

PEOPLE'S DEMOCRATIC REPUBLIC OF ALGERIA

Ministry Higher Education and Scientific Research

KASDI MERBAH OUARGLA UNIVERSITY

FACULTE of letters and language



Dissertation submitted in partial fulfilment of the requirement for the
Master

Degree in field of English language and literature

Specialty: Literature and civilization

Thème

**Exploring the discourse of fiction in the novel
"The Lord of The Ring "**

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June2021

Dedications:



This dissertation is deducted to

My father

Who thought me that even the largest task be
accomplished if it is done one step at a time?

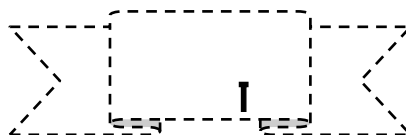
Thanks for your constant support, uncondidial help,
uncounted sacrifices and continuous encouragement.

It is also dedicated to my **beloved husband**

My mother

My sisters

Brothers and friends.



Acknowledgments



I on my deepest gratitude to my supervisor

Dr. Djallal Eddine Amrani

For his constant support, prompt feedback and patience.

I am forever thankful and indebted to

All my teachers

For their countless hours of precious guidance and encouragement.

Also, I would like to thank all my teachers of literature and civilization in Kasidi Merbah University, for their patience and guidance.

Last and not least, I would like to express my deepest and profound gratitude to my source of love

My parent

Whom I love the most, for their support and encouragement, all along this path.

Finally, I hope this modest work will rise to meet the level of anticipated expectation.



Abstract

When it was first released as a children's book, The lord of the rings' was unexpectedly appreciated by adults as well .It is regarded as a popular piece of literature built upon the notion of myths, symbols and history .These references range from explicit to implicit ones, and they are believed to be the reason behind the novel's widespread success. Therefore , the present research , namely ," exploring the discourse of fiction in the novel The Lord of The Ring " ,seeks to find an answer to the question on how a modern issue such as environmentalism is represented through an imaginary medieval myth and fantasy work . This research has adopted, basically, the Archetypal or Mythological Approach .Archetypal and Mythological Criticism focuses on the interpretation of a literary text through the analysis of the repetitive myths and archetypes which are supposed to contribute to the understanding and appreciation of the work .Therefore, the lord of the rings is considered as a modernized version of ancient myths.

Key Words: archetype, myth, the lord of the ring, fantasy, discourse, fiction.

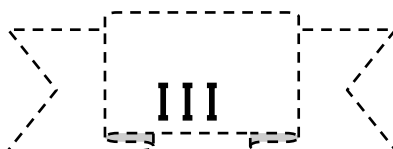


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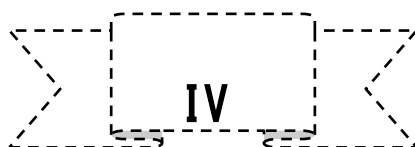
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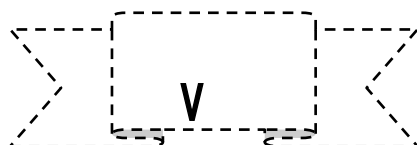
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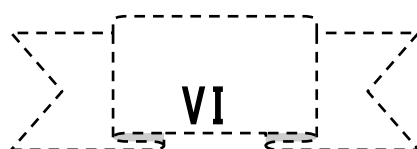
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Introduction



The Lord of the Rings is an epic and fantasy novel written by the British Fantasist J.R. R. Tolkien in three volumes The Fellowship of the Ring (1954), The Two Towers (1955), and The Return of the King (1956). Although the twentieth century is known for the large literary revolt against traditional literature, in inventing new forms, styles, and contexts for writing literature, Tolkien preferred to take the opposing extreme, that of the old and traditional. In addition, unexpectedly, Tolkien's The Hobbits and The Lord of the Rings gained a very large popularity, he was hailed as the father of modern fantasy, and the author of the century. His best seller The Lord of the Rings has sold more than 140 million copies; this exhibits its wide influence on modern readers.

In addition to fantasy literature elements and Tolkien's employment of epic features, the trilogy's fusing fantasy and epic in the form of the novel also makes it eligible for a genre study. The Lord of the Rings has the theme of heroism in its heart because its plot is structured around the hero's quest.

Tolkien's works look back to the past of the ancient Anglo – Saxon, and to other ancient cultures, The Lord of the Rings is written from the point of the 1930s: Tolkien is looking back at the horrors of the First World War and fearing the coming horrors of the second.

Tolkien used literature as a way to speak their minds about the changes he wished to see.

This dissertation is merely of the Lord of the Ring which is one of the most famous novel of J. R.R Tolkien that has a great contribution to Archetypal and myth criticism which the word "archetype" comes from the Greek archetypes that means "beginning" and Archetypes means "original Pattern" so archetypal literary criticism still has a place in the tradition of literary studies. Then, it's a theory that enables the analysis and the interpretation of a literary text by paying particular attention to the use of myth and archetypes. So from The novel "the Lord of the Rings", The theory

of Archetypal and Myth literary theory is coincide as the terms of the Lord of the Rings that provides readers with a new way to look at literature, and think about their own lives in mythic terms and understand their own complex individual psyches. Also, studying the mythic roots of Literature can be helpful in the endless human quest to find out who are. And when these archetypes appear in a text, they convey meaning which is already integrated in the object used in the text as we seen in the novel " The Lord of The Rings " .

The Lord of The Rings series is the Saga of a group of sometimes reluctant heroes who set forth of to save their world from consummate evil. Its many worlds and creatures were drawn from Tolkien's extensive knowledge of philology and folklore. The Lords of the Rings, together with The Hobbit, is considered by many to be the start of the genre known as high fantasy, and these works have had an enormous influence on that genre as a whole.

This study aims to find the types of fiction fantasy in the lord of the Rings, and to dig deeper on discourse analysis and literary criticism of the archetypal and mythological theory. And also, it aims to know how J.R.R Tolkien explore the fiction and shed lighting the fantasy language.

So as to conduct this study, it is attempted to answer the questions below : What are the discourse strategies that used in LOTR ? What is the themes of fiction that used in the novel? And how the Archetypal and Mythological Literary Criticism are influenced in Tolkien's novel?

we hypothesis that :to answer the previous questions; We will find various styles that J.R.R. Tolkien used them through the novel, the use of fantasy that highlighted the effort to the emergence of great fantasy at the language through the novels and J. R. R. Tolkien's novel includes the archetypes and myths that effects in literary criticism.

In this study we will abstract the major data from the novel. "The Lord of the Rings" as a primary source, the research tools will be used to collect data are (library articles, and websites). We intended to use archetypal and mythological literary theory to analyse the collected data in this thesis, then, we will use both qualitative and analytical methods in this research.

This thesis is composed to three chapters, chapter one is a theoretical base which is entitled "Archetypal Criticism and Mythological Items in Modern Fantasy Literature. It deals with the Concept of archetypal and the origin word archetype" and its historical development. It is also deals with the contribute to development of Archetypal Literary Criticism as well as its benefits and what claims and limitations. The chapter two is a practical base which entitled " Discourse analysis and literary criticism", It deal with the concept of literature and discourse analysis, the spoken versus written language, context text and discourse analysis, oral and written discourse then the function of literary criticism. Then the Last chapter (three) is entitled "Literary context of fantasy in the Lord of the Rings",It deals with an attempt of the Lord of The Rings characteristics by define the genre of fantasy, the common fantasy sub - genres, a brief history of fantasy and the impact of modern fantasy in literature then we conclude how J.R.R Tolkien used fantasy and imagination into the second world.

Chapitre 1

Archetypal criticism and Mythological items in modern fantasy literature

1.1 Introduction:

The Archetypal literary is closely related to Mythological and psychological literary theories. Several instances in this object evoke myth criticism alongside archetypes. Myths and archetypes provide the literary critics with necessary tools to approach the analysis of text in terms of transmitted beliefs and shared concepts that get to be used in narratives, images, symbols, themes and more .Recurrent archetypes provide a strong basis for the past to resist changes and time flow. Thus these emerge in the present sometimes under modified aspects but recognizable shapes.

Familiar references can be discovered and literary texts in their embodiment of new structures, new stories , new characters and else still bear the print of well known archetypes or myths .This object sheds light on how the Archetype and mythological theories can be approached in the analysis of psychoanalysis as well.

1.2. The definition, the origine and the historical development of Myth and Archetypal Literary theory:

1.2.1. The definition of Myth and Archetypal Literary theory:

It is a theory that enables the analysis and the interpretation of a literary text by paying particular attention to the use of myths and archetypes. There is a focus on the recurrence of a specific type of narrative, the use of ancient image and symbols which are remindful of certain myths. Archetypes are often related to mythological or biblical events. Certain characters may also be based on specific types like the hero, the temptress, the ogre, or the godmother/ father, the orphan, the good and bad type of character, devilish or saintly in their behavior. It also deals with long held beliefs in using a sign for success or for failure such as a black cat , a star, a light, a snake , a crow or even another type of bird. Writers may use such objects in their narratives. The plot development of narratives may also be remindful of folk tales, tales of a wisdom and other plots that are used again and again.

1.2.2 The historical development:

Two disciplines have contributed to archetypal literary theory and consequently to literary criticism. In fact, ' Archetypal criticism Sprang from two source . The first was the school of Comparative Anthropology at the University of Cambridge and the book which came to symbolize some of its views, J.G. Fraser's The Golden Bough (1850-1915) This book traced elemental myths and rituals which, it claimed, could be proved to run through and recur in very many diverse cultures. This tied in naturally with the theories of C .G Jung, who believed that human life gave rise to types of experience that repeated themselves again and again, part of the collective' consciousness. " Carl Jung was Freud's pupil and many ideas about the collective unconscious find their source in freud's theories around the idea of the social archetype .Carl Jang expanded friend's theories and he also refined them .

other marking figures in the development of Archetypal literary theory are Bodkin and Frye.

1.2.3 The origin of the word "Archetype ":

The word archetypes come from the Greek archetypos:" arches" means "beginning", and "typos" means "imprint". Thus, Archetypes means "original pattern". In literary texts, Archetypes refer to recurring patterns of images, theme developments, characters, plot progressions and denouements among other literary elements. These recurrent items throughout different literary texts and thoughts display consistent and universal concepts that also resist time changes and that can be easily recognisable.

Though archetypal literary criticism is no longer widely practiced, it still has a place in the tradition of literary studies.(Hareshwar Ray,2017.)

1.3 .How did Carl Gustav Jung contribute to the development of Archetypal literary Criticism?:

Carl Gustav Jung, the Swiss born psychologist mentioned in the lesson about the psychoanalytical literary theory, theorized about myths and archetypes in relation to psychology and to the unconscious, as a part of the mind that cannot be accessed. According to Jung, two types of unconscious are the personal and the collective one. It is the collective unconscious also called the objective psyche That Jung pays more attention to in terms of a collection of inner thoughts, feelings, instincts, and memories that all people share unconsciously. Thus, Old beliefs would have been passed on from generation to generation and could be present in all people's unconsciously. Jung's archetypal approach deals with literary texts as a way in which images, patterns and symbols can be analysed through mythological interpretations . Jung's view was not much used until the 1950s when the branch of archetypal literary criticism developed.

However, in 1934, Jung's theories about the collective unconscious were used by Maud Bodkin who published a work entitled *Archetypal Patterns in Poetry*, a type of criticism that referred to the use of recurrent patterns reminiscent of mythology. She referred to primordial images in literature applying and examining archetypes. For instance, She dealt with the ancient mariner and rebirth, heaven and hell, images of the devil, the hero and God.

Archetypal criticism provides readers with a new way to look at literature. It fosters a cross - cultural perception of a common mythic Heritage as it offers new means for personal discovery. Literary archetypes readers think about their own lives in mythic terms and understand their own complex individual psyches.

(Meriem Laouar , 2017)

1.4 Benefits of Archetypal Criticism:

Both the anthropological and the psychological aspects of archetypal criticism have value. On the anthropological side, studying archetypal criticism reinforces our knowledge of mythology, which scholars such as Joseph Campbell believe is foundational information for any educated person , and gets us thinking about all the essential experiences and wishes we share with other people in other times and places. The essence of the hero's journey crosses all cultural and temporal barriers, for example, thus illuminating our common humanity.

On the psychological side, studying archetypal criticism gives perspective to our lives, putting our trials and triumphs in the context of a personal heroic journey. Watching mythic or literary heroes struggle fail, learn, persevere, and experience all possible forms of joy and sorrow is a rehearsal for all that life may bring to us. In other words, studying the mythic roots of literature can be helpful in the endless human quest to find out who we are.

Thus, Archetypes, according to their fans, not only take us back to the beginning of humankind's oldest rituals and beliefs, thus connecting us to others, but also take us deeper into an understanding of our own individual psyches. (Gillespie; 2010).

1.4.1 What do the Myth and the Archetypal literary theories claim?

Archetypal criticism claims that archetypes determine the form and function of literary works .Consequently, a text's meaning is shaped by cultural and psychological muthes. Archetypes may contain an unknowable basic form which gets personified or concretized in recurring images, symbols, or patterns. Archetypes may include motifs such as a mission or the ascent to heaven. Some characters may be recognized as specific types in the trickster, the evil mother in law or the hero .Symbols may give allusions such as the apple or the snake. Archetypes may also transmit images such as the cross, the crescent or even the star. When these archetypes appear in a text, they convey meaning which is already integrated in the object used in the text. The reader is reminded of previous knowledge that he has encountered in other texts. As for myths they are “by nature collective and communal; they bind a tribe or a nation together in common psychological and spiritual activities” .Thus the archetype and myth theories refer to common knowledge passed on from different epoch to epoch and through different cultures.

