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Tolkien's Style of Fantasy: Hypotyposis, Metalepsis, Harmonism

ABSTRACT

The fantasy genre has thrived in the wake of Tolkien's fairy-story novels. However, the understanding and reception of the term "fantasy" differ across different cultures. This essay attempts to shed light on Tolkien's art of fantasy, with *The Lord of the Rings* trilogy and *The Silmarillion* as exemplifying texts. For starters, it tackles the issue of the generic confusion of fantasy. It then explores Tolkien's narrative art and diction to illustrate why Tolkien highly valued the uniqueness of words in a successful fantasy. The essay argues that Tolkienian fantasy art that brings forth Secondary Belief resides in the style of hypotyposis, metalepsis and harmonism.

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The Tolkien phenomenon has set the "fantasy" ball rolling since the second half of the last century; as Tom Shippey claims, "The dominant literary mode of the twentieth century has been the fantastic"[1]. Major surveys of public opinion or critic's reviews have acclaimed his works, some surveys have even placed him as the "author of the century" or his *The Lord of the Rings*[2] as the most popular fiction[3]. Shippey explicitly titles his book *Tolkien: Author of the Century* (2000). Right after its release, *The Fellowship of the Ring*[4] received a positive review in *The New York Times* in 1945[5]. Positive reviews continued: "among the greatest works of imaginative fiction of the twentieth century" (*The Sunday Telegraph*); "destined to outlast our time" (*The New York Herald Tribune*); "the English-speaking world is divided into those who have read *The Lord of the Rings* and *The Hobbit* and those who are going to read them" (*The Sunday Times*). However, negative criticism arose: the style of Tolkien's writing was criticized as "pedantry" (*The New York Times*) and lacking psychological depth (*The New Republic*)[6]. The Australian feminist writer Germaine Greer deemed the popularity of Tolkien's books a "nightmare" and considered that "flight from reality is their dominating characteristic"[7]. Nonetheless, Tolkien's popularity grew and *LotR*

sold well. Readers' favourable reception testified to Auden's retort to negative criticisms of Tolkien's stories: "If someone dislikes it [Tolkien's fairy stories], I shall never trust their literary judgment about anything again"[8]. In a 1997 survey conducted by Waterstone's books and Channel 4 television, *LotR* (followed in second and third places by Orwell's *1984* and *Animal Farm*) was chosen as the most important book of the century by 26,000 British readers[9]. In addition, in 1999 Amazon customers voted *LotR* their "book of the century"[10].

In the twenty-first century, Tolkien's popularity is likely to fade little or not at all His novels have outlasted their time with their reputation and sales continuing to grow. In 2003, *The Big Read* (a BBC UK survey) found *LotR* be the "Nation's best-loved book"[11]. It topped similar polls in Germany and Australia in 2004, and more than a hundred million copies have been sold worldwide. If our last century was a cradle for fantastic proliferation (gothic, SF, fantasy), the 21st century sees the prosperity of the fantasy genre. Thanks to Tolkien, fantasy is becoming the mainstream narrative genre of this century, spreading across different media ranging from novels to comic books, animation and more recently through to video games, which particularly capitalise on fantasy rhetoric. Accordingly, fantasy is a genre that should be taken seriously, as Shippey brings to light the necessity for writers to resort to fantasy to mediate their imagination: "Those authors of the twentieth century who have spoken most powerfully to and for their contemporaries have for some reason found it necessary to use the metaphoric mode of fantasy, to write about worlds and creatures which we know do not exist"[12].

The fantasy genre emerged and thrived after Tolkien published his Middle-earth novels. However, notwithstanding Tolkien's clear definition of "fantasy" in his essay "On Fairy-Stories", the understanding and reception of the term "fantasy" differ across different cultures. Anglo-Saxon and French scholars have different definitions for the genre fantasy. The former take "fantasy" in a much broader sense whereas the latter stick more closely to Tolkien's concept of fantasy. In Chinese-language cultures, the translation for fantasy, *qihuan*, is used to cover genres such as horror, gothic and magic realism. As it turns out, the broadened appropriation of Tolkienian fantasy entails a retronym for specifying the Tolkienian fantasy novel: 'high fantasy' or 'full fantasy.' It is clear that Tolkien excludes the genres of *fantastique*, horror, magical realism or surrealism from his "fairy-story" genre or the retronymic 'high fantasy', according to his theoretical arguments. In effect, the distinctive features of fairy stories are fantasy, elements of the fantastic (imaginary or unreal) sub-creation of a secondary world to the extent that the perfect fantasy style of words and emplotment arouses a secondary belief, thus making Coleridge's "willing suspension of disbelief" unnecessary, and finally the happy ending with a turn or Euchatastrophe. In defending fairy-stories, Tolkien draws on metaphors of "Cauldron" and "Tree" to illustrate his concept of mythological hypotexts[13] vis-à-vis the final product. Each artist's finished tale is an individual "cooked soup" or "replanted tree." From this perspective, Tolkien's virtuosity lies not in just re-creating a myth and combining mythic themes and motifs, but in how he re-creates or *re-discovers* it as "the splintered light" (*Mythopoeia*). In brief, it lies in his narrative art conducive to the final sub-creation, "his own internal Tree"[14]. Viewing the confusion and broadening of the meaning of fantasy as well as the negative criticisms of Tolkien's fiction as being skin-deep, escapist or pedantry, this essay
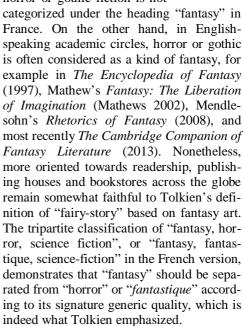
attempts to shed light on Tolkien's art of fantasy, with the *LotR* trilogy and *The Silmarillion*[15] as exemplifying texts. An exploration of Tolkien's narrative art and diction will illustrate why Tolkien highly values the uniqueness of words in telling fairy-stories when he declares "Drama is naturally hostile to Fantasy"[16]. His mythopoeic fantasy will be analysed from three aspects: Tolkienian fantasy, hypotyposis and metalepsis, and harmonism.

Tolkienian Fantasy

The fantasy genre thrived in the wake of Tolkien's publication of his "fairy-story" type novels, for which fantasy art is defined as "an operative link between Imagination and the final product, Sub-creation"[17]. Deviating from Tolkien's definition, "fantasy" is taken to supersede "fairy-story" as the genre itself across the English-speaking world. The academy defines fantasy in a broader sense than Tolkien, and is all the more contrary to the intent of Tolkien when it comes to the issue of "willing suspension of disbelief" vs. "creation of secondary belief". "Fantasy" is taken in an even broader sense as an antonym to *mimesis* in Kathryn Hume's *Fantasy and Mimesis*[18]. In similar fashion, Edmund Little discusses how to define fantasy and broadens the concept to the extent that "in a sense, all creative fiction in Fantasy"[19].

In contrast, French scholars define fantasy as a genre uniquely born in Anglo-Saxon culture and include this word as a loanword in their dictionaries: "Fantasy: nom féminin invariable. Genre littéraire qui mêle, dans une atmosphère d'épopée, les mythes, les légendes et les thèmes du fantastique et du merveilleux. (Recommandation officielle: fantaisie.) [On dit aussi heroic fantasy.]"[20]. It is regarded as an equivalent to "heroic fantasy." This French reception comes closer to Tolkien's fantasy. In this light, horror or gothic fiction is not categorized under the heading "fantasy" in France. On the other hand, in English-speaking academic circles, horror or gothic is often considered as a kind of fantasy, for example in *The Encyclopedia of Fantasy* (1997), Mathew's *Fantasy: The Liberation of Imagination* (Mathews 2002), Mendlesohn's *Rhetorics of Fantasy* (2008), and most recently *The Cambridge Companion of Fantasy Literature* (2013). Nonetheless, more oriented towards readership, publishing houses and bookstores across the globe remain somewhat faithful to Tolkien's definition of "fairy-story" based on fantasy art. The tripartite classification of "fantasy, horror, science fiction", or "fantasy, fantastique, science-fiction" in the French version, demonstrates that "fantasy" should be separated from "horror" or "*fantastique*" according to its signature generic quality, which is indeed what Tolkien emphasized.

