences in simple past tense which are used one after another. However, the first sign of flickers of hope is given in

past continuous tense. While reading the passage in a fixed rhythm, the reader suddenly paused by the short exclamation 'Wind was in his face!', ultimately ends up with a past continuous tense: 'Light was glimmering' (16). The impact of this experience is a slow motion effect where the pace almost comes to the point of stillness. From straight on this point, the pace gradually accelerates and finally reaches its climax in the last paragraph.

3.2.1.3. Figures of Speech

The climax of the chapter 'Ride of the Rohirrim' lies in the final paragraph of the passage in which we observe the use of many techniques in combination for a full epical effect. The use of rhetoric schemes is also present in this passage for a stronger effect. The anaphoric use of exclamations and conjunctions intensively at the later parts of the passage gives a legendary taste of the actions of Rohirrim. The most notable example of anaphoric use is in the stanzaic lines (L1-L2-L3-L4-L5). Tolkien intentionally uses the stanzaic form in the middle of the passage as a gateway to the high epic mode which is clearly present in the last paragraph. In these lines the repetitive use of the exclamatory command 'Arise, arise,' (L1) alters the tone of King Théoden as if he is a deity and this will clearly be declared later in sentence (28). The repetition continues in (L3) and (L4) with the double use of 'be' and 'day' successively in the same lines. Nevertheless, the most striking element of anaphora is in the last line of the stanza where Théoden commands the Rohirrim to ride to the City of Gondor: 'Ride now, ride now! Ride to Gondor! (L5). The triple repetition of the command 'ride' is the ultimate anaphoric effect in the passage which gives its name to the chapter. This exclamation is also repeated as a single line (L6), as a final breakthrough to the end of the chapter. Upon commanding his men to engage, Théoden rides on the front line of his army, striking valiantly like a pioneer for men. With the adaptation of the heroic tone in the anaphoric lines of the passage, Théoden eventually becomes the King he was meant to be.

Conjunctions are the other elements used as anaphoric device in the passage. The most noticeable example is present in the final sentence of the passage (31) where the conjunction 'and' is overused in order to gain a rhetorical effect. This technique also helps the passage to end with a fading effect. The repetition of 'end', each time introducing a new clause familiarizes the reader to the pace of the sentence and thus, ends in a softly disappearing tone, rather than marking an absolute full stop.

There are certain deviant collocations in the passage as a part of symbolism and metaphorical narration in its style. One of the most noticeable examples are the metaphorical phrases of 'shadow of death' (7) and 'weight of horror' (11) which combines one concrete and one abstract nouns in order to create a concrete phrase of greater symbolic meaning. 'shadow' is a concrete noun which we expect in a phrase to be followed by another concrete noun to form a physical and descriptive noun phrase as in the example 'shadow of the man'. However in the text the deviant use of shadow is followed by an abstract noun, which creates the metaphorical effect of the negative emotions caused by the presence of death. Here the personification of death represents it as a giant figure of darkness, each moment coming nearer to King Théoden and his men. Such an employment is also present in sentence (11), where we expect the noun 'weight' to be followed by a concrete noun to form a physical description as in the phrase 'weight of their shields'. However, the same method applied in sentence (7) is also at work here in order to create the symbolic implication of an emotion such as 'horror' to come into a physical form which is too weighty to be born. In this manner, the emotional and psychological state of the characters are represented with great symbolism which strengthens the effect of description on the side of the addressee.

3.2.1.4. Context and Cohesion

The cohesion of the text is predominantly set by the use of conjunctions and propositions at the beginning of sentences. The most commonly used conjunction at the beginning of the passage is 'but' which is used three times in sentences (2), (9) and (18). This is noticeable as the first two paragraphs of the passage contain the contrasting developments in the plot. The first use of 'but' is a hint of forthcoming events which implies that the 'design of the enemy actually holds some flaws' (2). However, the second use of 'but' changes the atmosphere into a gloomy and hopeless situation. Yet we see the glimpses of hope by the final use of the conjunction and this leads the rest of the text to develop into a high epic narration.

Moreover, Tolkien prefers to use some propositions as conjunctions at the beginning of sentences. The example of this method are the use of 'at that' (20), 'with that' (22), and 'behind him' (25). Such usage is very appropriate for a descriptive passage whose main function is to explain the actions of the Riders of Rohirrim. By using propositions as conjunctions, Tolkien successfully achieves to make a sense of time and direction, which consequently, creates a cinematographic camera effect, assisting the reader in visualizing the scene of Rohan warriors striking to the battlefield of Gondor.

However, the most noticeable conjunction in the passage is at the beginning of the almost final sentence of the text (30). The use of 'for' as the cohesive device in this sentence is a bridge of symbolism between the 'warriors of Rohan' and the image of 'light'. 'For morning came' (30) and as a result, 'the darkness was removed' (30). The cohesive function of 'for' here associates the morning light with the Riders of Rohan and thus, creates an epic symbolism: they are the 'warriors of light' against the dark servants of Mordor.

The repetition of certain words and phrases contributes to the epic atmosphere in the narrative. The overuse of the imperative phrase 'ride' in the stanzaic lines (L5-L6) reinforces Théoden's state of authority as a King. The theme of Kingship is one of the major aspects in the chapter.

The passage is narrated with the voice of a third person. However, in sentence 'Merry himself felt as if a …'(11), we are informed of that the perceptions reflected in the passage are also parallel to the feelings of Merry. On the other hand, except for this sentence there is no sign of implication that the narrative voice is from Merry's point of view. Therefore, Tolkien accomplishes to keep the objective voice of narrative by using the third person point of view, while he does not confront with the perceptions of the characters in the story.

The overall structure of the passage is in the form of narrative. However, the representation of the characters' speech is done by direct quotations. Indeed the only quotation is King Théoden's call to arms in the form of poetic lines. The employment of such a method is the sign of author's attitude toward the ride of the Rohirrim. Tolkien perceives the act of King Théoden and his men as an act of valor and thus, the whole passage contains the reflections of this attitude by means of various methods. The most significant change in the style of the text begins with the words of King Théoden in lines (L1-L2-L3-L4-L5) and (L6), which turns the narrative almost into an epic poetry.