1.4 .2 .Limitations and critiques:

During a class discussion of archetypal criticism, a student said, “It's so demoralizing to have to reduce everything you read to one pattern. It makes you think you'll never read anything new again”. This comment expresses one critique of archetypal criticism, that to interpret all literature through a few archetypal patterns is reductive. Is not literature to varied, experimental, and explorative an art form to be limited to reexpressions of a few recurring themes? Some writers think the point

of literature is to complicate, deconstruct, and resist old imaginative patterns; this critical method seems to deny that innovative or transgressive capacity of art.

In addition, are mythic elements the only magnets in the energy field that draw us to literature? Aren't we also drawn to aesthetic accomplishments, philosophical questions, historical implications, and many other aspects of Literature? Archetypal criticism ignores all these other attractions.

(Gellespie, 2010)

1.5 Conclusion:

Archetypal criticism ranges across the fields of mythology, cultural history, and anthropology to gain a feel for the archetypes and images that seem to have the greatest meaning for humans over time.

(Gillespie, 2010) .

Although the Archetypal and Myth Literary Theory contains some shortcomings such as:

Readers must not enforce archetypes by believing that irrelevant parallels are considerable analogies.

Narratives may be totally independent from previous stories despite the resemblance of some characters with those of previously read stories.

Certain themes may inevitably lead to the same developments without resembling previously encountered treatments.

Archetypes may be mistaken for stereotypes in general and familiarities.

Looking at strong generalities in archetypes could cause the individuality of the text to be overlooked.

When using the Archetypal and Mythological Approach in a literary work, a myth critic asks these questions: Does the text contain symbols that relate to a mythological and archetypal treatment? Are these recurring themes, characters, and situations reminiscent of myths? How does the work contribute to the understanding of archetypes? And finally, does the work deconstruct or confound any archetypes?

Chapitre 2

Discourse analysis and Literary Criticism

2.1. Introduction:

Literature is the imaginative work that pictures the human life in society which can be enjoyed, understandable, and used by the society also. The author will write the result of this imagination in a form of literary works. The form of those literary work such as drama, poem, short story and also novel.

Discourse analysis is the study of language-in-use. Better put, it is the study of language at use in the world, not just to say things, but to do things. People use language to communicate, co-operate, help others, and build things like marriages, reputations, and institutions. For centuries literary criticism was considered as an art of writing poetry; it was an advice to the poet rather than the reader. Literary criticism has been applied since the seventeenth century to the description, justification, analysis, or judgments of works arts. Criticism in modern times is classified in different ways.

M.H. Abrams in *The Mirror and the Lamp* talks about four different critical theories: When the critic views art in terms of the universe or what is imitated, he is using the mimetic theory. When the emphasis is shifted to the reader, and the critic views art in terms of its effect on the audience, he is using a pragmatic theory that was dominant up to the end of the eighteenth century. But in the nineteenth century the emphasis shifted to the poet, and poetry became „a spontaneous overflow of powerful feeling“ of the poet. In this case a work of art is essentially the internal made external. Therefore, when a critic views art in terms of the artist, he is using the expressive theory. In the 20th century, the emphasis shifted to the work of art, especially under the influence of the New Criticism. When the critic views are basically in its own terms, seeing the work as a self-contained entity, he is using the objective theory. Some critics have talked about theoretical and practical or applied criticism.

Theoretical criticism attempts to arrive at the general principles of art. Practical criticism applies these principles to the works of art. Literary critics have also talked about other types of criticism: Historical criticism examines a work of art against its

historical background and the author's life and time. Impressionistic criticism emphasizes the way that a work of art affects the critic. Textual criticism applies scholarly means to a work of art to reconstruct its original version. Analytical criticism tries to get at the nature of a work of art as an object through the detailed analysis of its parts and their organization. Judicial criticism judges a work of art by a definable set of standards. Moral criticism evaluates a work of art in relation to human life. Mythic criticism explores the nature and significance of the archetypes and archetypal patterns in a work of art.

In this chapter I will introduce:

- Introduction on general literature.
- What is meant by literature criticism?
- What is meant by discourse analysis?
- The relation between literature criticism and discourse analysis.

2.2. What is Literature?

In the attempt to define the term 'literature', one can distinguish between two general directions: a broad and a narrow definition. The broad definition incorporates everything that has been written down in some form or another, i.e., all the written manifestations of a culture (hence, there are terms such as 'research literature', 'the literature on civil rights', etc.).

Needless to say that such a broad definition is problematic as it does not really facilitate communication about the topic. Furthermore, this concept Basics of English Studies, Version 12/03, Basic Concepts **neglects** the fact that in many cultures in the past and for a number of indigenous peoples today, literature has not been captured in written media but has been passed down in a long oral tradition of storytelling, myths,

ritual speeches, etc. Attempts to come up with a narrow definition have, however, led to such a diversity of approaches that one can hardly talk about ‘the’ narrow definition. Nevertheless, it is possible to sift out some of the criteria scholars have applied in order to demarcate ‘literary texts’ from ‘non-literary texts’.(Stefanie Lithbridge and Jarmila mildorf) These criteria include:

- *Fictionality*
- Specialized language.
- Lack of pragmatic function.
- Ambiguity.

2.1. 1. Fictionality:

One characteristic feature of literary texts arguably is their fictionality.

People usually agree that literary texts, even if they attempt to represent reality in some form or another, are ultimately products of a writer’s imagination and that at least the characters and their conversations are fictitious. Thus, some of the characters in Sir Walter Scott’s historical novels, for example, are pure inventions although they are situated in authentic historical contexts, and they have fictitious conversations with historical figures that actually existed. On the other hand, texts that are normally read as non-fiction, like reportage, often display features that remind one of literature.

2.1.2. Specialised Language:

It is often said that literary language is ‘special’ and that it differs considerably from normal everyday language. The linguist Roman Jakobson spoke of the poetic function of literary texts in his essay “Linguistics and Poetics: Closing Statement” (1960), i.e., the fact that literary texts draw attention to the language they employ. As the Russian Formalists maintained in the early twentieth century, literary texts make

use of language in such a way that it becomes strange and unfamiliar in a given context. They called this process defamiliarisation.

1.3. Lack of Pragmatic Function:

Undoubtedly, texts derive their meaning partly from their context. I read a novel as a novel because it is presented in a certain way (bound, with a title on the front page, sometimes the word 'novel' in the subtitle, and a plot summary as well as commentary on the back cover).

Moreover, I use the novel as a novel and not as a cookery book, a newspaper or an encyclopaedia of garden plants, for example. Why is that? One might argue that these texts, in contrast to literary texts, have a definite pragmatic function, i.e., they are written and used for a specific purpose, e.g., to assist with the cooking or gardening or, generally, to inform the reader. A piece of literary writing, on the other hand, need not have been intended by the author for any specific purpose. It sometimes seems as though literature was just written into time and space, to nobody in particular and without any function.

Nevertheless, it would be a mistake to take that as a basic rule. Even literary texts do have a purpose, e.g., to criticise, to educate or even just to entertain. The fact that authors like Salman Rushdie, for example, are persecuted by political and religious groups shows that something must be attributed to their writings which other people consider dangerous or at

Least influential in some way or another. While non-literary texts may have a more clearly defined and generally agreed-upon function, literary texts can have a range of purposes which again depend on the reader. Thus, I can read a book simply to have a good laugh or, for that matter, a good cry, or I draw analogies with my own life and try to gain consolation or advice from the text. The text as such may not necessarily tell me how I have to use it but the reading practices I have been taught in school, at university,

etc. will certainly influence my approach to texts. In other words: Even if we claim that a literary text has no immediate pragmatic function, we usually start to ascribe one to it in our usage or treatment of that text.

While non-literary texts seem to have an inherent pragmatic function, i.e., they were 'born' to be a telephone book, a time-table, a women's magazine, etc., literary texts gain their more specific and possibly individual pragmatic function in the reading process. (Stefanie Lithbridge and Jarmila mildorf)

2.1.4. Ambiguity:

People generally accept the view that literary texts are far more ambiguous and thus often more complicated than non-literary texts. If one reads a recipe, for example, or a time-table or an instruction manual, the meaning expressed in these texts is presumed to be more or less fixed and not open to interpretation. In fact, these texts must not be open to interpretation because then they just would not 'work'. A time-table has to be precise in order for people to be able to rely on it, and ten people using the same recipe for carrot cake should reach approximately the same result by following the step-by-step instructio.(Stefanie Lithbridge and Jarmila mildorf)

2.3. Defining Discourse:

In new disciplines, familiar terms often take on new specialized or professional meanings that differ from their commonly used informal or everyday definitions. Discourse analysis is no different points out that the term '*discourse*' is commonly used to refer to a particular form of language use (e.g, public speeches) or more generally to spoken language or ways of speaking, such as "the discourse of former President Ronald Reagan." Another informal usage refers to the ideas or philosophies propagated by particular people or groups of people. In this usage, van Dijk notes, the actual language used by a person or persons is ignored in favor of a focus on the ideas or

philosophies expressed. According to van Dijk, the more specialized or professional definition of discourse includes a particular focus on the actual language used in a communicative event. A discourse analyst is essentially interested in "*who* uses language, *how*, *why* and *when*". So, for example, a discourse analyst might examine talk occurring during encounters with friends, phone calls, job interviews, doctor's visits, and so forth. (Van Dijk, 1997c)

2.4. What is Discourse Analysis?

Discourse analysis is the systematic study of naturally occurring (not hypothetical) communication in the broadest sense, at the level of meaning (rather than as physical acts or features). However, a survey of the literature on discourse analysis would quickly reveal that, although some researchers employ the term to describe a particular kind of analysis, it is also a label that has widespread usage across several disciplines with diverse goals.

Consequently it is more accurate to think of discourse analysis as a cluster of methods and approaches with some substantial common interests rather than as a single, unitary technique.

As Wood and Kroger (2000, p. 18) explain, the existence of several kinds of discourse analysis is undoubtedly due to the developing nature of the field as well as to its diverse disciplinary origins. Discourse analysis began in branches of philosophy, sociology, linguistics, and literary theory, and it is continuing to develop in additional disciplines such as anthropology, communication, education, and psychology. We find this newness and diversity positive features of the field. It is not bound by any single discipline, which means that there is a rich infusion of ideas and methods across disciplines. Nor is it committed to traditions of the past; indeed, many discourse analysts are rebels and innovators within their own home disciplines who have moved out to join other like-minded researchers.

2.5. Discourse Analysis (Cambridge university Press 1983):

The term 'discourse analysis' has come to be used with a wide range of meanings which cover a wide range of activities. It is used to describe activities at the intersection of disciplines as diverse as sociolinguistics, psycholinguistics, philosophical linguistics and computational linguistics. Scholars working centrally in these different disciplines tend to concentrate on different aspects of discourse. Sociolinguistics is particularly concerned with structure of social interaction manifested in conversation, and their descriptions emphasise features of social context which are particularly amenable to sociological classification.

They are concerned with generalising across 'real' instances of language in use, and typically work with transcribed spoken data. Psycholinguistics are particularly concerned with issues related to language comprehension.

They typically employ a tight methodology derived from experimental psychology, which investigates problems of comprehension in short constructed texts or sequences of written sentences. Philosophical linguists, and formal linguists, are particularly concerned with semantic relationships between constructed pairs of sentences and with their syntactic realisations. They are concerned, too with relationships between sentences and the world in terms of whether or not sentences are used to make statements which can be assigned truth-values. They typically investigate such relationships between constructed sentences attributed to archetypal speakers addressing archetypal hearers in (minimally specified) archetypal contexts. Computational linguists working in this field are particularly concerned with producing models of discourse processing and are constrained, by their methodology, to working with short texts constructed in highly limited contexts. It must be obvious that, at this relatively early stage in the evolution of discourse analysis, there are often rather little in common between the various approaches except the discipline which they all, to varying degrees, call upon: *linguistics*.

In this book we take a primarily linguistic approach to the analysis of discourse. We examine how humans use language to communicate and, in particular, how addressers construct linguistic messages for addressees and how addressees work on linguistic messages in order to interpret them. We call on insights from all of the inter-disciplinary areas we have mentioned, and survey influential work done in all these fields, but our primary interest is the traditional concern of the descriptive linguist, to give an account of how forms of language we used in communication.

Since the study of discourse opens up un-circumscribed areas, interpenetrating with other disciplines, we have necessarily had to impose constraints on our discussion. We deal, for example, only with English discourse, in order to be able to make direct appeal to the reader's ability to interpret the texts we present, as well as to well-described and relatively well-understood features of English syntax and phonology. Many of the issues we raise are necessarily only briefly discussed here and we have to refer the reader to standard works for a full account. Even within English we have chosen only to deal with a few aspects of discourse processing and have ignored other tempting, and certainly profitable, approaches to the investigation (tense, aspect, modality etc.). We try to show that, within discourse analysis, there are contributions to be made by those who are primarily linguists, who bring to bear a methodology derived from descriptive linguistics. We have assumed a fairly basic, introductory knowledge of linguistics and, where possible, tried to avoid details of formal argumentation, preferring to outline the questions addressed by formalisms in generally accessible terms.