The confusing understanding of fantasy as a genre or fantasy as narrative art stems primarily from the confusion and imbrication of two terms: fantasy and fantastic. This indeed has caused difficulty in defining "fantasy", as James and Mendlesohn put it,

> Fantasy literature has proven tremendously difficult to pin down. The major theorists in the field – Tzvetan Todorov, Rosemary Jackson, Kathryn Hume, W. R. Irwin and Colin Manlove – all agree that fantasy is about the construction of the impossible whereas science fiction may be about the unlikely, but is grounded in the scientifically possible. But from there these critics quickly depart, each to generate definitions of fantasy which include the texts that they value and exclude most of what general readers think of fantasy.[21]

What the authors have not discerned is that none of the Anglo-Saxon theorists[22] mentioned above remain faithful to Tolkien's vision of fantasy. They include the works of gothic, horror, the French fantastic (*fantastique*) or magic realism, under the umbrella term "fantasy." On the other hand, some other theorists, such as Eric S. Rabkin, Christine Brooke-Rose and Neil Cornwell, employ the term "fantastic" to characterise the works "of the fantastic," as Tolkien understands the term in his "OFS"[23]. By the same token, the genre confusion of fantasy also exists in film studies; as Walters reveals at the opening of his *Fantasy Film*: "Fantasy is a fragile, ephemeral and volatile element in cinema, prone to emerge in unexpected places as well as shaping itself into the dominant facet of certain fictional worlds"[24]. This phenomenon of genre and terminological confusion reveals Todorov's theoretical influence on Anglo-Saxon scholars and the problem of translation. Published much earlier (1947) than Todorov's theory (1970; 1975), Tolkien's "OFS" clearly distinguishes the difference between fantasy and the fantastic, the former used as a defining and mediating poetics, the latter taken in a broader sense related to the unreal. No matter whether scholars use "fantasy" or "fantastic" to cover "*fantastique*," what is paradoxical (and somewhat ironic) is Todorov's exclusion of Tolkien's fiction from the scope of *la littérature fantastique*. Though indirectly, Tolkien indeed comments on the fantastic genre along the lines of Todorovian *fantastique*. In elaborating on the concept of Recovery, Tolkien refers to a "fantastic word," "Mooreeffoc, or Chestertonian Fantasy"[25] but considers it only has a limited power for recovery, though it "may cause you suddenly to realise that England is an utterly alien land"[26]. This impression of "alien" can be compared to Todorov's "*étrange*" or "uncanny". Likewise, Tolkien admits that the "'fantastic' elements in verse and prose of other kinds, even when only decorative or occasional, help in this release ["letting all the locked things fly away like cage-birds"]. But not so thoroughly as a fairy-story, a thing built on or about Fantasy, of which Fantasy is the core"[27]. Here Tolkien employs "fantastic" and "fantasy" in different ways, with strong emphasis on the latter.

The second factor that causes genre confusion lies in the neglect of the difference between Coleridge's "willing suspension of disbelief" and Tolkien's "secondary belief" formation. The Todorovian fantastic texts do call for "willing suspension of disbelief" when narrative brings into play modal expressions and eventually nearly literal incarnation of the intrusion of the uncanny. Readers are given the choice of opting for either natural explanation (the uncanny type) or supernatural explanation (the marvellous type) for quasi-supernatural and unlikely events in the story. The commonly known genre of the marvellous is fairy tale. French scholars clearly distinguish the genre of fairy tale from that of *fantastique*. The primary element that makes the *fantastique* differ from fairy tale is setting, the former rooted in realism, and the latter imaginary. The Coleridgean suspension of disbelief orients readers to switch to the marvellous-fantastic narrative. Moreover, if suspension of disbelief is required, it contradicts Tolkien's criterion for a successful sub-creation. He contends that at the moment disbelief arises, the art has failed[28]. A successful 'sub-creator' of fantasy rather makes readers believe a Secondary World[29], a "Secondary Belief" is thus born[30]. James rightly raises this narrative quality of Tolkien and his influence: "Tolkien's greatest achievement, however, in retrospect, was in normalizing the idea of a secondary world. … After 1955 fantasy writers no longer had to explain away their

worlds by framing them as dreams, or travellers' tales, or by providing them with any fictional link to our own world at all"[31]. This narrative rhetoric corresponds, in large measure, to what Brooke-Rose terms as "the unreal as real"[32] type of fantastic.

The third, and mostly ignored factor, is the importance of reason. Though fantasy ostensibly goes together with unreason, Tolkien asserts reason's being indispensable in the art of fantasy: "Fantasy is a natural human activity. It certainly does not destroy or even insult Reason; and it does not either blunt the appetite for, nor obscure the perception of, scientific verity. On the contrary. The keener and the clearer is the reason, the better fantasy will it make"[33]. Without reason and the capacity of perceiving truth, "fantasy will perish and become Morbid Delusion"[34]. The importance of reason harks back to the distinctive feature of fantasy raised earlier: "the inner consistency of reality"[35], which Tolkien further characterises as that "which commands or induces Secondary Belief"[36]. In this light, we may better understand why Tolkien excludes certain fantastic types. His exclusion includes fantastic stories taking place in the Primary World like *Gulliver's Travels* and any story that uses the machinery of dream. And it is evident that Tolkienian fantasy is anything but Coleridgean fancy.

In brief, Tolkien highly esteems the fairy-story genre and brings to light its double value. The primary value is the one fairy-stories share with other literary forms or literature in general; the secondary, its unique value or the fairy-story genre in particular, comprises Fantasy, Recovery, Escape, and Consolation[37]. What is defined by Tolkien as an operative mediating art of imagination – fantasy – turns out to be a genre name, one even taken to be quite different from Tolkien's Fairy-Story: "Art, *the operative link* between Imagination and the final result, Sub-creation. For my present purpose I require a word which shall embrace both the *Sub-creative art* in itself and *a quality of strangeness and wonder* in the Expression, derived from the Image: a quality essential to fairy-story. I propose, therefore, … to use Fantasy for this purpose…"[38]. Tolkien needs a word more specific than "imagination," which can refer to the Kantian imagination of reproduction. Besides, he needs a precise word to designate the unreal quality of fairy-stories, to combine "the derived notions of 'unreality' …, of freedom from the domination of observed 'fact', in short of the fantastic"[39]. This being established, what in essence makes Tolkien's fantasy capable of creating a Secondary World, thus Secondary Belief?

As mentioned earlier, French scholars seem to better understand the Tolkienian fantasy. The French authority of the fantastic Roger Bozzetto's distinction between fantasy and science fiction offers a clear insight into the quality of fantasy: "novels of fantasy gather together all, and what distinguishes these novels are more the qualities of writing than invention. This also explains why 'fantasy' attracts and charms"[40]. Accordingly, fantasy can be regarded as a genre of style, based on the qualities of writing. This characterization pinpoints Tolkien's fantasy poetics: the Secondary World as "a world for the languages"[41]. In fantasy, the big player is language or words, rather than stories, as Tolkien brings to the fore, "It was in fairy-stories that I first divined the potency of the words, and the wonder of the things"[42]. He further stresses the necessity of words in fantasy creation: "In human art Fantasy is a thing best left to words, to true literature"[43]. Auden clearly sees this fantasy gift of Tolkien: "Mr. Tolkien is fortunate in possessing an amazing gift for naming and a wonderfully exact eye for description"[44]. This gift is rooted in words, through linguistic creation conduce to the

configuration of emplotment that unfolds a Secondary World before the reader.