3.3. Comparison of style in 'A Long Expected Party' and 'The Ride of the Rohirrim'

The pre-eminent aspect of Tolkien's style in *The Lord of the Rings* is his ability to switch from one mode to another in the separate parts of the novel. The most evident example of this method is seen when we consider the different styles employed in the passages from

'A Long Expected Party' and 'The Ride of the Rohirrim'. Despite the fact that those two chapters are the part of the same novel the notable differences between them separates their style from each other's. Probably, a reader would be quite surprised if he was told that the two passages are from the same book upon reading them separately without knowing the fact. Tolkien originally started to write *The Lord of the Rings* as a sequel to his famous novel *The Hobbit*. However style adapted in 'A Long Expected Party' is distinctively different from the one in 'The Ride of the Rohirrim'. Tolkien's intention to create a rather epic atmosphere in the later parts of the novel is apparent in the example of 'The Ride of the Rohirrim'.

There are a lot of differences that makes the style of two passages distinctively different. However, some of them essentially stand out in the text. The basic difference between two passages is noticed in the selected vocabulary and the way the words are used. The first excerpt from 'A long Expected Party' consists of a simple and colloquial vocabulary, while the 'The Ride of the Rohirrim' is full of formal words and expressions, adorned with some rare expressions of archaic associations. The choice of vocabulary also results in the difference in complexity of phrases used in the passage. The noun phrases in the first passage are clear and easy to understand their functionality as simple descriptive forms. However, the phrases in the second passage have different functionality as they create much deeper and associative meanings. Because of its ordinary context, the first passage is a free from any kinds of register, and there are barely noticeable examples of special terms. The second passage, nonetheless, consists of a vocabulary which is a kind of formal register pertaining to the royal and martial atmosphere of the chapter. Consequently, the passage contains many words and expressions concerning the theme of war and royalty. The aim of the Tolkien in 'A Long Expected Party' is to represent the feelings and biases towards Bilbo Baggins, and according to this purpose the selected words and adjectives are relatively simple

and distinctive. However, the second passage aims a more complicated purpose such as the representation of themes like, hope and hopelessness, contradiction, Kingship and valor. Such themes require the use of more complex vocabulary and the mastery of symbolic utilization of words.

Although both passages are descriptive texts, they are different in the way the descriptions are made. The first passage employs a simple style, narrating the events in simple past tense. The deviation from the simple past tense is observed when the speech and thoughts of the characters are represented. But the passage from 'The Ride of the Rohirrim' has only one speech representation in the form of King Théoden's call to arms. The speech representations in the first text are in the form of quotations while Théoden's speech in the second passage is in the form of poetic stanza. The difference in the form of speech presentation is obvious. Tolkien aims to develop his passage into a high epic mode while he prefers to stay simple and straightforward in the beginning passage of the novel.

The ordinary style adopted in the first excerpt also differs in the use of literary techniques and devices from the second excerpt. There is hardly any example of literary devices in the first passage, except for the foreshadowing concerning the forthcoming evil. However, in the passage from 'The Ride of the Rohirrim', Tolkien uses many techniques in order to create an artistic effect in the text. The second passage is full of examples of rhetorical schemes and literary devices such as anaphora, symbolism, repetition, metaphor, contrast, parallelism, and foreshadowing. All these methods are employed by various uses of language in the passage and the result is the epic atmosphere in the narrative.

Generally speaking, the style and structure of the first passage is simple and ordinary. There is no deviant feature in the text and the reader is welcomed in a rather typical style of a Victorian novel. However, as the novel develops, *The lord of the Rings* turn out to be something very different from an ordinary fiction. And at the certain parts of the passage like 'the Ride of the Rohirrim' by the use of deviant methods in creation of artistic accomplishment, the text itself declares to be a poetic narrative of epic fantasy.

3.4. Point of View and Value Language in *The Lord of the Rings*

Writing *The Lord of the Rings* in a narrative style, which is suited to its subject matter and at the same time keeping the feeling of belief, was one of the hardest tasks Tolkien had to overcome in the narration of his masterpiece. What makes this even more difficult was the fact that when writing *the Lord of the Rings*, the implied reader in Tolkien's mind was not the children but adults who have their ideas and biases set upon the objective and technological world of the 20th century. The changing conventions of the era were the catalyzing difficulty as the writers and readers of that time were in pursuit of social realism and experimentalism. However, though the case indicates that the subject matter of Tolkien was not grounded on value judgments concerning realism in the strictest sense, Tolkien was able to capture the interest of the readers in his fiction by means of various methods like showing and telling. Tolkien uses a narrator who is superior in position and thus can describe and tell the events that had happened before. However, we cannot necessarily say that the narrating voice is omniscient. Such a narrating method may be unsuitable for many contemporary works of fiction but this is the most suitable method of narration that worked for the explanation of *The Lord of the Ring's* setting. As a result of this method the unusual and extraordinary setting of the novel is introduced and familiarized to the reader. In the beginning chapters of the novel the narrating voice is introduced as a companion to the reader and a guide of Middle-Earth,

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who is familiar with the history and the surrounding of it. The objectivity of the narrating voice is significant, especially in the beginning chapters of the novel as this is the only way the author can show his sympathy in the characters as well as their weak and negative points. In these parts, the narrator is straightforward and brief in what he explains. He does not give any unnecessary information but only the fundamental points to comprehend the nature of this sub-created world.

The task of the narrator, however seems to change as the story develops and the reader is supported by sufficient knowledge about the events and eventually he becomes the voice of an observer who is telling the story from an objective point of view, without interpretation and redirection. The development of the story comes to a turning point when Frodo leaves Hobbiton to begin his journey and until this point the narrative voice undergoes a substantial change and as the journey starts the interpretative function of narrator becomes almost nonexistent. Thus, the plot of the story can develop free from the presence of any interfering authority.

This considerable change in the character of the narrating voice is the most successful point in the narrative point of view which grants the suitability of narrative method to the subject matter of the story. Tolkien, just as he has done in the subject matter of the story, achieves to use conventional and modern techniques of point of view in order to create the artistic effect which is the vital point of success in his novel.