Throughout the book we have insisted on the view which puts the speaker / writer at the centre of the process of communication. We have insisted that it is people who communicate and people who interpret. It is speakers / writers who have topics, presuppositions, who assign information structure and who make reference. It is hearers / readers who interpret and who draw inferences. This view is opposed to the study of those issues in terms of sentences considered in isolation from communicative

contexts. In appealing to this pragmatic approach, we have tried to avoid the dangerous extreme of advocating the individual (or idiosyncratic) approach to the interpretation of each discourse fragment which appears to characterise the hermeneutic view. We have adopted a compromise position which suggests that discourse analysis on the one hand includes the study of linguistic forms and the regularities of their distribution and, on the other hand, involve a consideration of the general principles of the interpretation by which people normally make sense of what they hear and read. Samuel Butler, in a notebook entry, points out the necessity of such a compromise position, and its inherent dangers, in a warning which discourse analysts ought to take to heart: Everything must be studied from the point of view of itself, as near as we can get to this, and from the point of its relations, as near as we can get to them. If we try to see it absolutely in itself, unalloyed with relations, we shall find, by and by, that we have, as it were, whittled it away. If we try to see it in its relations to the bitter end, we shall find that there is no corner of the universe into which it does not enter.

2.6. Spoken versus written language:

Although spoken language emerged before written language, written texts are much more than merely 'take written down'. According to Halliday (1985b), written emerged in societies as a result of cultural changes which created new communicative needs. These needs could not be readily met by the spoken language. In particular, with the emergence of cultures based on agriculture rather than hunting and gathering, people needed permanent records which could be referred to over and over again. This led to the emergence of a new form of language-writing.

Writing language does, in fact, perform a similar range of broad functions to those performed by spoken language – that is, it is used to get things done, to provide information and to entertain.

However, the contexts for using written language are very different from those in which spoken language is used. For example, in the case of information, written

language is used to communicate with other who is removed in time and space, or for those occasions on which a permanent or semi-permanent record is required. While most people in other cities or countries could be communicated.

A- Grammar:

Despite this overlap, written language has certain features that are generally not shared by the spoken language. Linguistically, written language tends to consist of clauses that are internally complex, whereas with spoken language the complexity exists in the ways in which clauses are joined together. This is illustrated in the following extract-1g being the written text and 1 h being the spoken one.

B- Lexical density:

Spoken and written language also differs in the ratio of content words to grammatical or function words. (Content or lexical words include nouns and verbs, while grammatical words include such things as prepositions, pronouns and articles) The number of lexical or content words per clause is referred to as lexical density. In the following example, from Halliday (1985b), there are twelve content words in a single clause, and it therefore has a lexical density of twelve.

C- Grammatical metaphor:

He suggests that the spoken forms are in a sense more basic than the written forms and that, in writing, by turning verbs into nouns; we have altered the normal state of events. In other words, processes or functions which in the grammatical system of English would normally be represented as verbs have been transformed into 'things' and represented as nouns. It is this transformation which led Halliday to use the term 'metaphor'.

These linguistic differences between spoken and written language are not absolutes. As I have already pointed out, some written texts share many of the

characteristics of spoken texts, and vice versa. Ultimately, the linguistic shape of the text will be determined by a range of factors relating to the context and purpose for which it was produced in the first place.

D- Situation:

Spoken and written language also differs in terms of the demands that they make on the listener or reader. With written language there is no common situation, as there is in face-to-face interaction.

The situation therefore has to be inferred from the text. In addition, the words themselves must carry all of the shades of meaning which in face-to-face interaction can be conveyed by non-verbal behavior. Then again, there is no opportunity for the readers to signal that they do not understand. The writer must make assumptions about the reader's state of knowledge. If incorrect assumptions are made, then communication may be seriously impaired.

Finally, as we have already seen, written language is more densely packed with information than spoken language. This can create problems for the immature reader, for individuals who are reading in a second or foreign language, or for those reading about unfamiliar concepts.

2.7. Context, Text and Discourse Analysis:

Based on the nature of discourse analysis, it can exceed the limitation of usually distinction between context and text. It is endangered by two sides, such as: in one side, it may be called as “Textualism” and other side “Sociologism.” The first former consists of reducing the capacity of the text analysis; then the second consists of studying the set of speech separately to discourse analysis activities.

But it cannot be removed that the approaches become to discourse analysis are not

only a way for linguistic to deal with literature. Discourse analysis may be used to mention on texts, such as: traditional stylistics, and also comprehend the literary discourse function, as form of discursive practice of a given society. Then, it is easier to distinguish from modalities for linguistic to interfere in the literary studies.

Firstly, it is come from traditional stylistics (organic or atomistic): linguistic study of phenomena supposed to help analysis in interpretation text. The linguistic analysis is only a media (or tool).

Secondly, modality is the approach using methods and concepts from pragmatic, discourse analysis or text linguistics. We are able to distinguish two purposes, those are: elaborating on interpretations of a work and working out model from linguistic properties of a corpus, that may be described based on various characteristic.

Thirdly, modality is the analysis claim to study *work*, they exam to question the frontier between context and text by taking it into consideration not only work but also larger unit as discourse communities, literary discourse and so on.

The last, modality is the most radical: works are not focused on analysis anymore. The purpose is literary discourse thought as same signal equivalent of genre (not only the genre of work). It means that anthology of literature, explanation practices at universities or schools, interview the writers on TV are parts to literary discourse. From this perspective, literary discourse analysis should not be sighted as new trend to literary criticism part, but as new way to construct the object of “literature”. In this modality, the purpose does not interpret a word such as treasure, but it just emphasizes the understanding of construction, management and role of this in discourse practice.

By some modalities above, According to Tm Ridhani (2017), “The modalities has different level categorized into three phases, in first modality, there is no relation between discourse analysis and modality. Secondly, it has it, but still low in relation aspect. Thirdly and fourthly have “strong” sense related to discourse analysis.

2.8-Oral and written discourse:

Oral discourse is communication or transfer of information using words that are spoken. It might include congratulating, ordering, demanding, promising, hinting, warning, or greeting. Oral discourse often also contains discourse markers, such as words that create pause or separation of ideas (such as "well," "so," "anyway," or "you know.") *Written discourse* is also the transfer of information, but, as its name suggests, it involves the written word. Written discourse is often tied with genre, or the type and/or structure of language used to imply purpose and context within a specific subject matter, especially when looking at literature. Examples of written communication include letters, memos, research papers, reports, etc (Kristen, 1993).

2.9.1. Positive and negative characteristics of spoken and written discourse:

Teachers play a major part in a classroom. They control the learning activities of students in and even outside the classroom. Teachers can affect their students' behaviour and mood by changing their style of communication. The on-going communication can have an effect on the student's learning immediately or even much later in the student's life. Thus it is important to pay attention to the way in which teachers communicate and what kind of communication style is seen positive in the learning progress. There are certain characteristics of spoken and written discourse. We try to show the characteristics of both type of discourse in the following table below
(Kristen, 1993) Figure 3:

Oral	Written
Positive	
<ul style="list-style-type: none"> • Meaning is supported by nonverbal communication and other factors such as tone, intonation, etc. • Can be done spur of the moment. • Audience is known to the one delivering the message. • Pace of communication is generally determined by the speaker. • More personable and involves a shared situation between speaker and listener. 	<ul style="list-style-type: none"> • More precise as words can be thought through and carefully chosen. • Once written, words can still be changed or rearranged in order to make communication more precise. • Tendency to use larger words and more complex sentences to make the message more interesting. • Writing can happen over a period of time with much consideration given to the message and its delivery. • The receiver can spread reading out over a period of time so as to give full attention to meaning. • Writing is a permanent record of information.
Negative	

<ul style="list-style-type: none"> • Sometimes not as reliable as words are often not given as much consideration before they are spoken (except in cases of carefully planned speeches or lectures). • Often is less planned and contains less structure. • Tendency to use words with fewer syllables and less complex sentences. • Once delivered, it cannot be changed or taken back. • The receiver of information must listen to the whole speech or presentation at once in order to get full meaning. 	<ul style="list-style-type: none"> • Pace of communication is determined by the reader or receiver of information. • Audience for written discourse is not always known. • Meaning might be supported by visual graphics, but there are no nonverbal communication cues to read. • Less personable and can be very one-sided. (Rarely do the writer and reader share in the situation together.)
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(Tulesshova Karlygash, Alimbaeva Dameli M.ED, a Ph.D. student, senior teacher)

2.9- Discourse mode :

1) Narrative:

Narrative primarily introduces events and states entities into the universe of discourse. They are temporally related to each other; tense conveys continuity.

2) Report:

Report primarily introduces events and states entities into the universe of discourse. They are temporally related to Speech Time; tense is deictic.

3) Description:

Description primarily introduces states and ongoing events into the universe of discourse. They are temporally related to each other; tense is anaphoric to an established time.

4) Informative:

Informative passages primarily introduce generalizing statives into the universe of discourse. They are atemporal. The text progresses by a principle of metaphorical location; tense is deictic.

5) Argument:

Argument passages primarily introduce abstract entities and generalizing statives into the universe of discourse. They are atemporal. The text progresses by a principle of metaphorical location; tense is deictic.

Strikingly, all but one of these discourse modes is recognized in traditional rhetoric. Since the 19th century rhetoricians have recognized a group of basic 'text types', or 'forms of discourse'; they are similar to discourse modes, though without the linguistic focus (Alexander Bain 1866, John Genung 1900, Brooks & Warren 1958, Connors 1997). The notion of discourse modes was developed independently of the rhetorical approach. The similarities between the two are striking and, I think, validate each other.

The discourse mode that is not included in the traditional forms of discourse is Report.

The importance of report as a discourse mode may be due partly to mass communication, with the pervasive use of newspaper, television, and now internet reports. Moreover, diaries and other personal genres in which this mode is predominant are taken more seriously today than they were in the past.(Carlota S.Smith).

2.10.- Discourse Analysis, Linguistic and Literature:

People claim to attempt with literature as discourse analysis must struggle on two sides: discourse analysis and traditional literature studies. The development a branch in discourse analysis dedicated to learn literature referred at not just by the scholars who work in traditional area “humanities” but also by many discourse analysis, considering that the true of discourse analysis have to disregard literature, that is study for every daily conversations have to be mainly based on their activity.

As a rule of the literature study, it takes place in departments of humanities” (or the “*facultes de lettres*”) to retake the French category which two types of scholars work on literary texts: almost all of them are literature specialists, while a few appear from the linguistics areas and comment on the texts by a “stylistic” view point. Now, if we try to

Practice literary discourse analysis, the condition is unclear: In spite of its taut relation with linguistics, discourse analysis cannot be positioned in a specific area of university but can be expanded in humanities of social and human sciences. It causes too many differences in the condition that we have adapted until now. Roughly speaking, since the nineteenth century, literary study is implied a principal or main frontier: in one side, the study of “context”, that is expected to be “outside” text; in other sides, the study is stylistic or not of texts considered in themselves.(TM Ridhani)

2.11.- Nature and Function of Literary Criticism:

2.11.1. Definition:

Etymologically the word criticism is derived from Greek word meaning ‘Judgement’. It is an exercise in judgement. Literary criticism is the exercise of judgement on works of literature. To examine the merits and demerits and finally

to evaluate the artistic worth, is the function of criticism. Thus, literary criticism is the study, discussion, evaluation, and interpretation of literature.

Literary criticism is the evaluation of literary works. This includes its classification by genre, structure, and judgement of value (Beckson & Ganz, 1989). Literary criticism asks what literature

Is, what it does, and what it is worth. (Encyclopaedia Britannica).

How would you interpret the definition of literary criticism in your own words?

Let's look at the answer below:

Literary criticism helps readers like you and me interpret the literature we read. Each literary theory provides us with a different way of looking at a given literary work, which can ultimately reveal important aspects about it.

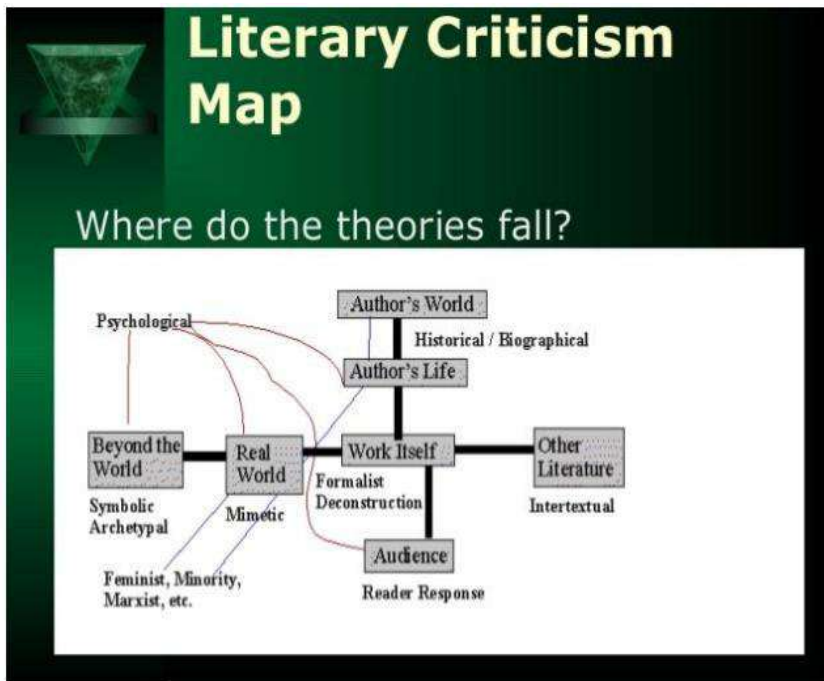
But what are these important facts?