It is evident that ingredients in a cauldron and elements from trees are insufficient notions to meet Tolkien's poetics of fantasy, notwithstanding mythic imagination. Thus, myth criticism or thematic criticism is unable to define fantasy, for as Bozzetto sets forth it concerns writing style. The final product of Sub-creation requires an able cook or tree planter. Based on textual analysis, three important rhetorical devices configure Tolkien's fantasy: hypotyposis, metalepsis and harmonism.

Hypotyposis and Metalepsis

Like Aristotle, who emphasises the figure of "bringing-before-the-eyes" or hypotyposis in his Book III of *Rhetoric*, Tolkien draws on hypotyposis for the fantasy configuration of Sub-creation, which brings before the eyes a Secondary World that entails a Secondary Belief. This world is exactly what Tolkien esteems as a world for languages. Moreover, the Tolkienian narrative rhetoric corresponds with Aristotle's insight into general rhetoric: "The words, too, ought to set the scene before our eyes; for events ought to be seen in progress rather than in prospect. So we must aim at these three points: Antithesis, Metaphor, and Actuality"[45]. The nineteenth-century French rhetorician Pierre Fontanier elaborates and characterises hypotyposis as figure of style by imitation and further defines: "hypotyposis paints things in so lively and energetic a manner that it presents them right before one's eyes, and turns a narrative or a description into an image, a painting or even a live scene"[46]. In the wake of the movement of French structuralism and new rhetoric, particularly Genette's *figures* series concerning narratology, the conception of

stylistic figures was extended from the lexical and syntactical to the textual level. Figure has become a textual rhetoric in narrative, as Genette's *Métalepse* (2004) exemplifies. Certainly, Fontanier and Aristotle, as well as other early rhetoricians, have regarded hypotyposis and other figures or tropes as mere *figures of speech*, viz. expressions to be taken *figuratively*. On the other hand, Tolkien's hypotyposis is in essence a double figure: literal and figurative.
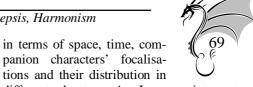
The literal sense refers to figure as fiction, taken at textual level. Fantasy is *per se* a literalisation of figures. What was taken as literary figures such as metaphor or hypotyposis flesh out before the eyes of the characters. As Flieger states: "Tolkien has used fantasy to reinvest metaphor with literality. Those who seek the light can find it, but they must be shown the way. In Middle-earth as in our own world, enlightenment is to be desired. But in Middle-earth that light is a physical reality, not a metaphor for an inner state of being …"[47]. Brian Attebery also raises the issue of tropes in defining fantasy and proposes to view fantasy as a group of texts that share a cluster of common tropes which may be objects but also narrative techniques. In fact, Todorov's entire argumentation for the *fantastique* genre resides in figures and in fantastic discourse, which originates in figures:

> If the fantastic constantly makes use of rhetorical figures, it is because it originates in them. The supernatural is born of language, it is both its consequence and its proof: not only do the devil and vampires exist only in words, but language alone enables us to conceive what is always absent: the supernatural. The supernatural thereby becomes a symbol of language, just as the figures of rhetoric do, and the figure is [. . .] the purest form of literality.[48]

Unlike the operation of figures or tropes in fantastic narratives considered as such by Attebery or Todorov, Tolkien's figures do not abide in modality and hesitation but rather expand to the level of fiction and configure the story in literal terms. In the case of Tolkienian fantasy, the figure metalepsis is involved. Metalepsis is understood in light of Genette's modern interpretation. This rhetorical device can be employed to effect transgression on three different levels: that of the author and his product, that of the diegetic story and the hypodiegetic story and, finally, that of the reader and the work[49].

As it turns out, the metaphorical representation *as if* or *is like* fleshes out before the eyes and switches the mode into indicative *is*. For example, before Boromir and Aragorn really see Fangorn, they believed it to be a character in tales, though vividly represented as if brought before their eyes: "'Indeed we have heard of Fangorn in Minas Tirith,' said Boromir. 'But what I have heard seems to me for the most part old wives' tales, such as we tell to our children"[50]. Tolkien lets his characters voice out the truth lying behind legends and tales. In *The Two Towers*, the intradiegetic Fangorn of the past enters the extradiegetic space. What has been legendary for Aragorn turns out to be real as he encounters Gandalf in the forest: "'The Ents!' exclaimed Aragorn. 'Then there is *truth* in the *old legends* about the dwellers in the deep forests and the giant shepherd of the trees? Are there still Ents in the world? I thought they were only a memory of ancient days, if indeed they were ever more than a legend of Rohan.'"[51].

However, the transgression and transformation from hypotyposis to metalepsis alone is insufficient for fantasy art to achieve the effect of creating a Secondary World and Secondary Belief. Tolkien's narrative art is well designed and structured in compliance with his emphasised Reason in terms of space, time, companion characters' focalisations and their distribution in different chapters. As James points out, Tolkien "indulged in various PLOT DEVICES which are commonly found in subsequent fantasies. These include the Cook's Tour (a journey around the MAP OF FANTASYLAND)"[52]. For example, the narrator summarises the geographical position that pivots on the four cardinal points to let readers hold a clear picture of Frodo and Sam's route and position on the map: "Behind them lay the road to the Morannon; before them it ran out again upon its long journey south; to their right the road from old Osgiliath came climbing up, and crossing, passed out eastward into darkness: the fourth way, the road they were to take"[53]. A well-structured plot needs poetic rendering of the content, as replanted trees need flourishing and verdant leaves. The big player is not the stories, as Tolkien repeatedly expressed: "The invention of languages is the foundation. The 'stories' were made rather to provide a world for the languages than the reverse. To me a name comes first and the story follows"[54]. Hypotyposis in the figurative sense is still required to enrich what the aforementioned French theorist Bozzetto points out: the qualities of writing in fantasy. Tolkien's art of bringing a Sub-created world of Middle-earth before readers' eyes lies in his mastery of languages. Thus the style of hypotyposis will be examined as the first necessary trope or figure that characterises Tolkien's fantasy. The essential for achieving this effect in fantasy is nothing but languages, as Tolkien makes explicit:

> [there is] a primary 'fact' about my work, that it is all of a piece, and *fundamentally linguistic* in inspiration. The authorities of the university might well consider it an aberration of an elderly professor of philology to write

and publish fairy stories and romances, and call it a 'hobby', … But it is not a 'hobby', in the sense of something quite different from one's work, taken up as a relief-outlet. The invention of languages is the foundation. The 'stories' were made rather to provide a world for the languages than the reverse. To me a name comes first and the story follows.[55]

Tolkien's linguistic art of hypotyposis is versatile, and brings before the eyes the perception of space-time, characters and actions through the interplay of narrative voice and various focalisations. This technique indeed impresses deeply on readers the characters' vivid personality portraits, the routes they are to take, positions, directions and the timeline of events; among others, the imaginary space and characters without reference in reality. One of Tolkien's signature narrative techniques is to write space into time and time into space. This metamorphosis presents a spatio-temporal type of hypotyposis. He is a master in rendering space dynamic and time visual. Tolkien's painting of the potentially unfolding Secondary World gains effect through a vivid mapping of space on the move and positioning by dynamic representations. This dynamism echoes Aristotle's association of "temporality with the movement of the sun, moon, planets, and stars through the sky"[56] in his *Physics*. Furthermore, note that *fall* and *music* are the essential elements in Tolkien's creation myth. Light ensues after music. Both are symbolic of time. Time threads characters' actions and penetrates the mapping of Tolkien's Sub-created universe. Hypotyposis is further mediated by various focalisations of characters and the narrator.