The narrating voice in *The Lord of the Rings* has an absolute allegiance to the truth from the beginning of the novel so that the reader never feels a doubt in his words. He gives this confidence through the sincerity and honesty in his voice. In other words, the narrative

voice is indeed the reflection of moral virtues and value judgments contained within the trilogy and as a result, this reflective characteristic makes it impossible for the narrator to contradict with the themes in the novel. Actually, Tolkien's narrating voice is a figure of anachronism as he is the opposite of the modern conventions adopted by the authors of its time. Such an objective and trustworthy point of view was the weakest point that should be criticized according to some critics. However, the fact is that if such a work of fantasy is to be accepted by the reader, and if the reader is to be informed about the initials of this sub-creation, then the only choice is to believe in what the narrator tells. Only by this way, it would be possible for the reader to journey into the fantastic world of *The Lord of the Rings*. It is always essential for a literary work to have a consensus with its readers and in this case this agreement is provided by the mutual trust between the narrator and the reader.

The development of the narrating voice is a crucial factor for a successful communication between the reader and the basics behind the story. Tolkien uses many assistive methods to secure the success of communication by means of the narrating voice. One of these supportive elements are the fictive geography which is much like the world we live in. In a world of such a large geography, Tolkien places many races and cultures on its lands and history. There are many mythological and magical characters as well as ordinary ones. Characters like Hobbits who are much as the same with the population of our world is another supportive device that convinces the reader to the earthly side of the story. Indeed, the most important supportive element of the story is the relationship between the Hobbits and the reader which is established by the sincere narration of the author at the beginning of the novel. Hobbits are much like us in their nature and culture. They have a social life, which depends on personal relationships in a small town, and they do not like strangers and neither are they interested in unfamiliar affairs. They work to live and they live to work. Their

personal interests and hobbies are parallel to the our societies. They like tea and breakfast, and

they chop trees and harvest crop, they meet, they love each other, they get married and have

children. All this is the typical life-span of a Hobbit in the society. Thus, the townsfolk of the

Hobbiton are suspicious of Bilbo Baggins even though he is a loved and respected person.

Even though the suspicious thoughts of the Hobbit community is represented in the beginning

passage of the story, the first example of interpersonal discourse between the townsfolk is a

clear example of Tolkien's judgment towards Bilbo and Frodo in contrast to the values and

beliefs of the Hobbit community:

> No one had a more attentive audience than old Ham Gamgee, commonly known as the Gaffer. He held forth at The Ivy Bush, a small inn on the Bywater road; and he spoke with some authority, for he had tended the garden at Bag End for forty years, and had helped old Holman in the same job before that. Now that he was himself growing old and stiff in the joints, the job was mainly carried on by his youngest son, Sam Gamgee. Both father and son were on very friendly terms with Bilbo and Frodo. They lived on the Hill itself, in Number 3 Bagshot Row just below Bag End.
>   'A very nice well-spoken gentlehobbit is Mr. Bilbo, as I've always said,' the Gaffer declared. With perfect truth: for Bilbo was very polite to him, calling him 'Master Hamfast', and consulting him constantly upon the growing of vegetables – in the matter of 'roots', especially potatoes, the Gaffer was recognized as the leading authority by all in the neighbourhood (including himself).
>   'But what about this Frodo that lives with him?' asked Old Noakes of Bywater. 'Baggins is his name, but he's more than half a Brandybuck, they say. It beats me why any Baggins of Hobbiton should go looking for a wife away there in Buckland, where folks are so queer.'
>   'And no wonder they're queer,' put in Daddy Twofoot (the Gaffer's next-door neighbour), 'if they live on the wrong side of the Brandywine River, and right agin the Old Forest. That's a dark bad place, if half the tales be true.'
>   'You're right, Dad!' said the Gaffer. 'Not that the Brandybucks of Buck-land live _in_ the Old Forest; but they're a queer breed, seemingly. They fool about with boats on that big river – and that isn't natural. Small wonder that trouble came of it, I say. But be that as it may, Mr. Frodo is as nice a young hobbit as you could wish to meet. Very much like Mr. Bilbo, and in more than looks. After all his father was a Baggins. A decent respectable hobbit was Mr. Drogo Baggins; there was never much to tell of him, till he was drownded.' (Tolkien, 2001, p. 22)

The passage begins with the introduction of Ham Gamgee, explaining his role in the

Hobbit society as an inn owner in Hobbiton. This little detail about the job of Ham Gamgee

and the place where this conversation takes places is a very important point in the plausibility

of this discussion as the inns are such places of public criticism and discussion. Thus, the topic of the conversation is also a popular topic in the public. The phrase 'attentive audience' even enforces this fact and causes a greater plausibility on the readers' side. Another aspect that should be born in mind is that the innkeepers are the men who can judge a person effectively as a result of their social job. Therefore, the innkeeper Ham Gamgee is a trustworthy figure of personal judgment given that the narrating voice is already objective in his description of this 'authorial' and 'helpful' figure. So the words of Ham are also helpful tips, implying Tolkien's sympathy of Bilbo and Frodo Baggins for the reader. Thus, his first words are praising the virtues of Bilbo Baggins, defining him as a 'polite', 'gentle' and 'well-spoken' hobbit. However, when it comes to describe Frodo, Noakes, a man from the townsfolk becomes suspicious, claiming that the origins of Frodo Baggins is from an untrustworthy place. This claim is strongly supported by another member of the townsfolk, mentioning the 'dark' atmosphere of Buckland, the hometown of Bilbo Baggins. Another aspect of value judgments in Hobbit society also represented in this passage is that the Hobbitons are biased with a kind of local racism among their society. They do not want to interact with another Hobbit from the neighborhood in any terms. After the implication of such social judgments, Tolkien asserts his sympathy towards Frodo again by means of Ham Gamgee's perspective. Even though he declares that they are 'right', he insists that Frodo Baggins is a 'nice', 'young' hobbit whose father was an unquestionably respectable figure among the society before he was drownded. The authorial voice and the point of view throughout this passage, brings out the suspicions and untrustworthiness toward the Baggins family form the perspective of townsfolk but as result of author's sympathy, finally clears them of any accusation by means of the reliable voice of innkeeper Ham Gamgee.