Literary criticism helps us to understand what is important about a literary text. For example:

- its structure
- its context: social, economic, historical
- how the text manipulates the reader

So in short, literary criticism helps us to understand the relationship between authors, readers, and literary texts. The act of literary criticism ultimately enhances the enjoyment of our reading of the Literary work. Figure 1 below illustrates this relationship.

Figure1: The Literary Criticism Map



Source: <http://image.slidesharecdn.com/literarycriticism>

What does this literary work mean? The work itself is placed in the center because all approaches must deal, to some extent or another, with the text itself. Hence:

- Different approaches or lenses help us to discover rich and deeper meaning.
- Each lens has its strengths and weaknesses
- Each lens is valuable
- Try to become a pluralist rather than an inflexible supporter of one

Criticism is the exercise of judgement in the area of art and literature. It is the overall term for studies concerned with defining, analysing, and evaluating works of literature. It refers to description, analysis, interpretation, and evaluation of literary works. Literary criticism deals with different dimensions of literature. According to Griffith (2002), prior to the 20th century, the investigation of the nature and value of literature had had a long and distinguished history, beginning with Plato

and Aristotle and continuing into modern times with such figures as Sir Philip Sidney, John Dryden, Samuel Johnson, William Wordsworth, Samuel Taylor Coleridge, and Matthew Arnold. But their investigations focused primarily on evaluation, not interpretation. They explored what literature is and praised or condemned works that failed to meet whichever standards they deemed essential. In *The Republic*, to cite one extreme example, Plato condemned all literature because it stirs up the passions—lust, desire, pain, anger—rather than nurtures the intellect.

2.11.2. The principles of criticism:

We now consider what standard of judgement a critic should follow and what qualification and instruments/ equipment should s/he possess. Every literary work has three *éléments*:

- matter
- manner
- Capacity to please (aesthetic pleasure).

Earlier, critics devised rules by which technical excellence – plot construction, diction, style, meter and language – of literary work. These rules have always changed with time. Essential quality of literature is not how rigidly such rules are followed but appeal to the imagination. Human nature and subsequently principles of literature are held universal and permanent. We observe three such principles:

The first principle of criticism is the pursuit of truth, as poetic truth is the truth of ideas, and experiences of a work of art. The truth of literature is different from the truth of science. Poetic truth is the ideas, and experiences of a work of art.

The second principle is concerned with symmetry (construction) – which implies the right selection and arrangement of material.

This principle implies right selection and arrangement of material. The writer should select certain aspects of reality and not all reality and then his material should be so arranged as to throw the selected aspects of reality into sharp relief. Aristotle stressed on this. In his view it is essential for that artistic beauty on which the imaginative appeal of literature depends. The critic must examine if the various parts of the composition are originally related to each other or not, whether they are proportionate to each other and to the composition as whole or not. The test of the symmetry is indirectly a means by which the presence of the dominant artistic quality can be discovered and measured.

The final principle is that of idealisation –which implies the aesthetic (beauty) consciousness of the reader.

The selection made for artistic treatment should be so made that unpleasant aspect to aesthetic consciousness of reader is kept away or minimised by virtue of which a work of art gives pleasure. **(Adapted from: <http://www.tmv.edu>)**

2.11.3. Functions of Literary Criticism:

The function of literary criticism is to examine the merits and demerits or defects of a work of art and finally to evaluate its worth. The chief function of criticism is to enlighten and stimulate. The true critic is the one who is equipped for his/her task by a sound knowledge of his subject. The true critic can discover the qualities of power, beauty and depth of significance. S/he can give us a fresh point of view. S/he is sometimes a path finder, breaking new ground, with a friendly passion. As such the primary functions of literary criticism are interpretation and judgment. Another important factor to note is that the view of criticism is directly related to the critic's own intellectual philosophy or outlook of life. It is determined by the likes, dislikes, and prejudices of the critic him/she and this is equally shaped by the socio-political sensibilities of the critic's environment. As such, critical theories are shaped

by the spirit of the age.(Department of Communication Bachelor Of English (07BAEN)

2.12 - Literary Criticism and its Evolution:

The newfangled world arises from the long slumbers of medieval ages with the world shaking slogans of equality, liberty and fraternity but humanity is still waiting to realise these ideals. In the times when humanity is bleeding and haemorrhaging grotesquely with one poor child dying of hunger every ten seconds somewhere in the sad melancholy, a woman being raped every minute with inexpressible brutality, the heartbreaking crimes meted out to millions in the outpouring insurgencies and unrest all around the world, some that will never even be known to humankind; it has become indisputably clear that the study of the humanities in general is no longer a luxury but a necessity, vital to our very survival as an enlightened civilization that we claim to be.

The articulate vision of moral, educational and political values of the world's multifarious cultures can't be understood today unless we don't revisit our past to understand where those values come from, the struggles in which they were forged, and the historical contexts which generated those struggles. In spite of succumbing to blind ignorance of nationalism, religiosity or chauvinism in all its manifold guises; it is now rather essentially important to undertake close, careful, critical reading of the Bible, Plato's Republic, Greek tragedy, Shakespeare, or Roman Law, Jewish or African-American history, likewise to examine the Quran and the long history of the Western world's fraught engagement with Islam.

It entails not merely the call for critical and comprehensive reading of immediate text written in accordance with its language, style, rhetorical devices and deployment of literary techniques that confront us but also the need to understand that why and for what purpose the particular text was enacted or written. There is one discipline which is defined by its insistence on such strategies: this is the discipline of Art

criticism, as operating through both practice and theory. The word criticism has been derived from the greek word “Kritikos” which means “able to discern and judge” and whoever does the act of judging is called a Critic. Today when one hears the word 'critic', one might first imagine people standing in an art gallery furrowing their brows as they point out the flaws in a painting. But the work of an art critic is much more than just commenting on a work of art or pointing out what's wrong with it.

A literary critic is not someone who merely evaluates the worth or quality of a piece of literature by studying its merits and demerits but, rather, is someone who argues on behalf of an interpretation or understanding of the particular meaning(s) of literary texts. A literary critic does more than simply discuss or evaluate the importance of a literary text; rather, a literary critic seeks to reach a logical and reasonable understanding of not only what a text’s author intends for it to mean but, also, what different cultures and ideologies render it capable of meaning.

The task of a literary critic is to explain and attempt to reach a critical understanding of what literary texts mean in terms of their aesthetic, as well as social, political, and cultural aspects. In fact, the work of literary critic is to analyze and evaluate any type of art that involves his own interpretation, which actually starts to have as much of an influence on art as art has on it, done to help others understand a particular work of art by using what he knows of art theory, and establishing where a work fits in with the different artistic styles and movements throughout art history, sometimes from feudal Christianity or Judaism or Islam (loyalty, devotion, faith) or from Romantic attitudes (an emphasis on imagination, creativity, emotion, and a sense of the mystery of the world), as well as from Marxism (a belief in equality of opportunity, an openness to various modes of reconceiving history, and a redefinition of bourgeois values such as freedom in a comprehensive sense that applies to all people), not to mention certain many more radical ideas of the human psyche deriving from Freud and other pioneers in the fields of psychoanalysis. The work of a literary critic is not as simple as it seems, having evolved and emulated in various

forms throughout the history of human evolution. The history of art criticism is profoundly imbricated in the history of thought in a broad range of spheres, philosophical, religious, social, economic, and psychological. Art criticism has been a part of many different cultures, as evaluating art has been seen as a tradition thus evolving from the outrageous political criticism of Greeks to Chinese tradition of evaluating principles of great art and biographies of artists in the sixth century to African cultures of verbal evaluations to recognize order, form, beauty of an artwork with spiritual and communal effect to Islamic cultures of a long-standing tradition of writing about art, often focusing on arts concerning the production of decorative-yet-useful objects, such as woodwork, metalwork, textiles, and calligraphy.

But today, art criticism has become its own monster, in a way. A food reviewer in the Pixar movie *Ratatouille* gave a surprisingly nuanced take of criticism's role in art. "We thrive on negative criticism, which is fun to write and to read. But the bitter truth we critics must face is that in the grand scheme of things, the average piece of junk is probably more meaningful than our criticism designating it so.

But there are times when a critic truly risks something, and that is in the discovery and defence of the new." It's no accident that this genre of literary criticism starts to evolve alongside movements like Modernism in the early 20th century avantgrade work, which was kind of self-consciously about making things new. That's Ezra Pound's famous statement about Modernism - 'Make it new.' If criticism becomes important in the defence of the new, we can see how art and criticism would evolve alongside each other Criticism and creativity are inextricably mingled with each other. Thus the artist is the critic of life and Critic, that of art. The artist must have the imagination and vision to critically imitate the life/nature; the Critic from beginning to end relives the same experience.

No critic can ever form accurate judgement unless he possesses the artist's vision. The amount of work and labour that is required and put in making a piece of art, the

same is required to interpret it. Alexander Pope has rightly said: “Both from Heaven derive their light these born to judge, as well as those to write” giving equal value to both the critic and the creative writer. To him both are gifted writers, one to write creatively and the other to judge the creativity. *G.J.I.S.S.*, Vol.4(4):47-50 (July-August, 2015) ISSN: 2319-8834

But this idea has received opposition throughout the history. For instance, Dryden believed that “the corruption of a poet is the generation of a critic.” Similarly Oliver Goldsmith calls them “eunuchs – themselves unable to create, and therefore they hinder creativity in others.” In the words of Thomas De Quincey, “Criticism may be termed as the literature of knowledge and creative writing as the literature of power”. Literature of power deals with life, where as literature of knowledge share information on creative composition. Ben Jonson said that to ‘judge a poet is only the faculty of poets; and not of all poets, but the best’.

Only the best of poets have the right to pass judgments on the merit or defects of poetry, for they alone have experienced the creative process from beginning to end, and they alone can rightly understand it. Though these kinds of contradictory ideas can’t be eliminated completely, yet this doesn’t seem to diminish the importance of the work of any good critic. On the contrary, a more profound overview is provided in R.A. Scott’s statement “To the critics of the arts and especially literature, custom has given an independent place.

In this respect it differs from all other kind of criticism.” The critic of architecture is architect, of that of gardening is gardener, but that of poet may or may not be a poet. Thus, since time immemorial, it has been customary to accept the criticism of art from a man who may or may not have been artist himself. While it is true that the critic has understanding of poetry as well as analytical mind, the poets are not quite without the gift of analytical thinking. However sometimes we find purely professional critics who lack both sympathy and impartiality of an ideal critic thus

not being fair and qualified for the subject. They do not render good service to literature but hinder the young and rising talent taking for instance Hardy's giving up of writing novels. Scott James has commented that, "Less gifted man would be certain to miss the significance of his drawing. If you show a dog a photograph of his master he will not recognize it. It will show more excitement at the photographs of dog next door". Most often, the poet who bursts out into spontaneous utterance has no critical awareness of it.

He has a powerful experience, a vision of life which he wishes to communicate to others through his work, but whether it is adequately communicated or not, whether it has moving, transporting qualities or not, whether the writer has succeeded in expressing what he intended to express etc are the questions which a literary critic with balanced mind, poetic sensibility – though not poetic ability and capacity – has to reply that makes him distinguished person qualified for his task. Any student of literature who wishes to take some profitable use of the critical literature available to him will do well to keep the following words of Scott James in his mind before he goes on with the task that he has undertaken to accomplish: "It may be a gain to attend to the writer of this critical literature precisely in so far as they are not standing aloof, like magistrate who were never guilty of crime pronouncing dispassionately upon the blamelessness or the misdemeanour of artist". There is generally a four-step process of description, analysis, interpretation, and evaluation through which critics define a piece of art.

In describing any piece of art, it is significant to leave out judgments and our own interpretations of what we think it means and our analysis of it and instead, we ought to describe elements such as articulation and where and when the work was written to give its historical context. Next step is analyzing the work of art in which the elements are described suggesting why the artist used those specific themes to convey feelings, ideas, or historical events focusing on details and its purposeful disproportion. After the apt description and analyzation of the work of art, it must be

interpreted to establish context, explaining why the artist created it and what it means by pointing to evidence inside the work, historical context clues such as what was going on in history when it was created, and what art theories or movements relate to it. And the fourth step is evaluation, or judgment where an artwork stands alongside similar works and the critic has to explain its most important when deciding its quality. Evaluation can be tricky because our own biased views often come into play here, and they shouldn't because we should let the work decide its own significance. For example, a psychoanalytic literary theorist might take the psychological theories of Sigmund Freud or Carl Jung and seek to reach a critical understanding of a novel such as Ernest Hemingway's *For Whom the Bell Tolls*.