Here is an example that illustrates how the passing of time is *visualised* by the vivid spatial description with the narrator's voice and vision:

> *So* the d*ays sl*ipped aw*ay*, as each morn*ing* dawned bright and *f*air, and each even*ing f*ollowed *c*ool and *cl*ear. But autumn *w*as *w*an*ing f*ast; *slowl*y the g*o*lden *l*ight *f*aded to p*a*le *s*i*l*ver, and the *l*inger*ing lea*ves *f*ell *f*rom the naked tr*ee*s. A *w*in*d b*egan to *blow* chi*ll f*rom the *M*isty *M*ountains to the east. The Hunter's *M*oon *w*axed round in the n*i*ght sk*y*, and put to *f*lig*h*t a*ll* the *l*esser stars. … *F*rodo could *s*ee it from his w*i*ndow, d*eep in* the h*ea*vens, burn*ing l*ike a watchful *eye* that g*l*are*d* above the tr*ee*s on the br*ink* of the vall*ey*.
> The hobbits had been nearly two months in the House of Elrond ….[57]

Tolkien depicts the flowing of time not by elliptic summary but by painting the spatial scene with personification, anaphora, alliteration, assonance, consonance, rhyme and meter. The use of compound (run-on sentences with "ands") and simple sentences creates a rhythmic and poetic effect, for the clauses and simple sentences are manifest as the hemistich of poetic lines. The affluent alliterations of the fricative [f] and lateral [l] are significant in representing the flowing of time. The [f] sound represents the unobstructed air whispering and murmuring in the woods, which also corresponds to the image of wind and the fallen leaves. The [l] sound, with the phonetic attribute of liquids, further enhances the gliding and passing of time. The dominating rhymes of the passage are [aɪ], [ɪn] and [ɪŋ], which also resonate with the assonance [i] (leaves, deep, et.). From the daily alternation between "morning" and "evening" to the "waning" and "lingering" of time, the element air – the *wind* – blows to make time tactile and audible. Tolkien puts the finishing touches on this hypotyposis of time depiction by

framing the picture by the *window* through which Frodo's vision is focalised.

Adjectives alone are insufficient for Tolkien to describe characters' mental status. Besides, he makes little use of abstract and psychological narration of characters' emotions and state of mind; instead, he lets emotions such as fear and anxiety take shape. The style of hypotyposis is employed to depict despondency or catastrophe. As Euchatastrophe is the fourth aesthetic element in the fairy-story genre, a living description that stages the catastrophic events intensely foliates the turn along with the happing ending. This is all the more so when it is narrated with internal focalisation on individual characters. Tolkien dexterously presents fear confronted with the unnerving space of anxiety. The inception of the spatial description often impresses readers with the vivid description of personification, at figurative level. When it comes to space of anxiety, the focalisations through characters accompany figurative expressions such as "seem" or "as if" as in the uncanny space of the Old Forest (*FR*) and Dead Marshes (*TT*). The hobbits' earlier modal and figurative expressions of feeling towards the menacing surroundings turn into literal ones. The willow trees are really hostile, and the trees do move. By the same token, the dreary marshes turn out to be lethal and able to engulf. On top of that, annoying and disquieting insects are brought into play to animate fear and disturbance. These insects, furthermore associated with bog, marsh or moor, intensify the disquiet of the suffocating, stagnant, stale and wet space. The uncanny forest is first staged as really *queer* after the repetition of the word "queer"[58]. The queer feeling is further reinforced by the concrete presentation of the senses: "The hobbits began to f*ee*l very hot. There were armies of flies of all kinds buzzing round their *ear*s, and the afternoon sun was burning on their

backs"[59]. Heated tropical air permeates the trap woven by the willow trees, whereas the dreary space of the Dead Marshes is "clammy cold." Hot or cold, the fear is all the more intense when the atmosphere is stagnant and muddy: "The fens grew more wet, opening into wide stagnant m*ere*s, among which it grew more and more difficult to find the firmer places where f*ee*t could tread without sinking into gurgling mud. […] the air itself seemed black and heavy to br*ea*the. When lights app*ea*red Sam rubbed his eyes: he thought his head was going qu*eer*"[60].

The "queer" here harks back to the "queer" felt in the Old Forest. Eventually, the dreary and dreadful marshes force the travellers to act like insects: "While the grey light lasted, they cowered under a black stone like *worms*, shrinking, lest the winged terror should pass and spy them with its cruel eyes. The remainder of that journey was a shadow of growing f*ear* in which *memory could find nothing to rest upon*"[61]. Tolkien pens the *fear* by the assonance of [ɪr] in the audibility of *ear*s, the visual image of m*ere*s, and lastly summarized in the abstract qu*eer*. Its sonorous [i] sound makes f*ee*t trudge and creates hard work for noses to br*ea*the. Towards the end of the *marsh*, rhymed with the epithet *harsh*, the final cacophony echoes the toughness: "The air, as it seemed to them, grew harsh, and filled with a bitter reek that caught their breath and parched their mouths"[62].

The figure of hypotyposis often brings into play the device of synaesthesia. Tolkien's art in depicting fear through synaesthesia is enhanced through internal focalisation of narrative. The focalising character is selected based on Reason, similar to rhetorical lines of argument. For example, Tolkien uses the cave-lover dwarf to describe the horror of the cave where the Dead dwell. If it were Legolas that described the horror of the cave, the effect would be much

weakened. The focalisation through Gimli to describe the ineffable horror permeating the Paths of the Dead creates an effect par excellence: "So time unreckoned passed, until Gimli saw a sight that he was ever afterwards loth to recall. … The dread was so heavy on him that he could hardly walk. … 'Does he feel no fear?' muttered the Dwarf. 'In any other cave Gimli Glóin's son would have been the first to run to the gleam of gold. But not here! Let it lie!'"[63]. The fear is all the more dreadful and heavier when it is felt by the dwarf, who adores caves and heavy metals, and who has delivered an eloquent discourse on the beauty of caves while approaching Isengard with Legolas[64]. Gimli's fear culminates in his feeling of being chased by "a groping horror" which echoed with "shadow-sound," when time is immobile: "Of the time that followed, one hour or many, Gimli remembered little. … He stumbled on until he was crawling like a beast on the ground and felt that he could endure no more: he must either find an ending and escape or run back in madness to meet the following fear"[65]. The earlier abstract description of the horror of the Paths of the Dead as Aragorn was dissuaded from taking the path is here 'brought before the eyes' with Gimli's vision.