The beginning chapters of *The Lord of the Rings* actually functions as introductory chapters of characters, because the characters introduced in those chapters are the primary figures throughout the whole novel. In this fashion, the introduction of another major figure along with Frodo is also made at the very beginning of the plot, as his role in the course of the events will be undeniably influential. Again, Tolkien evinces his sympathy in the case of Gandalf the Wise Wizard. But Gandalf is such an important figure for the whole plot of the story that it is not enough to introduce him in the simplest way. A character like Gandalf also needs to be decorated with strong philosophy as well as personality and attitude. Indeed, his personality and attitude is the result of his great philosophy which, at the very beginning of the story, marks its absolute impact. This impact of philosophy turns out to be the determining element of the story at the end of the novel. At any rate, the value judgments presented through the presentation of Gandalf's philosophy are significant in the case of a conversation between him and Frodo concerning the judgment of the foul creature called Gollum:

> 'But this is terrible!' cried Frodo. 'Far worse than the worst that I imagined from your hints and warnings. O Gandalf, best of friends, what am I to do? For now I am really afraid. What am I to do? What a pity that Bilbo did not stab that vile creature, when he had a chance!'
> '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.'
> 'I am sorry,' said Frodo. 'But I am frightened; and I do not feel any pity for Gollum.'
> 'You have not seen him,' Gandalf broke in.
> 'No, and I don't want to,' said Frodo. I can't understand you. Do you mean to say that you, and the Elves, have let him live on after all those horrible deeds? Now at any rate he is as bad as an Orc, and just an enemy. He deserves death.'
> 'Deserves it! I daresay he does. Many that live deserve death. And some that die deserve life. Can you give it to them? Then do not be too eager to deal out death in judgement. For even the very wise cannot see all ends. I have not much hope that Gollum can be cured before he dies, but there is a chance of it. And he is bound up with the fate of the Ring. My heart tells me that he has some part to play yet, for good or ill, before the end; and when that comes, the pity of Bilbo may rule the fate of many – yours not least. In any case we did not kill him: he is very old and very wretched. The Wood-elves have him in prison, but they treat him with such kindness as they can find in their wise hearts.' (Tolkien, 2001, p. 58)

The repetition of the word 'pity' for seven times in the passage is obviously significant and emphasizes the theme of this passage from the viewpoint of Gandalf. This passage, being the representation of first long conversation between Gandalf and Frodo, represents the Gandalf's perspective towards serious matters with wisdom of experience and positive philosophy. The Gandalf's intention in using the word 'pity' is much more different from the intention of Frodo. With the word 'pity', Frodo points his disappointment in the fact that Gollum was not killed when there was a chance. On the contrary to his thought, Gandalf wisely takes the word for its meanings like 'mercy' and 'sympathy', and explains the reason and consequence behind Bilbo's act. This overuse of the term 'pity' from the perspective of Gandalf for many times in the passage is a clear sign of Tolkien's positive biases toward Gandalf as a wise and far-sighted character who has much to tell on the matters of life and death. Gandalf's justification of Bilbo's act of letting Gollum live, is actually a direct implication of the author's thought on this specific subject of 'crime and punishment' as Frodo's wish for the death of Gollum is unquestionably denied by the reasonable explanations of Gandalf. Gandalf holds the high ground in this discussion with his wisdom and far-sight and is favored on the author's side. Thus, it is possible to say that the words of Gandalf in this passage are direct declarations of Tolkien's philosophy on such a complicated matter. The value judgment employed and represented from Gandalf's point of view in this passage is an inspiration for social judgement when he points the most critical matter in the subject: 'Many that live deserve death. And some that die deserve life. Can you give it to them?'. While having the epic features as a quality for the essence of the novel, the representation of humanistic value judgments from the direct viewpoint of major characters in the story contributes to the realistic and universal value of the work. Tolkien does not praise the act of killing as an epical conduct. On the contrary, he evidently claims that the heroic code in our acts does not lie in brutality but pity and empathy. Therefore, Gandalf chooses his words with

extreme caution on such an important matter. When he means to agree with the death punishment of Gollum, supposedly he says ' 'Deserves it! I daresay he does…'. The cautious manner he carries is a quality of neutrality and, in a sense, fatalism in the matters of life and death. Though the passage is one of the earliest examples of Gandalf's long conversations, the reader is familiarized with the essential value judgments of wizard's deep philosophy and this leads to the constant feelings of trustworthiness and affection associated with Gandalf on the readers' side.

This remarkable quotation from the words of Gandalf also becomes a motto of the novel and as he claims the end of the story verifies his prediction that Gollum's 'fate is bound up with the fate of the Ring' and Thus, 'Bilbo's pity rules the fate of many'. Because Gollum turns out to be the one who makes the destruction of the ring possible in the end.

This philosophy of staying from needless violence is so much favored by Tolkien that we see the repetition of this remarkable conversation in the later chapters of the novel when Frodo sees the Gollum for the first time in his life. This part of the novel has a specific importance as it shows the considerable development in Frodo, confirming the sensible foresight of Gandalf. The philosophy represented by the viewpoint of Gandalf seems to have its impact on Frodo's personality and become an important consideration on his conducts. In the chapter 'the taming of Sméagol', Frodo favors mercy and forgiveness in the case of his first encounter with Gollum, just as Gandalf did earlier:

> `Well, what's to be done with it? 'said Sam. `Tie it up, so as it can't come sneaking after us no more, I say.'
> `But that would kill us, kill us,' whimpered Gollum. `Cruel little hobbitses. Tie us up in the cold hard lands and leave us, gollum, gollum.' Sobs welled up in his gobbling throat.
> `No,' said Frodo. `If we kill him, we must kill him outright. But we can't do that, not as things are. Poor wretch! He has done us no harm.'

`Oh hasn't he! ' said Sam rubbing his shoulder. `Anyway he meant to, _and_ he means to, I'll warrant. Throttle us in our sleep, that's his plan.'