A literary theorist applying, perhaps, Sigmund Freud's notions of trauma to Hemingway's novel might explore the protagonist's psychology, using Freud's theoretical "tools", argue that the protagonist suffers from what Freud termed "shell shock" and that the novel, then, can reasonably be argued to be a commentary upon the effects of war on the psychology of individuals. Literary theorists and critics often adapt systems of knowledge developed largely outside the realm of literary studies and impose them upon literary texts for the purpose of discovering or developing new and unique understandings of those texts that its traditional literary writer might not be intellectually equipped to recognize. "Western philosophy is a series of foot- notes to Plato" remarked the great mathematician and philosopher A. N. Whitehead.

While this claim may be exaggerated, it rightly suggests that Plato gave initial formulation to the most basic questions and problems of Western thought: How can we define goodness and virtue? How do we arrive at truth and knowledge? What is the connection between soul and body? What is the ideal political state? What is the use of literature and the arts? Plato's answers to these questions are still disputed; yet the questions themselves have endured, often in the forms and contexts posed by Plato. According to Plato, the world of Forms, being changeless and eternal, alone constitutes reality that attempts to give reality an objective foundation which

transcends mere subjective opinion. In his theory of mimesis, he states that art deals with illusion, being imitation of an imitation and thus twice removed from reality. Plato writes: “If we mean our future guardians to regard the habit of quarrelling among themselves as of all things the basest, no word should be said to them of the wars in the heaven, or of the plots and fighting of the gods against one another, for they are not true. If they would only believe as we would tell them that quarrelling is unholy, and that never up to this time has there been any quarrelling between citizens. These tales (of epics) must not be admitted into our State, whether they are supposed to have allegorical meaning or not.” Plato confused the study of ‘aesthetics’ with the study of ‘morals’. Aristotle, his disciple removed that confusion and created the study of aesthetics clearly stating that neither art is slavish imitation of reality nor literature the photographic reproduction of life in all its totality, rather they are the representations of selected events and characters necessary in a coherent action for the realization of artist’s purpose.

He even exalts, idealizes and imaginatively recreates a world which has its own meaning and beauty. Comparing poetry with history, he says that poet and the historian differ not by their medium, but the true difference is that the historian relates ‘what has happened?’ but the poet deals with ‘what may/ought to have happened?- the ideal’. He therefore calls poetry more philosophical as it tends to express the universal. Aristotle also argued Plato’s claim of poetry making people weaker and sentimental. In his famous Poetics, he has defined catharsis as ennobling that humbles human G.J.I.S.S.,Vol.4(4):47-50 (July-August, 2015) ISSN: 2319-8834 49 being.

Aristotle therefore believed that all good literature gives pleasure, which is not divorced from moral lessons or civic morality. Artistic creation cannot be fairly criticized on the ground that it is not the creation in concrete terms of things and beings. R.A.Scott-James rightly observes: “But though he (Poet) creates something less than that reality, he also creates something more. He puts an idea and his

perception into it giving us his intuition of certain distinctive and essential qualities.” Plato’s theory may sound strange to modern-day readers brought up on empiricist assumptions who tend to value what is particular and unique as our modern science rests on accurate observation of physical phenomena and we are trained to view the world immediately before us as real.

Such thinking was entirely foreign to Plato, whose insistence that reality lies in the universal rather than in the particular that continued to profoundly influence philosophy and theology until at least the eighteenth century when Enlightenment thinkers began to see knowledge not as innately present in the mind but as deriving from the particulars of sensory experiences. The inheritance of the modern world from classical period is profound and pervasive and its influence in education is still visible in its continued domination of the teaching of composition, influenced by theorists of argumentation such as Stephen Toulmin.

To understand the importance of the gloss and commentary in the teaching and transmission of texts, we need to analyze medieval books and manuscripts like Bede’s *De Arte Metrica*, Dante’s *Epistle* etc closely. They were designed to include gloss and substantial commentary within the very wide margins having negligible division between the text and commentary unlike modern texts. Martin Irvine suggests that medieval literary theory gave priority to inherited forms of literature and stressed the virtue of treating traditional matter in novel ways rather than the invention of radically new viewpoints giving much broader notion of “grammar,” and its ideological importance in the entire scheme of medieval thought. From late classical times until the early Renaissance, grammar had a foundational role, furnishing a model of learning and interpretation particularly playing an analytical role in deciding the critical role of significant texts.

After the Renaissance, the gradual rise of bourgeois economy and modes of thought reaching an explosive predominance in the late eighteenth and nineteenth

centuries contributed to the disintegration of arts in a severe process through increasing specialization, whereby each area of inquiry aspired to a relative autonomy possessing not only its own unique content but also its own methods. The British Romantic movement of the early nineteenth century introduced new aesthetic ideas to critical study of literature including the idea that the object of literature need not always be beautiful, noble, or perfect, but that literature itself could elevate a common subject to the level of the sublime. Towards the end of 19th century one of the greatest critics, Mathew Arnold remarked “This new swarm of sophorists has got empire in our schools.”

Emphasizing the role of negative criticism thriving in the literary circles revering the change of intellectual climate to that of nihilism, nominalism and every degrading nature of interpretation which man is capable of conceiving. He argues if criticism is really, in itself, a baneful and injurious employment? And that all time given to writing critiques on the works of others would be much better employed if it were given to original composition, of whatever kind this may be? And that Johnson had better have gone on producing more *Irenes* instead of writing his *Lives of the Poets*? Or that Wordsworth himself was better employed in making his *Ecclesiastical Sonnets*, than when he made his celebrated Preface, so full of criticism, and criticism of the works of others? He states that a critic may with advantage seize an occasion for trying his own conscience, and for asking himself of what real service, at any given moment, the practice of criticism either is, or may be made, to his own mind and spirit, and to the minds and spirits of others.

A formalist movement began in the start of 19th century with the belief that a work of literature functions as a self-contained, self-referential aesthetic object, thus opposing the philological schools focused on the history and meaning of individual words and their relation to foreign and ancient languages, comparative sources, and the biographical circumstances of the authors. It was called “New criticism” and the pioneer critics of this movement were J.C. Ransom, I.A. Richards, T.S. Eliot etc.

Although T.S. Eliot regarded his criticism as merely a by-product of his private poetryworkshop, he is by far regarded as the most important literary critic of the 20th century in the English-speaking world who influenced contemporary taste in poetry most conspicuously, reevaluating major periods of English poetry.

In his “Traditional and Individual talent”, he exalted Metaphysical poets, Dryden and the French symbolists as the tradition of great poetry reacting strongly against Romaniticism, further criticizing Miltonic tradition. His concept of ‘impersonal’ poetry, the description of creative process that demands ‘unified sensibility’ and uses ‘objective correlative’, his scheme of the history of English poetry as a process that led to the ‘dissociation’ of an originally unified sensibility, his emphasis on the ‘perfection of common speech’ as the language of poetry, his discussion of the relation between ideas and poetry under the term "belief"; all these are important critical matters for which Eliot found memorable formulas, if not always convincing solutions. Eliot argues that art must be understood not in a vacuum, but in the context of previous pieces of art.

Eliot's essay "Hamlet and his problems” interprets a connection among the words of the text and events, states of mind, and experiences and is also an important idea of New criticism that treated literary texts as autonomous and divorced from historical context. Since the late 19th century, literary criticism has often made use of different “theories” drawn from particular academic, scientific, or philosophical approaches that appeared and peaked throughout European and North American intellectual circles, colleges, and universities in the middle part of the 20th century. Northrope Fry published the influential *Anatomy of Criticism* in 1957 noticing that some critics tend to embrace an ideology and judge literary pieces on the basis of their adherence to such ideology. For example, a psychoanalytic theorist might examine and interpret a literary text strictly through the theoretical lens of psychoanalysis and psychology and, in turn, offer an interpretation or reading of a text that focuses entirely on the psychological dimensions of it. Literary theory proposes particular, systematic

approaches to literary texts that impose a particular line of intellectual reasoning to it; influenced by Historical approach evaluating the life and society of author, Philosophical approach probing into the seriousness of moral objective, Formalistic study highlighting the value of analyzing text solely, Psychological approach of Freud and Jung interpreting various influences on the character's psyche, Feministic approach focussing upon the effect on gender, Marxist approach emphasizing the role of class and ideology, Deconstructionalism approach of Jacques Derrida based on inherent contradictions in examining text, Eco-critical approach deriving relation of natural sciences with literature. G.J.I.S.S., Vol.4(4):47-50 (July-August, 2015) ISSN: 2319-8834 50 Modern day critics find literary theory quite challenging to master but nevertheless can allow for incredibly insights into literary texts that would otherwise be unreachable without making use of the interpretive apparatus of literary theory.

Thus we see the role of criticism and thus of literary critics evolving throughout history but their importance never reduced, rather increasing exponentially in the modern era to provide a better understanding of the world, to form a better outlook of nature of things and to arrive at better interpretation of conditions predominant around us.(Urvi Sharma , Shushank Sharma ,July_August 2015)

Chapitre 3

Literary context of fantasy »The lord of the Rings »

3.1. Introduction:

Contemporary audience recognize the distinctive bookshop genre of “fantasy literature” that appeared following the publication of J.R.R Tolkien's *The Lord of the Rings* in 1954-55.

The fantasy genre has experienced exponential growth over the last forty years, and its popularity shows no sign of abating. Yet the perception of genre fantasy as a subject not really worthy of scholarly attention has remained entrenched in the broader field of literary and cultural analysis, and until very recently fantasy has been excluded from most English literature Curricula. Fantasy readers and critics have on the whole tended to assume a defensive position, arguing for their right not only to read fantasy but also to study it within intellectual institutions. Whence come this great need for justification and validation, and whence the Perceived attack? The key lies in the classification of fantasy as a genre fiction: a term with a long history of derogatory implications separating “genre” from ‘real’ literature. The relatively low cultural esteem in which fantasy is held is evident in the marginalization of its texts as objects of study in the academy.

(Kim Selling)

John Ronald Ruel Tolkien thought that fantasy was not a Lower but a higher form of Art "Because it was at a more pure form and so (when achieved) the most potent of fiction (Alexandria Curry, 2015)

While Tolkien has surely contributed greatly to the genre of fantasy, he is also one of the field's authors that receive the most criticism. He is criticized, for a multitude, of what people consider, shortcomings in his writing such as his handling of different races in his stories, his supposed misogyny, and the plot holes or forgotten narratives that sometimes crop up due to his editing process

The Lord of the Rings series is divided into six books and three volumes. It is an epic high - fantasy that was published in London between the years 1954 and 1955. It follows the story of reveals characters as good battles against evil on Middle Earth.

(Alexandria Curry, 2015)

3.2 Fantasy as a genre of Literature:

On first appearances, the answer to the question, what is Fantasy? "Would seem relatively straightforward. This is the definition offered by The Encyclopedia of Fantasy:

A fantasy text is a self - coherent narrative. When set in this world, it tells a story which is impossible in the world as we perceive it; when set in other world, that other world will be imposable, though stories set there may be possible in its terms.

(Kim Selling, p3)

The human mind is capable of forming mental images of things not actually present. The faculty of conceiving the images is (or was) actually called imagination. But in recent times, in technical not normal language. Imagination has often been held to become thing higher than the mere image – making, a scribed to the operations of Fancy (a reduced and depreciatory form of the older word Fantasy)

(J - RR Tolkien, 2009.)

The fantasy genre is enjoying enormous popularity with readers and audience worldwide. While it is also seeing a rise in scholarly interest, with critical volumes studying many of the more popular franchises coming out in past few years. So,

though fantasy is gaining official recognition, and increasing popularity .It does not have an accepted critical definition.

(Coolabah , 2016.)

In terms of literature, Fantasy is described as” imaginative fiction dependent for effect on strangeness of setting (such as other worlds or times) and characters (such as supernatural beings)

(Tereza Havirova,2007)

There are rational definitions which dig in genres of fantasy and it's features:

Fantasy is distinguished from the genres of science fiction and horror by the respective absence of scientific, though these genre overlap. In popular culture, the fantasy genre predominantly features Setting of a medieval nature. In its broadest sense, however writers artists, filmmakers, and musicians from ancient myths and Legends to many recent and popular works.

Most fantasy uses magic or other supernatural elements as a main plot element, theme or settings.

(Dear ,.2021)

Magic and magical creatures are common in many of these worlds. Fantasy has often been compared to science fiction and horror because they are the major categories of speculative fiction; Fantasy is distinguished from science fiction by the plausibility of the narrative elements. A science fiction narrative is unlikely, though seemingly possible through logical scientific or the technological extrapolation, where fantasy narratives do not need to be scientifically possible.

(Dear,2021)

Fantasy can be used in multifaceted ways for the author to explore “the human condition” or "expansive creative play(Baker 2006). For Tomora piece, "Fantasy is our imaginary Life's blood" and the authors who use this genre “are speaking directly to people's souls” .

They are able to connect to the readers because often times these books “often familiar experience in intensified form” and the readers are able to identify with the characters and understand the struggles they face.

(Alexandria Curry,2015)

3.2.1 Common Fantasy Sub – Genres:

Fantasy encompasses numerous sub genres characterized by particular themes or settings, or by an overlap with other literary genres or forms of speculative fiction. They include the following

(Doer, 2021)

“At its best, fantasy rewards the reader with a sense of wonder about what lies within the heart of the commonplace world. The greatest tales are told ever and over, in many ways, through centuries. Fantasy changes with the changing times, and yet it is still the oldest kind of tale in the world, For it began once upon a time, and we haven't heard the end of it yet, “Patricia A. Mc killip .