Even when it comes to philological and theoretical discourse, Tolkien sticks with the art of hypotyposis to make his abstract philological concepts concrete. His linguistic ideas are often voiced out by his spokespersons, mostly Frodo, with a melancholic poetic mind, and Sam, with a naturally rustic poetic mind. Following the description of language, the idea of words retrieving their *figures* from figures is represented by Frodo's vision. Here is an example of visualization and figuration of the figurative expression that 'language takes shape' when Frodo listens to the music of the voices and the instruments of the folk of Rivendell:

At first the beauty of the melodies and of the interwoven *words* in elven-tongues, even though he understood them little, held him in a *spell*, as soon as he began to attend to them. Almost it seemed that *the words took shape*, and visions of far lands and bright things that he had never yet imagined opened out before him; and the firelit hall became like a golden mist above *seas* of foam that sighed upon the margins of the world. Then the *enchantment* became more and more *dreamlike*, until he felt that an endless river of swelling gold and silver was flowing over him, too multitudinous for its pattern to be comprehended; it became part of the throbbing air about him, and it drenched and drowned him. Swiftly he sank under its shining weight into a deep realm of *sleep*.[66]

The quoted "words took shape" can be considered as a *mise en abyme* of the entire work of Tolkien's Sub-creation. The words take shape to the extent that the Secondary World unfolds and arises before readers' eyes, which 'see' to 'believe'; the Secondary Belief is thus formed. The description of the elven-tongue as "spell" is a re-representation of Tolkien's concept of language, which is first illustrated in *Silm* as he tells of the birth of the elven language. Words, for him, possess magical power, indeed of both *magia* and *goeteia*, for the goetic effects "are entirely *artistic*"[67]. The previously quoted passages exemplifying hypotyposis best illustrate the magic power of Tolkien's fantasy as *spell*. This *enchantment* of language connects with his linguistic "roots" in the "Atlantis complex"[68], which makes his spokesperson Frodo see, unconsciously or consciously, the sea: "It has been always with me: the sensibility to linguistic pattern which affects me emotionally like colour or music; and the passionate love of growling

things; and the deep response to legends (for lack of a better word) that have what I could call the North-western temper and temperature"[69]. The "colour" and "music" take shape throughout his narration. Later, Lothlórien is also unfurled through Frodo's eyes and mind:

> It seems to him that he had stepped through a high window that looked on a vanished world. A light was upon it for which *his language had no name*. All that he saw was *shapely*, but the *shapes seemed* at once *clear cut, as if* they had been first conceived and drawn at the uncovering of his eyes, and *ancient as if* they had endured for ever. He saw no colour but those he knew, gold and white and blue and green, but they were fresh and poignant, *as if he had at that moment first perceived them and made for them names new and wonderful*. […]
> Haldir looked at them, and he *seemed* indeed to take *the meaning of both thought and word*.[70]

Here, Tolkien uses modal expressions like "seem" and "as if" mostly uttered by characters, though sometimes by the heterodiegetic narrator, to describe the hypothetical pristine state of language ("the meaning of both thought and word"). The keywords Frodo thinks of – language, shape, clear cut, ancient, first perception and name, revealed through modal expressions – are indeed implied by the narrator to be taken literally.

Harmonism

The rhetorical effect of hypotyposis is further enhanced by the figure of harmonism, which substantialises narrative visualisation. Tolkien's Sub-creation of the Secondary World is replete with this rhetorical device, which contributes to the creation of an imaginary world that echoes Nature's music. While hypotyposis makes readers 'perceive' the description, fictive and imaginary though it is, as being real or present, harmonism is a phonic and musical imitation of words that corresponds with their semantic and psychological meanings. Fontanier provides the following definition:

> Harmonism, where onomatopoeia and alliteration can enter as elements, consists in a choice and a combination of words, in a texture and a layout of the sentence or of the period, so that by the tone, the sounds, the numbers, the cadences, the pauses, and all the other physical qualities, the expression is in harmony with thought or with sentiment, in the most proper and most appropriate way so as to amaze the ear and the heart.[71]

The style of harmonism combines the phonic and physical traits with thought and feeling. Its effect touches our ear and our heart. This style of unity between word and idea, a fusion of the physical with thought and feeling, evokes the semantic unity[72], proposed by Owen Barfield, an Inklings member and philologist. Tolkien once mentioned that many members of the Inklings, including "a solicitor," appreciated *LotR*. The solicitor here refers undoubtedly to Barfield. Tolkien even explicitly indicated that the philological meanings in *The*

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Hobbit "will be missed by any who have not read Owen Barfield [*Poetic Diction*]"[73]. Barfield's theoretical idea of semantic unity is incarnated through Tolkien's fantasy art, especially harmonism. The figure of style involves configuration through elements ranging from characterization and setting, through to action. A sound, a word and a name constitute the sentences and the plot. Tolkien's stories are chanted and constructed by series of features: onomatopoeia, alliteration, assonance, metrical feet and embedded poems.

The alliteration, assonance and onomatopoeia – consonants, vowels, words – that abound in Tolkien's fantasy feed readers' imagination and enlighten comprehension. Instead of praising the natural beauty and sacredness of trees with general or abstract statements, Tolkien presents a vivid picture and harmonious music to invite readers to reverberate with the melody of the woods. In order to present an imaginary space without reference in reality, as in the Fangorn forest where trees speak, the author must elaborate on words so as to bring before readers' eyes a 'real' existence of the imaginary setting. The reader's mind enters this Secondary World, inside which what is related is 'true'[74]. This craftsmanship as enchantment commands Secondary Belief. In the case of the configuration of the Fangorn episode, the onomatopoeic words clustering in abundance in the forest intensify the compelling Secondary Belief. The repetitive fricative sound of [f] breathes throughout the narration revolving around Fangorn to the point that readers well-nigh smell the fragrance and feel caressed by the air. In the beginning, the forest menaces the outsiders with a "stifling feeling" by its being "dim" and "stuffy." This hostility is in fact caused by the industrial offenses of hobbits and men outside. The isotopic words with the alliterated [f] and semantic correlatives to

woods are *forest*, *fragrance*, *fan*, *fern*, *fir*, *fresh*, *fair*, *fountain*, *free*, *flicker*, etc. The word *fangorn* is doubled with meanings of *air* and *organ*. The Ents' Elvish names are Fangorn, Finglas (Leaflock) and Fladrif (Skinbark) all alliterating with [f]. The [f] may also rhyme by consonance: draught and laugh, even amplified by quasi-epistrophe, anadiplosis and anaphora depicting Quickbeam: "All that day they walked about, in the woods with him, singing, and *laughing*; for Quickbeam often *laughed. He laughed* if the sun came out from behind a cloud, *he laughed* if they came upon a stream or spring: then he stood and splashed his feet and head with water; *he laughed* sometimes at some sound or whisper in the trees"[75]. The fricative *f* here further resonates with the fricative *s*. Even the description of Treebeard's fury is alliterated with *f* and *s*: "There was a *f*licker like green *f*ire in his eyes, and his beard *s*tood out *s*tiff as a great besom"[76]. The reception of the converged airy and musical meanings proceeds unconsciously. Readers passively receive the message about the wonder of nature and gradually come to feel vicariously with the tree-herds and trees.