'I daresay,' said Frodo. `But what he means to do is another matter.' He paused for a while in thought. Gollum lay still, but stopped whimpering. Sam stood glowering over him. It seemed to Frodo then that he heard, quite plainly but far off, voices out of the past:

What a pity Bilbo did not stub the vile creature, when he had a chance!

Pity? It was Pity that stayed his hand. Pity, and Mercy: not to strike without need

I do not feel any pity for Gollum. He deserves death.

Deserves death! I daresay he does. Many that live deserve death. And some die that deserve life. Can you give that to them? Then be not too eager to deal out death in the name of justice, fearing for your own safety. Even the wise cannot see all ends.

`Very well,' he answered aloud, lowering his sword. 'But still I am afraid. And yet, as you see, I will not touch the creature. For now that I see him, I do pity him.'

Sam stared at his master, who seemed to be speaking to some one who was not there. (Tolkien, 2001, p. 600-601)

The repetition of the conversation between Gandalf and Frodo at that part of the novel is significant. However, what is more significant is the slight difference in a detail in this flashback, which even emphasizes the development of Frodo as a character. The original conversation between Gandalf and Frodo did not contain the second part of the following sentence: 'Then be not too eager to deal out death in the name of justice, *fearing for your own safety'*. This addition from Frodo, clearly shows that during his difficult journey he has become someone critical in the matters of life and death, even under the pressure of safety issues. Frodo agrees with Sam that Gollum is a possible threat to their lives as this vile creature may attempt to give them away to enemy or even kill them at the very first opportunity. However, as a ringbearer Frodo now knows the suffering Gollum had experienced and just as Gandalf predicted in the first conversation, Frodo blossoms a feeling of pity for this vile creature as Bilbo did earlier. Taking such a risk is an important act as this decision leaves them unprotected from the harms that may come from Gollum. Taking this risk is actually an act of heroism because the danger is the cost of Frodo's noble and humanistic manner of conduct. The character of Frodo that we observe in the conversation between him and Gandalf is an impetuous one who primarily seeks safety and protection at

the cost of Gollum's life. However, the character we witness in the later chapters of the novel is a humane and sensible one who can endanger his own life for the sake of Gollum, the same vile creature.

3.5. Speech Acts and Implicature in *The Lord of the Rings*

The representation of acts of speech in novels is a significant method in literature, especially when depicting the discourse process between the characters of the story. The hidden meanings and implicatures within the discourse process may contain the key elements of plot, or at least give some clues as for the author's intention and biases concerning the characters and the situation.

Lord of the Rings is a descriptive novel, full of dialogs between the characters. As Tolkien uses third person objective point of view, these conversations are narrated from this viewpoint and the narrator explains the speech acts uttered by the speakers in an indirect way. One of the remarkable features of Tolkien's language in *The Lord of the Rings* is his love of riddles and jokes, which, as a result, takes their place in the certain parts of the story. Even these riddles and word games are based on the exploitation of the maxims of conversation. Tolkien, as an expert of language, knew too well that the nature of implicative and meaningful communication required the exploitation of certain methods. Therefore, it is quite possible to find interesting example of speech acts and conversational implicature in his masterpiece novel. The implicatures are however, comes from the narrating voice in some cases as in the example from the beginning chapter of the novel, when the narrating voice informs the reader of the affairs and relationships between Bilbo and his neighbors:

> But so far trouble had not come; and as Mr. Baggins was generous with his money, most people were willing to forgive him his oddities and his good fortune. He remained on visiting terms with his relatives (except, of course, the Sackville-Bagginses), and he had many devoted admirers among the hobbits of poor and unimportant families (Tolkien, 2001, p. 21).

At first glance, the passage seems to be a simple example of a simple narration of the ordinary relationships of Bilbo and the townsfolk. However, in this example, the simplicity of the narrating voice is cunningly deceptive and it gives profound messages for the sake of the feeling of suspension and curiosity that will cause the reader to go on with reading the rest of the passage. What Tolkien does here is the violation of the 'maxim of quantity' by giving less than the required information to reader and thus, creating a feeling of curiosity. We learn from the passage that Bilbo Baggins is a loved personality with good relationships with his neighbors. Yet, at the same time by the assertion of the statement in parentheses, we are informed that Bilbo is not in good relationships with the Sackville Bagginses and what is more significant in this piece of information is the narrators implication that this is something to be expected, something extremely natural. The rest of the passage, however, violates the maxim of quantity and does not give any clear explanation for the reason of this hostility between Bilbo and the Sackville Bagginses. By this way, the narrating voice presents an absolute truth in a straightforward way which in turn causes a demand for a clear explanation of its reason on the readers' side. However, this demand is simply neglected by the narrator and the reader is left with a feeling of curiosity. Tolkien, by giving less information than required, guaranties the feeling of suspense and makes the rest of the reading interesting for the reader.

In the passage 'The Shadow of the Past' which concerns the uncovering of truths about the 'one ring' that was passed on to Frodo, we can observe the use of speech acts and implicature together in order to create a stronger communicative effect on the reader. At that

part of the novel two separate parts are bridged together by means of a repetition. Frodo's

question to Gandalf leads to the explanation of two different issues from the same beginning

point:

> 'How long have you known this?' asked Frodo at length. 'And how much did Bilbo know?'
> 'Bilbo knew no more than he told you, I am sure,' said Gandalf. 'He would certainly never have passed on to you anything that he thought would be a danger, even though I promised to look after you. He thought the ring was very beautiful, and very useful at need; and if anything was wrong or queer, it was himself. He said that it was "growing on his mind", and he was always worrying about it; but he did not suspect that the ring itself was to blame. Though he had found out that the thing needed looking after; it did not seem always of the same size or weight; it shrank or expanded in an odd way, and might suddenly slip off a finger where it had been tight.'
> 'Yes, he warned me of that in his last letter,' said Frodo, 'so I have always kept it on its chain.'
> 'Very wise,' said Gandalf. 'But as for his long life, Bilbo never connected it with the ring at all. He took all the credit for that to himself, and he was very proud of it. Though he was getting restless and uneasy. *Thin and stretched* he said. A sign that the ring was getting control' (Tolkien, 2001, p. 46).