(Lan .E.S Adler, 2016).

3.2.1.1 High Fantasy/ Epic Fantasy:

Perhaps. The most traditional sub genre, **high fantasy**, or **epic fantasy** takes place in an entirely fictional fantasy world. The stories are often lengthy and epic,

involving multiple characters and large - scale quests where the fate of the world rests on the shoulders of the heroes. Some people use the term “epic fantasy ”to specifically refer to more lengthy or large - scale high fantasies, however many (myself included), use the terms and high interchangeably.

Typical Element: lengthy journeys, dragon’s, magicians, assassins, legendary swords, royalty medieval societies, battles, a hero or heroine of humble origins, exotic names, a map on the inside cover.

Examples: The Lord of the Ring, The Hobbit, A wizard of Earthsea, the Final Empire, and Assassin’s Apprentice, 'The Lies of Locke Lamoura, The Ill - made Mute. (Nicola ,2019(

3.2.1. 2.Low Fantasy:

A Fantasy that takes place in the real world, or something very like the real world, and includes magical or supernatural elements (“low” does not mean this is a lesser or poorer from of fantasy!). Characters often discover secret magical forces or supernatural creatures within their supposedly normal surrounds.

Typical element: Supernatural creatures, hidden magical spaces, real-world mythological influences, characters discovering the existence of supernatural forces.

Examples: Harry Potter and the Philosopher’s Stone, Neverwhere, Shiver, Storm Front; Artemis Fowl, War For the Oaks, City of Bones, Twilight. (Nicola,2019(

3.2.1.3Urban Fantasy | contemporary Fantasy

Urban Fantasy can be tricky to define as it has been used in many different ways, often interchangeably other with fantasy sub-genre terms such as Law fantasy and Paranormal fantasy. While it generally describes a fantasy set in an urban environment or society, it has also become synonymous with **contemporary fantasy** a fantasy set in the **present day** real world.

Thus an urban fantasy is generally understood to be a low fantasy **set in a real - world, modern, urban society** (or something closely resembling one). Many urban fantasies are also paranormal fantasies or paranormal romances.

Typical elements: cities, secret, supernatural underworld, hidden passageways, modern weaponry, interference from human institutions (e g - police, lawyers), contemporary slang, colloquial language, pop culture references

Examples: Storm Front, War for the Oaks, City of Bones, and Angelfall, Neverwhere, Moon Called. (Nicola ,2019(

3.2.1. 4.Fantasy Romance / High Fantasy Romance:

A **fantasy romance** is a high fantasy (ie- set in fictional world)in which romance is a core element. Some people use the term to refer to any fantasy story with a romantic plot. However, because low fantasy with romance is usually dubbed paranormal romance, the **term fantasy romance** tends to be reserved for high fantasy romances. I often call it **high** or **epic fantasy romance** to make it clear what I'm referring to.

Typical Elements medieval societies, royalty, politics, Warrior - like female characters, romance, sex, magic, betrayal, and cruelty.

Examples: Graceling, Lord of the Fading Lands, Daughter of the Blood, Throne of Glass, Shadow and Bone, A Poison Study. (Nicola)

3.2.1. 5. Medieval fantasy / Arthurian Fantasy:

A **medieval Fantasy** is one with a setting strongly inspired by medieval society, or set during the medieval period. These stories often draw heavily on myths and legends from this period of history.

Arthurian Fantasy is a subset of medieval fantasy that focusses on the legend of King Arthur or its elements, involving characters like, Merlin and Guinevere, Uther Mordred etc.

Typical Elements: Royalty, arranged marriages, patriarchal societies, battles, dragons, wizards' quests, Knights, legendary, swords.

Examples. The Mists of Avalon, The Once and Future King, A Game of Thrones, Assassin's Apprentice.

3.2.1. 6. Historical Fantasy:

A Fantasy set in a historical period of the real world. These stories often offer an alternative version of history where magic and/ or supernatural creatures exist and place a strong emphasis on historical accuracy (with regards to the elements that aren't supernatural). They essentially blend the historical fiction and fantasy genres.

Typical Elements: Dragons, magicians, mythological influences, key battles / events in history, time travel.

Examples: His Majesty's Dragon, Jonathan Strange & Mr. Norrell, Daughter of the Forest, Outlander, the Mists of Avalon, The Golem and the Djinni.

(Nicola, 2019)

3.2.2. A Brief History of fantasy:

Fantasy as an independent genre is a recent invention. It was long considered to be an inferior part of science - fiction literature.

(Tereza Havirova,2007

The origins of fantasy can be traced back to ancient mythology, which , as its basic purpose, explained the workings of nature. For example, there is the story of Prometheus, and the super- natural quality of mythology would become one of the elements of fantasy.

Then Epics and Legends come next, the oldest surviving English epic poem, contains fantasy elements - witches, monster, and dragons. “Literary fantasy, then, become a medium to sustain our need for heroes and our perpetual belief that good can ever come evil but without the level of moralizing found in earlier tales”.

The twentieth century was ushered in by Edith Nesbit, who altered and refreshed the fantasy tradition with such titles as : A Book of Dragons (1900), Five children and It (1902) and The Story of the Amulet (1906). Nesbit laid out the ground rules for the use of magic in fantasy literature. She wrote about childhood and the collision of magic and the ordinary.

Early twentieth century fantasy came of age in 1937 with J.R.R Tolkien's The Hobbit, which was followed by the 1954 trilogy, The Lord of the Rings. The Golden Age of the fantasy genre occurred during the 1950s and 60s with Tolkien's addition along with C.S Lewis chronicles of Narnia and Ursula k .

That what helped forge a clear identity for the fantasy genre and are considered modern epics. During this time period, fantasy becomes more sophisticated affected by the developments of science and technology. This revised view of the world, a

new attitude toward the laws of nature, opened the human mind to much of what fantasy offers :supernatural proceedings, time - shifts, and other worlds.

([https //Ojs Library. Dalica yAHS / article/ dowload / 403 /388](https://ojs.library.dal.ca/yahs/article/download/403/388) “A Brief History of Fantasy”, 11:45 PM 2 Mai2021) .

And today fantasy continues as a expansive, multi – layered milieu encompassing many subgenres, including traditional high fantasy, sword and sorcery, magical realism, fairytale fantasy, and horror tinged dark fantasy.

([https ://en .m . Wikipedia .org/wiki/ History of fantasy](https://en.m.wikipedia.org/wiki/History_of_fantasy), June 2020 [org/wiki / History of Fantasy](https://en.m.wikipedia.org/wiki/History_of_Fantasy), “History of Fantasy”.June 2020, 2. Mai 2021).

3.2.3 The impact of Modern Fantasy In Literature:

In the very broad genre of literature, there are specific recognized categories that range from science fiction so fantasy. While often fantasy is considered the lesser from of fiction writing, not everyone sees it as so. While the sub - genre has faced many critics over the years, It is still popular among authors and readers, especially children.

However, just because childhood is the time. for reading and the point in our lives where we are introduced to most fantasy novels, does not mean that fantasy is exclusively for children.

(Alexandria Curry, 2015)

Modern fantasy has been described as" escapist literature”, and with good reason. while qualities fantasy does incorporate elements and ideals from our world, its primary goal is to take the reader away, filling their head with the fantastic, whether the end goal be a sense of wonder, Spine crawling fear, unease in a lonely

bedroom at night, triumph of the human spirit, love for mankind, or any of the myriad emotions such books can draw from the hearts of its readers.

(Trevor Green)

Modern fantasy refers to the body of literature in which the event, the settings, or the characters are outside the realm of possibility. A fantasy is a story that cannot happen in the real world, and for this reason this genre has been called “The literature of the fanciful impossible”.

(Video by Johnson Cherian from Pixabay "Essentials of children's Literature 7 th Edition son by C Lynch Brown, C. Tomlinson K. Short (2014) [//cinematic.](http://www.bensound.com/royaltyfree_music))

After a decade from 1965 which had seen the growth in Britain and America of an enormous interest in fantasy literature, and a rise in its academic repute from cold to lukeman, a serious study of the subject seemed long overdue.

(Colin, 2020)

3.3 Tolkien fantasy:

Fantasy is not so much a mansion as a row of terraced houses, such as the one that entranced us in C.S. Lewis's .The Magician's Nephew with its connecting attics, each with a door that leads into another world. There shared walls. And a certain level of consensus around the basic bricks, but the internal dècor can differ widely, and the live lived in these terraced houses are discrete yet overhead.

(E and F, 2012(

The human mind is capable of forming mental images of things not actually present. The faculty of conceiving the images is (or was) naturally called

Imagination. But recent times, in technical not normal language, Imagination has often been held to be operations of Fancy (a reduced and depreciatory form of the older word Fantasy); an attempt is thus made to restrict, I should say misapply, Imagination to “ the power of giving to deal creations the inner consistency of reality”. *The achievement of the expression, which gives(or seems to give) “the inner consistency of reality ” Is indeed another thing, or aspect, needing another name :Art, the operative link between Imagination and the final result, Sub – creation.*(P582(

In human art Fantasy is a thing best left to words, to true literature In painting, for instance, the visible presentation of the fantastic image is technically too easy: the hand tends to outrun the mind, even to overthrow it. [P 585]

Fantasy is a natural human activity. It certainly does not destroy or even insult reason, and it does not either blunt the appetite,nor obscure the perception of, scientific verity. On the contrary. The Keener and the clearer is the reason, the better fantasy will it make. **P594**

Fantasy can, of course, be carried to excess. It can be ill done. It can be put to evil uses. It may even delude the minds out of which it come. **P 594**

Fantasy remains a human rights: we make in our measure and in our derivative mode, because we are made: and not only made, but made in the image and likeness of a Maker. **(P5 95)**

3.3.1 J. R.R Tolkien's Fantasy World:

Tolkien's fantasy works The Lord of the kings has been wildly popular among readers since it first publication. In a 1997survey conducted by British Television Channel Four and waterstones, a prominent British bookseller, The Lord of the Rings

was chosen as “the greatest book of the century” by British readers. At the same time, the criticism over the artistic values of Tolkien's works arose. One of the most criticisms was that Tolkien's works was so idealistic that it would only cater to children and those who intended to escape from reality. Tolkien known as the “most influential writer of the twentieth century”.

(Haifug Pu,2005)

And his works are not exactly easy reading, Furthermore, much of Tolkien's work is written in an indigestible faux - medieval style, there are long descriptions of imagined contrysides , and he sprinkles in countless obscure references to invented fantastic histories. Tolkien is nonetheless one of the most popular authors of the 20th century .In poll after poll, readers declare him their favorite writer, his main books remain bestsellers 60 years after their publication, and the recent movies based on his works are box office hits.

On a superficial level, Tolkien's success is easy to explain. He offers timeless stories about hard moral choices, and he creates a marvelous world of magic, including Talking Eagles, Walking Trees and Hobbits - invented figures with whom many contemporary readers can easily identify.

(Norbert ,2015)

3.3. 1.1. 1.Introduction to J.R.R. Tolkien:

John Ronald Ruel. Tolkien was an English writer, poet , philologist, academic, and the creator of the mythic middle-earth. Born in South Africa in January 1892 Ruel Tolkien was orphaned in childhood and brought up in near -poverty. He served in the first World war, surviving the Battle of the Somme, where he lost many of the closest friends .After the war he returned to the academic life, achieving high repute as a scholar and university teacher, eventually becoming Merton Professor of English

at Oxford where he was a close friend of C. S. Lewis and the other writers known as the “Inklings”.

(Humphrey, 2000)

From his early childhood, Tolkien had shown a noticeable interest in the sounds and shapes and words as well as in their meaning. He studied Latin, Anglo - Saxon, French, Germanic, Nordic, Finnish, and many other languages: on the other hand, he created many languages such as – Quenya, Sindarin, and many others. Moreover, he studied old and medieval literature, being mainly influenced by Beowulf, on which he wrote critical essays, and translated it and some other medieval text into modern English.

(M.A-H, 2015).

His first novel "The Hobbit" was published in 1937; his **Lord of the Rings** trilogy was published in 1954 and 1955. Tolkien led the way to change using transformational leadership. His books changed what people thought about fantasy literature. Tolkien's legacy still lives on his books, which are loved by millions. J. R. R. Tolkien died on September 2nd 1973.

(Haifug Pu, 2005).

At the same time he offered his publisher much of The “Silmarillion” material, which he described as his "Private and beloved nonsense" . He agreed with Unwin that a sequel or successor to "the Hobbit is called for » ,but was at a loss about what more Hobbits could do. He confessed this in a letter of 16 December, but only three days later, on 19 December, he told Unwin of a breakthrough: “ I have written the first chapter of a new story about Hobbit” This turned out to be the opening of the Lord of the Rings, published seventeen years later. Reader had a long wait ahead of them.

(Colin Duriez, 1992 1973, p 151)

Tolkien thought of the Silmarillion, which focus on good and evils, as his most important book. Silmarillion gives account of the First Age of Tolkien fantasy world though published after his death. Feanor, the most gifted of the Noldor, and the three jewels are stolen by him. He flees the Undying Lands, and entrenches himself in Angband. Against the will of the Valar, the Noldor return to Middle-earth, swearing to make war on Melkor until they recover the silmarils.