Not only does the narrator's diction correspond with the whispering of leaves in the woods, but also Treebeard speaks by alliterating with "tree" and "wood": "*w*e *t*rain and *w*e *t*each, *w*e *w*alk and *w*e *w*eed"[77]; "When the *w*orld *w*as young, and the *w*oods were *w*ide and *w*ild …"[78]. As an echo, the narrator's words also alliterate with Treebeard's: "when at last their story had *w*ound and *w*andered down to the battle of the Orcs and the Riders of Rohan. '*W*ell, *w*ell! […]"[79]. The whole chapter of Treebeard is also rich in harmonious resonance by the alliteration with "Fangorn," "Treebeard," "woods" and "hobbit". Last but not least, another fricative sound brought into play is the aspirate [h], as the Ents, tree-*h*erds, are ready to avenge their woods side by side

with the hobbits: "The old Ent now took the *h*obbits back, and set them on *h*is shoulders again, and so they rode proudly at the *h*ead of the singing company with beating *h*earts and *h*eads *h*eld *h*igh"[80]. The Ents' interjections are also alliterated with *h*: hrum, hoom, hm, ha, hey or hoom. And they often "hum, murmur and chant"[81].
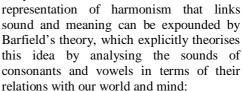
From a physical perspective, the Ents and the woods are associated with natural breath, airy sounds, humming, rustling and whispering. On the other hand, in spiritual terms, their being *old* (older than the Elves) and *slow* (in speaking manner) makes their voice pitch *low* as bass that touches *soul*. The sound of [u] comes near the resonance with soul, as the Tibetan incantation reveals. Merry and Pippin hardly discern their meanings:

> It sounded like *boom*, *boom*, *rumboom*, *boorar*, *boom boom*, *dahrar boom boom*, *dahrar boom*, and so on with a constant change of note and rhythm. Now and again they thought they heard an answer, a hum or a quiver of sound, that seemed to come out of the earth, or from boughs above their heads, or perhaps from the boles of the trees....[82]

Semantically, the Ents measure according to a concrete criterion, in "entstrides." They express conditions with "By root and twig"[83] and they curse by "root and branch"[84]. Their drink is related to natural elements, like the elixir of refreshment: The Ent draught is like water yet with "some scent or savour in it" which is indescribable. It is "faint" but reminds the hobbits of "the smell of a distant wood borne from afar by a cool breeze at night" and the effect after drinking the draught is feeling the hair "standing up, waving and curling and growing"[85].

Tolkien exposes this world of linguistic aesthetic in so natural a manner that readers unconsciously join with the physical and psychological unity in words. This artistic representation of harmonism that links sound and meaning can be expounded by Barfield's theory, which explicitly theorises this idea by analysing the sounds of consonants and vowels in terms of their relations with our world and mind:

> Those who have any feeling for sound-symbolism, and who wish to develop it, will be advised to ponder [word-roots]. They may find, in the consonantal element in language vestiges of those forces which brought into being the external structure of nature, including the body of man; and in the original vowel-sounds, the expression of that inner life of feeling and memory which constitutes his soul. It is the two together which have made possible, by first physically and then verbally embodying it, his personal intelligence.[86]

Tolkien draws on onomatopoeic words in great measure in representing the imaginary creatures from the evil side. Given that their language is as distorted and monstrous as their bodies, onomatopoeia better illustrates the darkness and void of their nature and linguistic meanings. Readers are often presented with incomprehensible sounds which yet have 'tangible' connotations of hostility, cruelty and vice. In contrast to the euphony surrounding the natural Treebeards, the cacophony of the evil creatures' expressions concretely represents the Industrial power of destruction. Ideological advocacy of ecology is absent; only a vivid staging of languages lays bare the treachery against Nature. The guttural sounds, harsh and unpleasant to pronounce, create a monstrous cacophony. The fall from grace in the *Silm* mythology began with the first dissonance against the music of Eru, defied by

Melkor; in parallel manner, the evil creatures derived from this origin of evil are attributed with distorted music and sound, and eventually language. This phonic distortion generates cacophony in narrative. The Orcs' language is as disagreeable as their monstrous physical traits, incomplete sentence patterns and twisted words echo their biological hybridism. With "yellow fangs," they speak in an "abominable tongue"[87]. They *hiss*, *snarl*, *howl*, *growl* and they *prowl* in the night: "Curse the Isengarders! *Uglúk u bagronk sha pushdug Saruman-glob búbhosh skai*: he passed into a long angry speech in his own tongue that slowly died away into muttering and snarling"[88]. They express with a beastly rude and rough sentence pattern: "'Ho la! You up there, you dunghill rat! Stop your squeaking, or I'll come and deal with you. D'you hear?' There was no answer. 'All right,' Growled Snaga"[89]; "'Then what have you seen with them?' snarled the other"[90].

In addition to the narrator's depiction through external focalisation of the wicked orcs, characters' perception through internal focalisation magnifies these cacophonic and vicious qualities. The narrator zooms in on the description of Sauron's evil minions during their confrontation with the companions, whose expressions further assonate with the onomatopoeic *howl* (assonates with S*au*ron) and extend the effect of both harmonism and hypotyposis:

> Suddenly Aragorn leapt to his feet. '*How* the wind *howls*!' he cried. 'It is *howl*ing with wolf-voices. The Wargs have come west of the M*oun*tains!'[91] … 'But where the warg *howl*s, there also the orc *prowl*s.' … "R*ound* the fire they sat, and those that were not on guard dozed uneasily. Poor Bill the pony trembled and sweated where he stood. The *howling* of the wolves was

n*ow* all r*oun*d them, sometimes nearer and sometimes further off. In the dead of night many shining eyes were seen peering over the br*ow* of the hill.[92] … 'Listen, H*ou*nd of S*au*ron!' he cried. 'Gandalf is here. Fly, if you value your f*ou*l skin! I will shrivel you from tail to sn*ou*t, if you come within this ring.' The wolf snarled and sprang towards them with a great leap.[93]

The robotic destruction of the natural and harmonious woods is thus revealed in the way the language of the evil and monstrous creatures is depraved. The ecocritical message naturally insinuates itself into readers' minds through Tolkien's linguistic creation.

This depravation in body and language is best manifest in the miserable and despicable Gollum, originally a good hobbit but tempted by the Ring into distortion. Its amphibian nature represents its in-between character. The style of harmonism becomes most effective and arouses aversion and pity in painting and chanting the scenes around Gollum. His physical and linguistic deformation is a metamorphosis that literally presents the metaphor concerning depravation. Moreover, it is an embodiment of the evil power of the Great Ring. In his past identity, as the hobbit Sméagol, he was tempted by the Ring to murder his friend. Eventually, his shadow part was awakened. From a rustic and genuine hobbit to a monstrous creature, his language retrogrades into animal utterance with onomatopoeic words in abundance, similar to yet more discernable than the Orcs'. The animal figures mostly associated with Gollum are spider, snake, dog, frog, insect and grasshopper. He is described as an insect, grasshopper, spider and frog, which foreshadow the impending attack by Shelob: "It was just creeping down on sticky pads, like some large prowling thing of insect-kind"[94]; "The

black crawling shape was now three-quarters of the way down"[95]; "his pale eyes were half unlidded"[96]; "As he did so, he curled his legs and arms up round him, like a spider whose descending thread is snapped"[97]; "Gollum sat with his legs drawn up, knees under chin, flat hands and feet splayed on the ground, his eyes closed; but he seemed tense, as if thinking or listening"[98]; "Suddenly, with startling agility and speed, straight off the ground with jump like grasshopper or a frog, Gollum bounded forward into the darkness"[99]; "a froglike figure climbed out of the water"[100].

Not limited to figures related to slimy animals or loathsome insects, Gollum's actions are often narrated as those of a dog to imply his prostrate, servile and fawning character as Sauron's minion: "Then crawling to Frodo's feet he grovelled before him"[101]; "at his [Frodo's] feet a little whining dog"[102]; Gollum raised himself and began pawing at Frodo, fawning at his knees"[103]; "At once Gollum got up and began prancing about, like a whipped cur whose master has patted it"[104]; "He took a few steps away and looked back inquiringly, like a dog … I'm going to be at your tail"[105]; "Gollum came crawling on all fours, like an erring dog called to heel"[106]; "Gollum welcomed him with dog-like delight. He chuckled and chattered, cracking his long fingers, and pawing at Frodo's knees"[107].