Frodo initiates this part of the conversation by asking the question 'How long have

you known this?'. The question is clear in what it demands and it requires a simple answer

from Gandalf. However, Frodo does not wait for Gandalf's turn and violates the maxim of

manner by asking another question successively. Gandalf's reaction to this is significant

though, as he also responds Frodo in the same way, by violating the maxim of manner. He

ignores Frodo's initial question, and goes on answering the second question at hand, and

explains Bilbo's experiences and feelings with the ring. This turning from the natural route of

the conversation is a method of giving as much detail as possible on the specific matter of one

ring. Tolkien, meaningfully prepares the ground needed for the explanation of this specific

issue, by manipulating the discourse between Gandalf and Frodo. The end of this passage,

also contains another example of the violation of maxims. When Frodo tells that he had

always kept the ring on its chain upon Bilbo's warning, Gandalf violates the maxim of

manner and maxim of quantity at the same time by giving too much information that is not

exactly relevant with Bilbo's statement. The excessive information given here is also for the sake of the reader, who is in search of more information about the nature of the ring and its origins. The primary objective of the author in this chapter is actually creating a feeling of suspense and mystery at first and then satisfying the reader by giving the amount of detail needed for the development of plot.

In the next phase of the same passage, Tolkien bridges the second part of the conversation by using the repetition of the earlier question by Frodo:

> 'How long have you known all this?' asked Frodo again.
> 'Known?' said Gandalf. 'I have known much that only the Wise know, Frodo. But if you mean "known about *this* ring", well, I still do not *know*, one might say. There is a last test to make. But I no longer doubt my guess (Tolkien, 2001, p. 46).

Frodo's utterance is a simple speech act of interrogation by which he demands a simple answer. But again Gandalf manipulates the maxims and he ignores the mutual communion that he has been sharing with Frodo from the beginning of the conversation by explicating the possible meanings of his question. Gandalf claims that this question may mean:

1) How long have you known the history and the truth about the one ring?

2) How long have known the fact that the one ring was in Bilbo's possession?

As a result of his deep interpretation of Frodo's question, Gandalf is able to tell the answers concerning the either case and therefore, he is able to give as much detail as possible about the background information of the story. This is the most important part of Tolkien's narration process as the result of this excessive information is the primary tool of making the reader familiarized with the unusual setting of the story. By so doing, Tolkien also avoids the explicit explanations on the issue, which can lead the failure of the sense of reality on the

readers' side. The transmission of information within the character by the acts of speech and violation of the maxims functions as a passive transfer of knowledge from the characters to readers without sacrificing the objective point of view in the novel.

A clear example of Tolkien's use of speech acts is in the chapter 'a journey in the Dark', which tells the events of the group 'the fellowship of the ring'. They set out to go to the heart of Mordor, the place the one ring was produced in the fires of Mount Doom and the only place that it can be destroyed. However, on the way to Mordor, they have to change their way to avoid an ambush and they come across a magic door which will lead them to the alternative way through the mines of Moria. However, the gate is sealed by a magic requiring the password to unbind. The riddle in the passage is a remarkable and explicit example of how Tolkien uses speech acts and implicature in a humorous way:

> 'What does the writing say?' asked Frodo, who was trying to decipher the inscription on the arch. 'I thought I knew the elfletters but I cannot read these.'
> `The words are in the elven-tongue of the West of Middleearth in the Elder Days,' answered Gandalf. 'But they do not say anything of importance to us. They say only: The *Doors of Durin, Lord of Moria. Speak, friend, and enter*. And underneath small and faint is written*: I, Narvi, made them. Celebrimbor of Hollin drew these signs.*'
> `What does it mean by *speak, friend, and enter*?' asked Merry.
> 'That is plain enough,' said Gimli. `If you are a friend, speak the password, and the doors will open, and you can enter.'
> 'Yes,' said Gandalf, 'these doors are probably governed by words. Some dwarf-gates will open only at special times, or for particular persons; and some have locks and keys that are still needed when all necessary times and words are known. These doors have no key. In the days of Durin they were not secret. They usually stood open and doorwards sat here. But if they were shut, any who knew the opening word could speak it and pass in. At least so it is recorded, is it not, Gimli? '
> 'It is,' said the dwarf. `But what the word was is not remembered. Narvi and his craft and all his kindred have vanished from the earth.' (Tolkien, 2001, p. 297)

This riddle, one of the first challenges faced by the Fellowship, is actually an explicit indication of Tolkien's word games. The riddles are generally created by the manipulation of language and words which deceives the addressee by its twisted structure and seemingly

irrelevant semantic associations. Tolkien was interested in jokes and riddles but his interest was in more than their fun. Tolkien knew the fact that riddles and word games are actually the twisted form of informative communication. The violation of communicative maxims is also at work here. It reads on the stone 'say friend and enter' in Elven tongue. When Frodo and his group see the riddle inscribed on the magical stone gate, they try every answer that comes to mind as a password to open the gate. As Gimli explains, the group thinks that the stone gate is sealed by a password which should be known by a friend. But after many futile attempts by Gandalf to find the password they desperately stop. After some minutes of hopelessness, Gandalf eventually finds the key to open the door. The key is indeed hidden within Gandalf's mind, who is so familiar to word games like this one:

> With a suddenness that startled them all the wizard sprang to his feet. He was laughing! `I have it! ' he cried. 'Of course, of course! Absurdly simple, like most riddles when you see the answer.'
> Picking up his staff he stood before the rock and said in a clear voice: *Mellon*!
> The star shone out briefly and faded again. Then silently a great doorway was outlined, though not a crack or joint had been visible before. Slowly it divided in the middle and swung outwards inch by inch, until both doors lay back against the wall. Through the opening a shadowy stair could be seen climbing steeply up; but beyond the lower steps the darkness was deeper than the night. The Company stared in wonder.
> `I was wrong after all,' said Gandalf, 'and Gimli too. Merry, of all people, was on the right track. The opening word was inscribed on the archway all the time! The translation should have been*: Say "Friend" and enter.* I had only to speak the Elvish word for *friend* and the doors opened. Quite simple. Too simple for a learned lore-master in these suspicious days. Those were happier times. Now let us go!' (Tolkien, 2001, p. 300)