In the Hobbit, Bilbo Baggins who is a comfort loving and persuaded by the Wizard Gandalf to set out on an adventure of treasure recovery with company of thirteen dwarves. On their road, they encounter trolls, goblins, wargs, and many other perils; but they are also helped by friendly creatures like Eagles, or Bearn. When Wandering through a tunnel, Bilbo find a golden ring and meets Gollum who wants to eat him. Bilbo outwits Gollum by riddle game and gets away with the ring which will introduce the stories of the Lord of the Rings trilogy.

The Lord of the Rings is a recounted story in the Second Age of the Middle Earth. The Elven smiths of Noldor are directed by the Dark Lord Sauron to forge three rings for elves, seven for Dwarves and nine for human beings. Sauron created the one Ring by filling his own power in it in order to rule the world. The Ring is so powerful that it could make the bearer invisible, immortal and corrupted; But the One Ring is taken from him by Isildur in the battle, and later lost in the River Anduin and recovered by a hobbit called Gollum. Eventually, he loses the Ring which, is found by Bilbo Baggins. Meanwhile, Sauron takes a new physical form and reoccupies his old realm. He sends his servants to seize the Ring. Frodo Baggins inherits the Ring from Bilbo, his cousin and guardian. Both are unaware of its origin, but Gandalf, a wizard and old friend of Bilbo, suspects the Ring's identity. When he becomes certain he advises Frodo to take it away from the Shire. So Frodo sets out to the journey of Mount Doom to destroy the Ring.

(Haifug Pu,2005)

3.3 .1.2.The second World Created:

part of the attraction of ((the Land of the Ring)) is, I think, glimpses of a large history in the Background : an attraction like that of viewing far off an unvisited island, or seeing the towers a distant city gleaming in a sunlit mist . _ j. R .R .Tolkien

Secondary World as a term used by Tolkien to refer to a consistent, fictional world or setting, created by a man, also called "subcreation", in contrast to the Reality, Called "Primary World ".

The world of Arda and generally the setting of the legendarium is Tolkien's Secondary World. Tolkien claimed that the author should respect his creation and grant it internal consistency, and let it obtain "life" of its own. The tales should have several dimensions : Geography, characters, languages, timeline, all being inter - dependent. The "scenery" should seem able to sustain the events and characters it hosts, and this would make the effect credible to the reader.

Nowadays the concept is better known as conworld on fictional universe. Tolkien had some mystical connection to sub - creation, believing that sub - creating helps us understand the Creation better, and of course the Creator (God). However this view has been his personal philosophy and doesn't reflect his religion as a Roman Catholic.

Students of Tolkien's works use the term "Primary " and " secondary" to refer to two dimensions of the creation of Middle - earth. For example one can study Tolkien's languages being aware of both the Primery and Secondary factors.

The Primary World history of Sindarin, refers to the creation process of the language by young Tolkien.

The Secondary World history of the language, refers to the fictional history, that is etymological evolution of the language of the Elves, from Primitive Elvish until the First Age. There are many Secondary World versions for its history, each one belonging to the various levels of the myth. Mysteries and gaps found anywhere in the legendarium, Preferably are discussed and solved Secondary World - wise. These concept are also known as "In-Universe" and "out – of universe" perspectives in other franchises.

Tolkien Gateway contributors, "Secondary World", Tolkien gateway .5May 2021 12=01UTC tolkiengateway.net/w/index.php Title= The king% 27s. Decision and oldid – 209814.

3.3.2.Tolkien’s imagination:The art of Sub-Creation:

Probably every writer making a secondary world, a fantasy, every Sub - creator, wishes in some measure to be a real maker, or hopes that he is drawing on reality : hops that peculiar quality of this secondary world (if not all the details) are derived from Reality , or are flowing into it ,If he indeed achieves a quality that can fairly be described by the dictionary definition: "inner consistency of reality " , it is difficult to conceive how this can be, if the work does not in some way partake of reality. The peculiar quality of the joy in successful Fantasy Can thus be explained as a sudden glimpse of the underlying reality or truth. It is not only a “consolation” for the sorrow of this world, but a satisfaction, and an answer to that question," Is it true?...

"If you have built your little world well? it is true in that world”. That is enough for the artist (or the artist part of the artist). But in the “eucatastrophe” we see in a brief vision that the answer may be greater it may be a far - off gleam or echo of evangulien in the real world. **P137**

Jeanie Watson notices “ the similarity between Coleridge's theory of the creative imagination and Tolkien's theory of the sub - creation of Secondary worlds”, Reilly sees in Tolkien's theory of imagination» the romantic doctrine of the creative imagination. Faerie is a product, of the “esemplastic” 'imagination, a product of Coleridge's Secondary Imagination, which is an echo of the Primary Imagination that creates and perceives the world of reality, Peter Russel and Raimund kern have also noticed this connection; since the time of Coleridge (and Schelling the word Imagirusction (or Einbildung skarafi) has been used exclusively for the much broaden concept of what Tolkien Called sub - creation, that is building up of a large canvas in which all the end individual images articulating dynamically with one another produce a total symbolic impact which reflects a very broad unified vision of many facets of life and death, the consmos and the spirit, if not the Godhead itself. Michael Havens also comments on their similarity : “Works of imagination, Coleridge feels, echo the original act of imagination, God's creation of the world Tolkien agrees, centering his theory on fairy stories. In Creating imaginary world, Tolkien feels, the artist imitates some of the original creation’s essence, for we make still by the law in which we are made”.

(Clyde . B .N , 2004).

3.3.3. Language of "Fantasy Incarnate":

The incarnate mind, the tongue, and the tale are in our world coeval. The human mind, endowed with the powers of generalization and abstraction, sees not only green – grass, discriminating it from other things (and finding it fair to look upon), but sees that it is green as well as being grass. But how powerful, how stimulating to the very faculty that produced it was the invention of the adjective: no spell or incantation in Faërie is more potent ... The mind that thought of light, heavy, grey, yellow, still , swift, also conceived of magic that would make heavy things light and

able to fly, turn gray lead into yellow gold, and the still rock into a swift water
When we can, take green from grass, blue from heaven and red from blood, We have
already may an enchanter's power we may cause woods to spring with silver
leaves and rams to wear fleeces of gold , and put hote fire into the belly of the cold
worm...in such "fantasy", as it is called, new form is made, Faerie begins; Man
becomes a sub - Creator . (Simon-J.Cook-Dr,2016)

According to Treebeard, language has to reflect the entities that its words
indicate. Furthermore, he explains that words become shorter when the things they
refer to are disappearing. Thus, represents the beauty and value of ancient languages,
specifically, names.

(M.A-H, 2015).

Tolkien links magic to language by redefining the concept of spells, which he
says "might indeed be said to be only another view of adjectives, a part of speech in
mythical grammar.

For Tolkien, magic is the “desire to wield that power in the world external to our
minds” .Magic is language, and magic is desire. In the twenty –first Century magic is
often viewed pejoratively : Magical thinking is shorthand for a personality defect in
pop psychology. The “magic” Tolkien is interested in is a method to gain perspective,
not a delusion or alienation. (Deke ParsonsP.28.27)

The germ of Tolkien's theory of fantasy is found in the closing remarks of his
1931 lecture, A Secret Vice ,but here with no hint of an incarnational diminution to
language. Concluding his discussion of his" hobby" of inventing languages, Tolkien
observed that once a language is invented one no longer has “to grope after the
dazzling brilliance of invention of the free adjective” but may immediately say green
sun or deed life and so “ set the imagination leaping”.

“Language has both strengthened imagination and been freed by it. Who shall say whether the free adjective has created images bizarre and beautiful, or the adjective been freed by strange and beautiful picture in the mind?”

(Simon- J. Cook- Dr, 2016)

Ball Martin illustrates that the Rohirrim's language and culture are characterized by their orality and ritual poetry. By extension, they sing in their way to lament the dead of alliterative meter, knowing that Tolkien adopted these features from the Old English language, in which he copies out passages from *The Beowulf* and *The Wanderer* through which Tolkien himself laments the cultural values that are lost with the loss of language. This is to say, language does not only lose its ties with its environment, but also its culture.

(M.A-H, 2015).

3.3.4 Fairy- Story

What is a fairy story? In this case you will turn to the Oxford English dictionary in vain. It contains no reference to the combination fairy - story, and is unhelpful on the subjects of fairies generally. In the Supplement, fairytale is recorded since the year 1750, and its leading sense is said to be (a) a tale about fairies, or generally a fairy legends : with developed senses, (b) an unreal or incredible story, and (c) a falsehood.

The last two senses would obviously make my topic hopelessly vast. But the first sense is too narrow. Not too narrow for an essay. It is wide enough for many books, but too narrow to cover actual usage. Especially so, if we accept the lexicographer's definition of fairies: Supernatural beings of diminutive size ,in popular belief supposed to possess magical powers and to have great influence for good or evil over the affairs of men.

Fairy, as a noun more or less equivalent to elf, is a relatively modern word, hardly used until the Tudor period. It is taken from the poet Gower: as he was a fairie.

Stories that are actually concerned primarily with 'fairies', that is with creatures that might also in modern English be called 'elves' are relatively rare, and as a rule not very interesting. Most good "fairy - stories are about the adventures of men in the Perilous Realm or upon its shadowy marches. Naturally so; for if elves are true, and really exist independently of our tales about them, then this also is certainly true: elves are not primarily concerned with us, nor we with them.

The definition of a fairy- story what it is, or what it should be does not, then, depend on any definition or historical account of elf or fairy, but of upon the nature of Faerie: The Perilous Realm itself, and the air that blows in the country. **P520**

For the moment, I will say only this : a fairy - story is one which touches on or uses Faerie, whatever its own main purpose may be: a satire, adventure, morality, fantasy. Faerie itself may perhaps most nearly be translated by Magic - but it is magic of a peculiar mood and power, at the furthest pole from the vulgar devices of the laborious, scientific, magician. There is the proviso: if there is any satire present in the tale, one thing must not be made fun of, the magic itself. That must in that story be taken seriously, neither laughed at nor explained away. **(J.R.R.Tolkien,2008).**

3.4 The characteristics of the novels: “The Lord of the Rings” :

The Lord of the Rings is a fantasy epic trilogy novel written by J.R. R. Tolkien between the years 1937 and 1949 as a sequel to The Hobbit. Firstly, it was intended to be a one volume novel which, finally, resulted to be published in three volumes between 29 July 1954 and 20 October 1955.

The title to the Dark Lord Sauron who created the One Ring is which he poured all his wrath in order to have power over of the other nineteen rings that were offered to the Elves, Men and Dwarves, and therefore, rule over the Middle Earth.

(E.M.B.G, 2017.)

The Lord of the Rings series is divided into six books and three volumes. It follows the story of several characters as good battles against evil on Middle Earth. The Journey to Save the world, by destroying a magical object known as the One Ring to rule them all, relies on the least likely of heroes, a rag - tag team of Men, Elves, Dwarves, and Hobbits. Even though the series is now 60 years old, it still remains in the public eye due to its ingenuity, the adaptations for films that have followed it and the scores of authors that have followed after him. According to Chan, "his characters became these archetypal, perfect characters that just continue to ring the reader's imaginations"

(Alexandria Curry, 2015.)

The Lord of the Rings trilogy has been the most popular acclaimed and fetishized film cycle of the Third Millennium and has intensified and expanded Tolkien readership for the novels that the basis of the cinematic epic. **(P18)**

The Lord of the Rings is an adventure story par excellence. And as such it is one of the great works of twentieth - century fiction. If it has elements of myth, archetype, epic structure and adolescent fantasy, not to mention deep moral, psychological, and geopolitical insights, so much the better for its performance as narrative.

Rose A. Z and Neil .D , P7).

"Tolkien structures both work" The Hobbit L OT R" like folktales and then overlays and fleshes them out with characters, scenes and other items borrowed from or modeled after the traditional materials he had studied all his life western European prose and poetry composed in the middle ages or earlier ... It is because of both the

traditional materials and his synthesis of them that Tolkien's novels are the standard by which all of the others are Judged. (Sullivan .C-W,2001) .

LOTR is considered to be one of the founding stones of the genre of modern fantasy. Tolkien create in it whole new methlogy .based on languages invented by him .The impact of the work is aptly escpressed in a quotation from Sunday Times which is so enclosed in almost every English edition of LOTR: "The English - speaking world is divided into those who have read The Lord of the Ring and The Hobbit and those who are going to read them". (Tereza Havèrovà,2007)

3.4.1 The Renunciation of power in "The Lord of the Rings ":

The shift from the First Age of the Silmarillion to the Third Age of the Lord of the Rings marks a number of changes in the scope and tone of Tolkien's mythology. Many readers and . Critics have commented on the understated religiosity of The Lord of the Rings including a reader who expressed his amazement with the powerful presence of a God and a religion Catherine Madsen observes that in the Lord of the Rings God is not shown, nor does he even speak but acts in history with the greatest subtlety, what implications does this have for the treatment of sub - creation in the Lord of the Rings? Though there is no active sub - creators in the Third Age .AS a result, the renunciation of power becomes a chief Theme throughout The Lord of the Rings and the characters are forced to respond to the temptation that the Ring poses. As a way of highlighting these responses, a number of characters of function as foils or oppositional figures.