Gollum is not denied the right of speech. The animal images tie in with his animal discourses. Gandalf describes Gollum's way of speaking with verbs like "spluttering" (often employed for describing dragons), "muttering to himself, and gurgling in his throat (reminiscent of the gurgling mud of the Dead Marshes). So they called him *Gollum*"[108]. The name *Gollum* is the best example of semantic unity in that it combines guttural cacophony with the semantic associations of frog, bog, slimy,

gloom and doom. This reminds us of Tolkien's claim that "a name comes first and the story follows"[109]. This name can be rich in derogatory senses, but stories surrounding the name follow. Adulterated with evil shadow, Gollum is also described with serpentine features. He utters hissing sounds, the "voice creaking and whistling": "'Ach, sss! Cautious, my precious! More haste less speed. We mustn't risk our neck, must we, precious? No, precious – *gollum*!' He lifted his head again, blinked at the moon, and quickly shut his eyes. 'We hate it,' he hissed. 'Nassty, nasty shivery light it is – sss – it spies on us, precious – it hurts our eyes.'"[110]; 'Fissh, nice fissh'[111]. Like a frog, dog and snake, the Gollum *gurgles*, *croaks*, *chuckles*, *cackles*, *gobbles*, *hisses*, *snarls*, *gibbers*, *mutters curses*, *splutters*, *curses* and *squeaks*: "'Cruel little hobbitses. Tie us up in the cold hard lands and leave us, *gollum*, *gollum*.' Sobs welled up in his gobbling throat"[112].

The figuration of Gollum is a perfect manifestation of Tolkien's art of harmonism imbricating with hypotyposis that brings into play onomatopoeia, alliteration, assonance, consonance and rhyme, polarising between euphony and cacophony. Gollum's degeneration makes both his physical form and language twisted. In contrast to the fluidity and airy beauty of the Elvish language and the jubilant simplicity of hobbit's expressions, Gollum, like other minions of the Dark Power, utters guttural, harsh and hissing sounds, and renders the Secondary World 'believed' to be 'real'.

Tolkien's style of harmonism is ubiquitous in characterization, spatio-temporal staging, action and aural depiction. Apart from the monstrosity of shadow creatures, the linguistic kaleidoscope of harmonism displays the slow and harmonious Entish, the magical and musical chanting charms of Tom Bombadil, the down-to-earth and

rustic linguistic style of Hobbits, the lofty, delightful and musical diction of Elves, the metallic, cavernous and heavy expressions of Dwarfs, the sophisticated and somewhat sad language of Men, and last but not least, the lofty yet humorous style of Gandalf who always delivers illuminating and prophetic messages.

Conclusion

Tolkien wrote the *LotR* trilogy as his "personal satisfaction, driven to it by the scarcity of literature of the sort that [he] wanted to read"[113]. Thanks to this reading aspiration of Tolkien, we readers can have access to his masterpiece of "literature of the sort" and even more novels of the sort today, as fantasy novels have become frequent on the best-seller list, albeit the generic confusion over fantasy. This essay clearly exposes factors that cause this confusion and points out the defining features of fantasy and fairy-stories in light of Tolkien. Fantasy is a mediating art of languages, that form a link between imagination and Sub-creation as the final product. Besides, fantasy shares with the fantastic the etymological attributes related to unreality. In terms of emplotment, it concludes with a happy ending after catastrophic events, thus a turn of Euchatastrophe. Instead of utilising structuralist, thematic, mythic or other approaches, which are unable to illustrate Tolkien's linguistic art, which places an overriding importance on words over stories, the present study examines the qualities of writing in Tolkienian fantasy and brings to light important stylistic figures, the focuses that help enable the formation of Secondary Belief. The figures of hypotyposis and harmonism are the big players in consummating Tolkien's art of fantasy. Vividness and bringing-before-the-eyes are crucial in his linguistic creation, as he stresses the significance of staging the event in his narrative art[114]. This expounds his emphasis on the narrated rather than on narrating, which reigns in modernism, Tolkien's times, and postmodernism. Tolkienian fantasy thus understood, we could truly comprehend Tolkien's statement that philology is "a primary 'fact' about [his] work, that it is all of a piece, and *fundamentally* linguistic in inspiration"[115].

Tolkien was cautious about the use of language, not only in poetical terms but also in ontological terms, for he saw reality in words. Therefore, his characters beware talking about the enemy. As the figure of metalepsis represents, the narrated words may come true and may converge the present and the past, for language is able to bring what is abstract and absent before the eyes. Language is fraught with power, both *magia* and *goeteia*, both benevolent and malevolent. Gandalf's warning of warding off Saruman's voice and the ensuing plot are the best illustration. Tolkien rejected extreme strangeness, machinery of dreams, reveries, alienation and abstract ideology, for the linguistic art of languages based on Reason is his main concern. He is thus among the few storytellers who replant the sapling of the Tree of tales. The last sapling of the White Tree planted by Isildur and discovered by Aragorn can be regarded as a *mise en abyme* of Tolkien's replanting his own Tree of tales in reality. Like the painted tree found in a real forest in *Leaf by Niggle*, Tolkien's Sub-creation could become real. Language would come true. Tolkien proves this through a linguistic art that makes language take shape and refigure a world that unfolds before our mind's eye. This is the essential for creating Secondary Belief in readers. While Barfield sees mythology as "the ghost of concrete meaning"[116], Tolkien re-creates a mythology and various languages to incarnate this "ghost" of concrete

meaning. We are thus abled to "look at green again and be startled anew (but not blinded) by blue and yellow and red"[117].

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Notes

[1] Tom Shippey, *J. R. R. Tolkien: Author of the Century*, Boston, Houghton Mifflin Mariner, 2000, p. vii.

[2] *The Lord of the Rings* will henceforth be referred to as *LotR*.

[3] Edward James, "Tolkien, Lewis and the Explosion of Genre Fantasy", *The Cambridge Companion to Fantasy Literature*, Cambridge University Press, 2012, p. 62.

[4] J. R. R. Tolkien, *The Fellowship of the Ring*, London, Harper Collins *Publishers*, 1999. This text will henceforth be referred to as *FR*.

[5] W. H. Auden, "The Hero is a Hobbit", Book Review: *The Fellowship of the Ring*, <http://www.nytimes.com/1954/10/31/books/tolkien-fellowship.html?_r=0>.

[6] Victoria Hooper, <http://www.bookdrum.com/books/the-lord-of-the-rings-the-fellowship-of-the-ring/9780261102354/review.html#1012>.

[7] Greer, Germaine, "The book of the century", *W: The Waterstone's Magazine*, Winter/ Spring, No. 4, 1997, p. 2.

[8] W. H. Auden, *Secondary Worlds*, London, Faber & Faber, 1968, p. 45.

[9] Patrick Curry, "Tolkien and His Critics: A Critique", in Thomas Honegger (ed.), *Root and Branch: Approaches towards Understanding Tolkien*, Zurich, Walking Tree Publishers, 2005, p. 82.

[10] Hooper.

[11] *Ibidem.*

[12] Tom Shippey, p. vii.

[13] Genette, Gérard, *Palimpsests: Literature in the Second Degree*, Lincoln, University of Nebraska Press, 1997.

[14] J. R. R. Tolkien, *The Letters of J. R. R. Tolkien*, Edited by Humphrey Carpenter,

London, Harper Collins Publishers, 1995, p. 321.

[15] This text will henceforth be referred to as *Silm*.

[16] J. R. R. Tolkien, "On Fairy-Stories", p. 140.

[17] "OFS", p. 139.