The inscription on the magic gate is interpreted to be an imperative and at first Gandalf thinks it to be an indirect request of remembering the password. But after thinking on it for some time Gandalf eventually finds that the word game on the wall is something he is so familiar with. In the end, he understands that the inscription was a clear utterance with enough information to break the spell. What comes to his mind is the dual meaning of this riddle which is actually a speech act of order that does not violate the maxim of quantity by giving

the required information. However, Gandalf thought it to be the opposite at first, as a riddle deliberately lacking some information. The dual meaning carried by the utterance 'speak friend and enter' can be interpreted in the following ways:

1) You, the friend of ours! Say the password and enter (as interpreted by Gandalf at first)

2) You! Say the word 'Friend' and enter. (the true interpretation of the riddle)

The sense of humor within this passage is in Tolkien's cunning method of using the language in such an attempt to confuse even the wisest of his characters. Even Gandalf who is an effective and persuasive speaker can misinterpret the real meaning of open ended statements. This situation is maybe the most explicit example of Tolkien's manipulative use of language as a tool of expression.

Another conversation between Frodo and Lady Galadriel, is a good example of speech acts. In the beginning of the passage, Galadriel asks Frodo whether he will look through the magic mirror which shows the glimpses of future to the beholder:

> `Do you now wish to look, Frodo? ' said the Lady Galadriel.
> `You did not wish to see Elf-magic and were content.'
> `Do you advise me to look? ' asked Frodo.
> 'No,' she said. `I do not counsel you one way or the other. I am not a counsellor. You may learn something, and whether what you see be fair or evil, that may be profitable, and yet it may not. Seeing is both good and perilous. Yet I think, Frodo, that you have courage and wisdom enough for the venture, or I would not have brought you here. Do as you will! ' (Tolkien, 2001, p. 354)

The conversation begins with Galadriel's question concerning Frodo's choice. This is a speech act of request on Galadriel's side in order to learn what Frodo is going to do. However, on Frodo's side, this simple request is neglected and he replies with another

request, questioning whether Galadriel has an advice for him. In this case, Galadriel's request is left in suspense by Frodo's request for counsel. Frodo, violates the maxim of relation and answers a question with another question. By so doing, he is able to learn the thoughts of Lady Galadriel on this specific issue and that makes it possible for the reader to learn her idea by her own words. At that point, the violation of maxim of relation guarantees the development and expansion of the conversation into a more specific dialogue. Frodo may choose to answer this question by simple tags like 'Yes, I do' or 'no, I don't', and though either of these answers would avoid the violation of the maxims, it would eventually lead to the end of the conversation concerning the consequence of looking through the magical mirror of Galadriel. However, the violation of maxims in this passage enables the development of conversation and reveals crucial information about the nature of the magical mirror and the consequences of looking through it.

CONCLUSION

The Lord of the Rings have been the topic of many discussions in the field of literature thanks to its unusual characteristics as a novel and its genre. One of the most important aspects of these debates going out since the first publishing of the book has been its importance and value as a regarded work of literature. It was strongly claimed by some critics that *The Lord of the Rings* lacked the essential requirements of a literary work. However, the main idea behind all these negative criticism was not grounding from the language and structure of the book but the subject of the story. The attacks on Tolkien's work seemed to aim in the unusual setting of the story, rather than examining the success of its relevance with the plot development of the novel. The main reason behind these ignorant criticism was probably the lack of a constructive criticism approach which takes the advantage of rational and structural analysis of the work. The studies conducted later on the structure and style of *The Lord of the Rings* showed that the novel was much more than a work of fantastic imagination, which bases its strength on the language and artistic effects through the use of literary devices along with its carefully planned fiction.

In the beginning of the twentieth century, the emergence of fantasy literature came on by the first examples of alternative periodicals like *Weird Tales* and the *Magazine of Fantasy and Science fiction*. However, the world was changing in all aspects in this era and the rise of the science and experimentalism was rapidly spreading throughout the world. This also caused the development in social sciences and the writers of social awareness emerged from every corner of the world. Every nation was having hard times and post-war traumas as a result of successive World Wars I and II and eventually this era became the rise of realism in literature. Under such conditions writers like C.S Lewis and J.R.R. Tolkien published their

unusual works of fiction which were to be dubbed as the 'escapist' literature. They pioneered the emergence of a new genre, which was later to be followed by many writers and readers inspired by their works. However, the criticism towards *The Lord of the Rings* was harsh and it was attacked for its insignificant subject and fairytale-like setting.

Tolkien was an expert scholar of Old English Literature, excelled in the languages of Ancient Greek, Old Norse, Medieval Welsh, Old Icelandic, and Medieval English. His scholarly works throughout his life revealed his compassion of languages and as a result of this love Tolkien created a unique style of his own. His literary works are the result of a carefully planned fiction and imagination that he calls a 'sub-creation'. He supports his sub-creation with a great history and culture in order to create a vivid world. His sub-created world, the Middle Earth is full of various races and cultures pertaining to them. Tolkien even created artificial languages with complex grammar structures and complicated semantic associations. Those artificial languages in his fiction function as a sign of diversity between the different cultures of Middle Earth. The geography of Middle Earth is just as complex as the various cultures and languages within it. *The Lord of the Rings* is supported by many drawings and maps, which helps to visualize the description of geographic elements in this fictive world.

However it is not only those supporting elements and the well developed fiction behind the success of *The Lord of the Rings* but also Tolkien's masterful use of language and the methods employed for the sake of epic style. Tolkien's knowledge of the old civilizations enabled him to use many cultural elements but his knowledge in the style and structure of many different languages of ancient times gave him the power to manipulate masterfully the language in order to create an epic narrative. The most significant feature of Tolkien's

language is his ability to switch from one mode to another in the certain parts of his novel. He makes use of more formal and even archaic expressions and a deviant language structure with inversions in high epic mode. He also uses his knowledge of old languages in the naming of characters and places. Most of the names in his works have their roots from Old English associations. Tolkien favors round characters who show considerable development throughout the story and have relative responses according to situations.