The arrangement of these foils - between Wizards (Gandalf and Saruman), kings (Theoden and Denethor) brothers (Faramir and Boromir), or even Hobbits (Frodo and Gollum) - underscores the reality of choices in Middle - earth and how these Choices

,very much like the act of sub - creation, are bound up with a crucially important issue for Tolkien: freedom and the denial of freedom .

Consider the first pairing of Gandalf and Saruman . After Frodo asks «you are wise and powerful. will you not take the Ring? “Gandalf responds:

"No! [...] With that power I should have power to great and terrible. And over me the Ring would gain power still greater and more deadly”. His eyes flashed and his face was lit as a fire within. "Do not tempt me! For I do not wish to become like the Dark Lord himself. [...] I dare not it, not even to keep it safe, unused. The wish to wield, it would do be too great for my strength"

There is no question that Gandalf greatly desires the Ring, if only to use it for good or to "keep it safe". But he has the foresight to recognize that no one .no matter how powerful en determined, can withstand the Ring. Indeed, the important of Frodo’s quest hinges on this very point.

Either the evil nature of the Ring or Frodo’s addiction to it overcomes Frodo’s genuine wish to destroy it, and it is only through Frodo's compassion for Gollum that the Ring is destroyed at all. Saruman by contrast, attempts to convince Gandalf that, with the Ring, they can rule Middle - earth together: "We must have power, power to order all things as we will, for that good which only the Wise Can sees. And speaking now in a softer voice. "I said we, for we it may be, if you will join with me. Saruman's entreaties, of course, are merely a pretext for the acquisition of the Ring and its power that, importantly, would be Saruman's , alone, Gandalf quickly identifies the deceptiveness of seruman's offer: “only one hand at a time can wield the one , and, you know that well, so do not trouble to say we!”

The characters with the most integrity, on the other hand – Gandalf, Aragorn Galadriel, and Elrond come to mind a recognizing that the Ring's power, like Sauron’s is to subdue and absorbs others' wills into the service of one's own. The

impulse to dominate which the Ring amplifies and facilitates, is fundamentally evil because it denies the gift of freedom that Iluvatar bestowed upon the Elves and Men . As a result, although sub - creation is not taken up explicitly in the Lord of the Rings, it finds expression in the themes of freedom Creativity, and authorial control.

To summarize, then, the relationship between Creator and sub - creator in Tolkien's mythology diverges from Barthes's notion of the relationship between God and author in two key respects. First, the creative artists in Tolkien's fantasy Niggle, Iluvatar, Melkor, Anle, and Feanor- retain attributes of the divine, but they are not omnipotent. Second, Iluvatar, by contrast, who Christian God, does not rule through domination but rather through a delegation of power. Throughout his mythology, and especially in the Lord of the Rings, Tolkien conceives of God as force that is at once omnipotent and passive, detached yet invisible, consistently requiring his subjects to be active agents without foreclosing the possibility of a mysterious types of providence that is involved, to provide one example among many with Gollum's role in the destruction of the One Ring. God in Middle - Earth exists, in Brian Rosebury's words, « not as original, power but as a original Artist: an essential feature of an artist, in Tolkien's conception being the renunciation of power over one's creatures, the delegation of power to others". (Benjamin Saxton, 2013)

3.4.2The impact of The Lord of the Rings on Popular Culture:

The impact of the Lord of The Rings on popular culture, "The Lord of the Rings is one of the most popular and spectacular series of all time. The movie are based on the books written by J. R.R Tolkien and since the publication, the books have had profound impact on popular culture - Moreover, the film adaptations by Peter Jackson have even much more extended the influence of the series on culture.

Among others, the series influenced books, writers, and entertainment industry. Before the books were brought to the big screen, they had already permantly

influenced the culture. The consequences of launching Lord of The Rings turned out to be ubiquitous and far - reaching. The books were released over sixty years ago but they are still universal and extremely popular. Even though Tolkien did not invent fantasy, he defined the genre. Many other books which belong to the category of young adult, can owe their success to him.

Moreover, Tolkien's book opened doors for many writers and publishers to produce books of similar type, for instance, Tolkien and his works were an inspiration for George R.R Martin. Lord of the Rings, were one of the first movies which were based on the books from young adult literary genre thus it can be said the Peter Jackson's adaptations started a trend in making movies based on that particular category. After the Lord of the Rings movies were released, more and more fantasy books have been brought to the silver screen. Even though previously there were films which were founded on novels, they were classical ones such as Gone with the Wind .Furthermore , in the movies Jackson used innovative special effects which are used in movies to date.The series also popularized the use of CG I without which creating many fantasy and superhero movies turned out to be great blockbusters and even brought Tolkien's books more recognition.As movies provide the visual representation of the story, many fans of the novels of started to recreate their favorite characters.What is more, there were also created video games which are based on the plot of the franchise, action figures, and even jewellery on the image of the one which was used in the movies.

Summing up, J.R.R. Tolkien's books, and later the novels adaptations have had a tremendous impact on the culture and entertainment industry. Although the series is already quite old, its popularity does not fall. Multiple books, movies, video games, and co splays which are inspired by the novels, prove that Lord of The Rings series is spectacular and that the popularity of it is imperishable.

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3.5. Conclusion

Dick Allen says

"Is it any wonder that a new generation has rediscovered science fiction, rediscovered a form of literature that argues through its intuitive force that individual can shape and change and influence and triumph, that man can eliminate both war and poverty that miracles are possible that love, if given a chance, can become the main driving force of human relationship?»

Kingsley Amis, a British novelist, poet and critic states:

“Science Fiction is that class of pross narrative treating of situation that could not arise in the world we know, but which is hypothesized on the basis of some innovation in science or technology, or Pseudo - technology, whether human or extra - terresial in origin".

On the other hand some Science fiction writers emphasize on truly scientific things and define it accordingly. Benjamin Apple , an American Crime and detective fiction writer puts it in his own words as, * Science fiction reflects scientific thought a fiction of things to come based on things- en hand. »Science fiction and fantasy a completely interdisciplinary and impossible to judge and study one without another. It means science fiction expresses such things which may take place under certain specific scenario where fantasy tries to make impossible things probably, by giving fantastic touch to the realistic things. Then it is analyzed from its features point of view then one may come to know that fantasy fiction and it various sub - genres are the often found in mingled form. As one fiction can also have various aspect and things at the same time, one completely fantasy fiction can also have the scientific and technological touch sketched through the depiction of war and conflicts. H .G wells tries to create a typical society with the help of this fantastic treatment. The Martians from Mars is not a new theme for the fans of science fiction but still the way

Wells creates sensation and curiosity among the readers in indeed appreciable and praiseworthy.

He not only tries to present the future society in his science fiction but also tries to warn the people about the future disasters that may create due to the advancement in science and technology. In fact, it depends upon the people how these they have to deal with all these things.

(Mathpati S. Q, 2020).

Conclusion

J.R.R. Tolkien has managed to create an artful work of literature in his books. The work exhibits fantastic elements as categorized by Tolkien himself in "On Fairy-stories"; Fantasy in the 20th century became a wide spread mode of literature and works of writers such as J.R.R. Tolkien, C.S. Lewis paved the way for its acknowledgement in literary circles. Hence, works of fantasy literature try to compensate for the failures of the factual world and improve the reader's experience through their utilization of magical, supernatural and unreal events and images.

Some of the ideas present in many fantasy books would have been held in widespread belief by ordinary people. In other words, people believed that witches, magic and fairies were real. But, even much later, and still to this day to some extent, people entertain the idea that magic may be real! However, unlike in opera or theater, Tolkien's *Lord of the Rings* is not myth per se, but a cleverly fabricated and artistically elaborated piece of art, more effect than symbolic. Archetypal critics have found that New Criticism was too reductive in ignoring inter-textual elements. They also felt that approaching the text as if it existed on its own with no relation to other texts was not fair enough. Regardless of the origin of a text, identifying universal archetypes can help understanding and analyzing any books from anywhere.

so, "looking at strong generalities in archetypes could cause the individuality of the text to be overlooked. And for Tolkien. Magic is the desire to wield that power in the world external to our minds", Magic language, and magic is desire, it is interested in method to gain-perspective.

The Anglo - American approach - focuses almost exclusively on the internal properties of the discourse, namely, consistency Cohesion and pertinences refusing the wider perspective situated beyond interpersonal connections and the reference to social context. The trends that marked the Anglo American direction are

anthropology and sociology, while the French direction was influenced by psychoanalysis, Marxism and linguistics.

So Literary discourse analysis viewed legitimately a branch of discourse-analysis is a new approach to literature.

The people who claim to tackle literature as discourse analyzes must fight on two fronts traditional literature studies of course, but also discourse analysis. The development of a branch of discourse analysis dedicated to the study of literature is scowled at not only by the scholars who consider that “true” discourse analysis must ignore literature, that the study of everyday conversations must be the hard core of their actively. However, discourse analysis aims to consider the reciprocal envelopment of text. And context, which implies shifting the core of the analysis: from the creator and his or her work to the conditions that make literary discourse possible.

Fantasy Fiction has always to manifest itself in Literature and Art .From Ancient mythological narratives, through fairy - tales, marking its presence in drama and poetry, it eventually reaches the presently most celebrated among literary genres the novel.

There is still one relevant aspect to highlight in Tolkien's fictional world its capacity to fulfil the reader's - expectations and to addressing the reader's deep psychological structures in a kind of rebirth of mythological narratives in his novels.

The Lord of the Rings in particular . In his time Tolkien is capable of filterin

the warlike and hopeless European landscape, and of changing it into a

symbolic contrast of literary value, which also answered to people's want of

mythical structures. His work is done brilliantly, and his novels have been read

by different generation through all these years. Tolkien has more to tell than his

marvelous tales, permeated by astonishing quests he reader his reader's heart in a way he that idyllic, if we take into account the delusions of modernity that have fragmented man into zillions of pieces. As we said in the beginning, that Tolkien has an and there many people who would be grateful to find a world like Middle earth in the midst of a confused and fragmented world as the one we live, in today.

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Abstract

When it was first released as a children's book, 'The Lord of the Rings' was unexpectedly appreciated by adults as well. It is regarded as a popular piece of literature built upon the notion of myths, symbols and history. These references range from explicit to implicit ones, and they are believed to be the reason behind the novel's widespread success. Therefore, the present research, namely "Exploring the discourse of fiction in the Lord of the Ring", seeks to find an answer to the question on how a modern issue such as environmentalism is represented through an imaginary medieval myth and fantasy work. This research has adopted, basically, the Archetypal or Mythological Approach. Archetypal and Mythological Criticism focuses on the interpretation of a literary text through the analysis of the repetitive myths and archetypes which are supposed to contribute to the understanding and appreciation of the work. Therefore, the Lord of the Rings is considered as a modernized version of ancient myths.

Key Words:

Archetype, myth, the Lord of the Rings, fantasy, discourse, fiction.

Résumé

Lors de sa première sortie en tant que livre pour enfant, Le Seigneur des Anneaux a également été apprécié de manière inattendue par les adultes. Il est considéré comme une œuvre littéraire populaire fondée sur la notion de mythe, de symboles, et d'histoire. Ces références vont des références explicites, et on pense qu'elles sont la raison du succès généralisé du roman. Par conséquent, la présente recherche, à savoir « explorer le discours de la fiction dans Le Seigneur des Anneaux », cherche à trouver une réponse à la question de savoir comment une question moderne telle que l'environnementalisme est représentée à travers un travail fantastique. Cette recherche a adopté, fondamentalement, l'Approche Archétypale au Mythologique. La Critique Archétypale et Mythologique se concentre sur l'interprétation d'un texte littéraire à travers l'analyse des mythes et archétypes répétitifs qui sont censés contribuer à la compréhension et à l'appréciation de l'œuvre. Par conséquent, Le Seigneur des Anneaux est considéré comme une version modernisée des mythes antiques.

Les mots clés :

Archétype, mythe, le Seigneur des Anneaux, fantaisie, discours, fiction.

نبذة مختصرة :

عندما تم اصداره لأول مرة ككتاب للاطفال , تم تقدير سيد الخواتم بشكل غير متوقع من قبل الكبار ايضا , ينظر إليه على انه قطعة ادبية شهيرة مبنية على فكرة الاسطورة و الرموز و التاريخ. تتراوح هذه المراجع بين المراجع الصريحة , و يعتقد أنها السبب وراء نجاح الرواية على نطاق واسع , لذلك فان البحث الحالي الا و هو "استكشاف خطاب الرواية في سيد الخواتم" , يسعى إلى ايجاد اجابة للسؤال حول كيفية تمثيل قضية حديثة مثل البيئة من خلال اسطورة خيالية من العصور الوسطى و عمل خيالي. اعتمد هذا البحث بشكل اساسي المنهج البدائي أو الاسطوري .يركز النقد الاثري أو الاسطوري على تفسير النص الادبي من خلال تحليل الاساطير و النماذج الاصلية المتكررة التي من المفترض أن تساهم في فهم العمل و تقديره . لذلك , ينظر إلى سيد الخواتم على انه نسخة حديثة من الاساطير القديمة.

الكلمات المفتاحية :

النموذج الاصلي , الخرافة , سيد الخواتم, الخيال , الحوار , التخيل .