[18] Kathryn Hume, *Fantasy and Mimesis: Responses to Reality in Western Literature*, London & New York, Methuen, 1985.

[19] Edmund Little, "Re-Evaluating Some Definitions of Fantasy", in Wendy Mass and Stuart P. Levine (eds.), *Fantasy*, San Diego, Greenhaven Press, Inc., 2002, p. 54.

[20] "Fantasy", *Larousse: Dictionnaires de franais*, 30 Oct. 2013, <http://www.larousse.fr/-dictionnaires/francais/fantasy/10910360>.

[21] Edward James and Farah Mendlesohn (eds.), *The Cambridge Companion to Fantasy Literature*, Cambridge UP, 2012, p. 1.

[22] The word "fantasy" does not appear in the English translation of Tzvetan Todorov's work *Introduction à la littérature fantastique* (Paris: Seuil, 1970), instead "fantastique" is translated by "fantastic": *The Fantastic: A Structural Approach to a Literary Genre* (Ithaca, New York: Cornell UP, 1975).

[23] Tolkien, "OFS", p. 139.

[24] James Walters, *Fantasy Film: A Critical Introduction*, Oxford, Berg, 2011. p. 1.

[25] Tolkien, "OFS", p. 146.

[26] *Ibidem*, p. 147.

[27] *Ibidem*, p. 146-147.

[28] *Ibidem*, p. 132.

[29] *Ibidem*.

[30] *Ibidem*, p. 142-143.

[31] James, p. 65.

[32] Christine Brooke-Rose, *A Rhetoric of the Unreal: Studies in Narrative and Structure, Especially of the Fantastic*, Cambridge, Cambridge UP, 1981, p. 84.

[33] Tolkien, "OFS", p. 144.

[34] *Ibidem*.

[35] *Ibidem*, p. 139.

[36] *Ibidem*.

[37] *Ibidem*, p. 138.

[38] Tolkien, "OFS", p. 139; emphasis added.

[39] *Ibidem*, p. 139.

[40] Roger Bozzetto, "Dragons de 'fantasy', dragons de science-fiction", *Good Dragons are Rare: An Inquiry into Literary Dragons East and West*, in Fanfan Chen and Thomas Honegger (eds.), Frankfurt am Main, Peter Lang, 2009, p. 299-300, "les romans de 'fantasy' se ressemblent tous, et que ce qui les distinguée ce sont les qualités d'écriture plus que l'invention, ce qui explique aussi pourquoi la 'fantasy' attire et charme."

[41] Tolkien, *Letters*, p. 219.

[42] Tolkien, "OFS", p. 140.

[43] *Ibidem*, p. 147.

[44] Auden, 1945.

[45] Aristotle, *Rhetoric*, Translated by W. Rhys Roberts, The Pennsylvania State University, An Electronic Classics Series Publication, 2010, Chapter 10, p. 174.

[46] Pierre Fontanier, *Les Figures du discours*, Paris, Flammarion, 1968, p. 390, "L'hypotypose peint les choses d'une manière si vive et si énergique, qu'elle les met en quelque sorte sous les yeux, et fait d'un récit ou d'une description, une image, un tableau, ou même une scène vivante."

[47] Verlyn Flieger, *The Splintered Light: Logos and Language in Tolkien's World*, Kent & London, The Kent State UP, 2002, p. 64.

[48] Tzvetan Todorov, *The Fantastic: A Structural Approach to a Literary Genre*, Ithaca, New York, Cornell UP, 1975, p. 81-82.

[49] Gérard Genette, *Métalepse*, Paris, Éditions du Seuil, 2004, p. 13-27. According to Geette's narratology, the narrative voices are divided into different levels: extradiegetic narration and intradiegetic narration. The narrated worlds are respectively called the diegetic world and hypodiegetic world. Gérard Geette, *Figures III*, Paris, Éditions du Seuil, 1972.)

[50] Tolkien, *FR*, p. 491.

[51] J. R. R. Tolkien, *The Two Towers*, London, Harper Collins Publishers, 2001, p. 118-119, emphasis added. *The Two Towers* will be henceforth be referred to as *TT*.

[52] James, p. 65; emphasis in original.

[53] *TT*, p. 386.

[54] *Ibidem*, p. 219.

[55] Tolkien, *Letters*, p. 219.

[56] William C Dowling, *Ricoeur on* Time and Narrative, U of Notre Dame P, 201, p. 20.

[57] *FR*, p. 359; emphasis added.

[58] *FR*, p. 145; p. 146; p. 150.

[59] Ibidem, p. 153; emphasis added.

[60] *TT*, p. 287; emphasis added.

[61] *Ibidem*, p. 293; emphasis added.

[62] *Ibidem*, p. 293.

[63] *RK*, p. 58.

[64] *TT*, p. 181-182.

[65] *RK*, p. 59.

[66] *FR*, p. 306; emphasis added.

[67] Tolkien, *Letters*, p. 199.

[68] *Ibidem*, p. 213.

[69] *Ibidem*, p. 212.

[70] *FR*, p. 460; emphasis added.

[71] Fontanier, p. 392, "L'*Harmonisme*, où peuvent entrer comme éléments l'*Onomatopée* et l'*Allitération*, consiste dans un choix et une combinaison de mots, dans une contexture et une ordonnance de la phrase ou de la période, telles que par le ton, les sons, les nombres, les chutes, les repos, et toutes les autres qualités physiques, l'expression s'accorde avec la pensée ou avec le sentiment, de la manière la plus convenable et la plus propre à frapper l'oreille et le cœur."

[72] Owen Barfield, *Poetic Diction: A Study in Meaning*, Middletown, Wesleyan UP, 1973.

[73] Tolkien, *Letters*, p. 22.

[74] Tolkien, "OFS", p. 132.

[75] *TT*, p. 97.

[76] *Ibidem*, p. 85; emphasis added.

[77] *Ibidem*, p.77; emphasis added.

[78] *Ibidem*, p. 87; emphasis added.

[79] *TT*, p. 82; emphasis added.

[80] *Ibidem*, p. 101; emphasis added.

[81] *Ibidem*, p. 78.

[82] *Ibidem*, p. 92.

[83] *Ibidem*, p. 83.

[84] *Ibidem*, p. 85.

[85] *Ibidem*, p. 81.

[86] Owen Barfield, *Saving the Appearances: A Study in Idolatry*, Middletown, Wesleyan UP, 1988, p. 124.

[87] *TT*, p. 47.

[88] *Ibidem*.

[89] *RK*, p. 217.

[90] *Ibidem*, p. 238.

[91] *FR*. p. 390; emphasis added.

[92] *Ibidem*, p. 391; emphasis added.

[93] *Ibidem*, p. 392; emphasis added.

[94] *TT*, p. 268.

[95] *Ibidem*, p. 269.

[96] *Ibidem*.

[97] *Ibidem*, p. 270.

[98] *Ibidem*, p. 273.

[99] *Ibidem*, p. 274.

[100] *Ibidem*, p. 364.

[101] *Ibidem*, p. 275.

[102] *Ibidem*.

[103] *Ibidem*, p. 276.

[104] *Ibidem*.

[105] *Ibidem*.

[106] *Ibidem*, p. 367.

[107] *Ibidem*, p. 297.

[108] *FR*, p. 70-71.

[109] *Letters*, p. 219.

[110] *TT*. p. 269.

[111] *Ibidem*, p. 366.

[112] *Ibidem*, p. 271.

[113] *Letters*, p. 211.

[114] *Ibidem* p. 212.

[115] *Ibidem*, p. 219.

[116] *Poetic Diction*, p. 92.

[117] Tolkien, "OFS", p. 146.