The works of J.R.R. Tolkien has been the subject of many studies since their first publications. However, most of these studies concentrated on the subject matter of his works and the style and structure of Tolkien's works have never been the major topic of these studies. On the other hand, the field of linguistics has brought new possibilities for the structural text-based analysis of literary works in a more rational and systematic way in the light of the linguistic theories. Stylistic analysis is a tool for text-based analysis of literary works. The most practical part of the stylistic analysis is its applicability to various kinds of texts. The methods employed in the analysis process are applicable to other forms of writing and yet they give rational results for the interpretation of the text. However, stylistic analysis is not a pure scientific method for the absolute appreciation of a literary work. The fact is that as there are different reading experiences, there are always alternative interpretations of the meaning in the same text. In this respect, stylistic analysis is only a tool for analyzing the linguistic aspects of a text, whose results are yet to be interpreted from a personal point of view. Indeed it is our personal interpretations that reveals the different meanings of a text.

A remarkable feature in Tolkien's style is his ability to switch from an ordinary mode of narration to a high epic mode. In the first chapter of the analysis section a stylistic analysis of a selected passage from 'A Long Expected Party' by means of linguistic description gave

no signs o a deviant style in Tolkien's narration. The style in this passage is rather simple and ordinary, which is a descriptive narrative of the life of Bilbo Baggins and his neighbors in the town of Hobbiton. The language is colloquial and natural there is no specialized context or vocabulary. The only literary device that is noticeable in the whole passage is a sign of foreshadowing. However, the situation is completely different in the case of linguistic description of the passage taken form the end of 'the Ride of the Rohirrim'. Stylistic analysis procedure showed that this passage is a fair example of Tolkien's deviant and unique style. The passage is full of literary devices, which combine in order to create a total artistic effect. This passage seems to be the peak point of Tolkien's high epic mode which he uses to represent the legendary side of his story. Some of the most remarkable devices and methods used in this passage are anaphora, symbolism, repetition, metaphor, contrast, parallelism, and foreshadowing. The passage in its artistic sense is just like poetry rather than prose. Thus, the differences between two passages discovered by means of linguistic description are significant signs of Tolkien's intentional stylistic variations and his craft in manipulating the language.

Tolkien prefers an objective third person point of view in *The Lord of the Rings*. However, the analysis in respect to point of view and value language shows that it is possible to find the signs of value judgments and Tolkien's intentions in the novel either by the implications of the narrating voice or by means of the implications and personal aspects of the characters. Tolkien gives signs of his sympathy and biases towards the characters in the novel, especially in the case ethical matters like power, dominance, judgement, and life and death. The function of characters representation of speech, in most cases works as the representation of philosophical approaches on certain topics. The best examples for such a functionality are the characters like Gandalf and Galadriel. Throughout the selected passages that are analyzed

in this work, they act as the symbol of wisdom and sensibility. Indeed this symbolism is achieved by the careful exercise of value language in the passages of the novel. Even though they are necessarily the representations of certain values, Tolkien clearly avoids them to become flat characters by reflecting their inner struggles and personal choices. Therefore, representation of values in the novel is not at the cost of becoming an allegorical story.

The speech acts and implicature are the methods favored by Tolkien in the representation of speech and the narration of the novel. Implicature is one of the primary methods Tolkien uses to create suspense and curiosity in the readers. The analysis of selected passages shows that he prefers to use implicature either in combination with speech acts or as a standalone method by means of the narrating voice. *The Lord of the Rings* is a novel full of great history and advance information. However, it is always risky to transfer to much information explicitly on readers' side. Tolkien cunningly overcomes this problem by using implicature on various parts of the novel and consequently he accomplishes to transfer much information implicitly on a limited space. The selected excerpts also contain the violation of maxims for the sake of a more complex and intense communication. Sometimes the characters or the narrating voice gives less information than required or they break the relevance and being orderly by asking questions repeatedly. Gandalf is an important figure whose representation of speech holds many aspects that contribute to the narrative quality of the novel. Gandalf skillfully uses speech acts and implicature in his speeches and because of this he has an absolute impact on the other characters of the novel and naturally on the readers. Tolkien's mastery in language use is clearly evident in the examples of speech acts and implicature *in The Lord of the Rings*.

Consequently, the results of the analysis procedures and interpretations conducted in this study shows that *The Lord of the Rings* is a novel which is full of deviant uses of language that contributes to the epic and legendary atmosphere of the novel. Its narrative quality is also supported by many philosophical and symbolic messages carried by the deliberate functionality in its language. Tolkien's expertise in language comes from many academic and scholarly works he has studied during his whole life. *The Lord of the Rings* is necessarily the outcome of all his accumulation of linguistic information and experience. Therefore, his masterpiece is full of many literary qualities that are most suitable for his subject matter. Briefly, in the light of collected results, the answers to the research questions can be summed up as follows:

- The results of this study show that a text based stylistic approach is an efficient way of analyzing the deviant features of *The Lord of the Rings*. The style and language of Tolkien in particular, is very appropriate for such an analysis procedure.

- The fantasy fiction created by Tolkien is in many ways realistic in terms of value judgments represented by the characters and the narrating voice in the novel and it is possible to reveal these judgments by means of analysis based on value language theory.

- By means of implicature, Tolkien achieves an implicit communication and he adopts it to the narrating voice so effective that the reader is hardly exposed to any example of explicit explanations. The discourse situations between the

characters maintain the principle of speech act and implicature theory so that the successful communion process is not cut down in any part of the novel.

The Lord of the Rings is a great source for linguistic studies. There are many aspects in the trilogy that can be analyzed from literary and linguistic perspectives. For further studies on the trilogy, especially the characters can be studied as a focusing point. For example, Gollum (who is spared in this work because of time and space considerations) is a character that can be an entire topic of study. He is a character of dilemma, schizophrenia and a ruin of a personality consumed by the passion of power (The will of the One Ring). Other studies can focus on Old English, the created languages of Middle Earth and the social issues between the different races of Tolkien's fantasy world.

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