THE GENRE OF FANTASY AND ITS CHARACTERISTIC FEATURES (THE NOVEL "THE LORD OF THE RINGS" by J.R.R. TOLKIEN)

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Abstract:

Introduction. This article analyzes the genre of fantasy and its peculiarities in THE NOVEL "THE LORD OF THE RINGS" by J.R.R. Tolkien. Modern literature is replete with works in the genre of fantasy. The twentieth century gave birth to an abundance of genre varieties of fantasy, far removed from the classic works of the last century. In the second half of the century, such kind of works written by different authors became most actively developing. It can be argued that fantasy is a genre of its own.

Research methods. Fantasy works have been among the most popular in modern literature for a long time. There are many reasons for the widespread interest in these works. In this genre, the multilingual consciousness of the modern novel manifests itself (in the terms of M.M. Bakhtin): the secondary world is built from elements of the culture of various people, and its characteristic feature is an emphasized multinationality, which also requires linguistic wealth. It is impossible to deny the closest connection between language and culture, the metaphor "language is a mirror of culture" perfectly reflects their interdependence [Kocher, 1972].

Results and discussions. Its is very important to note that J.R.R. Tolkien's creativity is unique, different from others, and therefore requires a special consideration. The works of this author are full of anthroponyms, toponyms and represent an extensive material for research. Let us turn to an examination of the stylistic and genre originality of his works. Among artistic epics is the fantastic trilogy of J.R.R. Tolkien's "The Lord of the Rings" (England, mid-twentieth century). This novel became a cult novel, was filmed on a large scale. It seems to us that the reason for the attractiveness of this novel for readers of several generations has been the talented embodiment of the canonical features of the ancient epic in a modern work by the author. It is known that J.R.R. Tolkien, an Oxford philologist, was well acquainted with the medieval myths of Northern Europe, such as The Saga of Herver, The Saga of the Volsungs, Beowulf, as well as other Old Scandinavian, Old English and medieval English texts. "The Lord of the Rings" was also inspired by other literary sources, for example, the legends of the Arthur and the Karelian-Finnish epic work "Kalevala". According to J.R.R. Tolkien, his contemporaries sorely lacked a heroic epic of such proportions. This conviction of the author was influenced, among other things, by the fact that the work on the book continued during the Second World War. Considering the features of the ancient epic canon the author used in his large-scale fantastic trilogy, as well as how the author departed from the canonical features of the epic, and for what artistic and ideological purpose he did it.

Conclusion. A special place in literature today is occupied by works written in the genre of fantasy. Today, most researchers admit that this is an independent genre

with its own typological characteristics. As we can see, the author retained precisely those features of the ancient epic that make the work grand, give it scale and scope. At the same time, there are certain differences, which are the originality of the work of "The Lord of the Rings" and how exactly it differs from the ancient epic canon.

Keywords: *literature, fantasy, canon, epic, literary text, adventure story, fairy tale, symbolism.*

Introduction. Since the late 1980s, fantasy has been a rapidly growing layer of literature, and is also particularly popular among the younger generation and, therefore, is capable of influencing its perception of the world. Fantasy works, as a rule, appear in a genre close to a fairy tale or adventure story, but at the same time they contain signs and elements of many other genres - from a chivalrous novel to a sitcom and poetry. Given that this term is insufficiently studied in literary studies, there are many disputes about its meaning.

Fantasy (from the English fantasy - imagination, illusion) is a literary direction that originated in fantasy, combining elements of a fairy tale, myth and epic and is characterized by the presence of a world different from reality, created by the author, where the laws of magic prevail. The fantastic is the oldest component of human culture. Even in antiquity, when religion was just emerging, when the world appeared before man in a new, mystical light, he called on his imagination to help. L. Feuerbach, a German philosopher from the Hegel school, adhered to the views of other materialist philosophers and believed that religion is human creativity, and the gods are nothing more than a fantastic embodiment of man himself [Feuerbach, 1955: 47]. One of the significant figures who contributed to the formation of fiction as a literary genre can also be considered John Campbell, the new editor of one of the fantastic magazines, who in the future became a kind of patron of young authors of the newly born genre. He discovered many names that are now considered classics of fiction, and according to some sources, he even shared his ideas with such writers as Robert Heinlein, Alfred Van Vogt and Isaac Asimov.

The fantasy genre appeared in England at the beginning of the twentieth century. In the middle of the last century, he entered European prose. The genre is based on the use of mythological and fairy-tale motives. Its founder was Professor of Oxford University J.R.R. Tolkien. Fantasy involves the disclosure of eternal moral and philosophical questions, socio-psychological problems (as well as "serious" fantasy), but these questions are considered in another, parallel world, a kind of "thirtieth kingdom", created on the basis of various myths, legends, epics, revised the author's imagination. The main goal of fantasy is not stories about great warriors, magicians, borrowed from various mythological systems of fictional creatures, an narration about the struggle between Good and Evil in the human soul, about the ways of becoming a person's self-consciousness.

Currently, there are three elements of fantasy: eschatological, epic and ethnographic. Eschatological is based on the author's secondary world ideas about the end of the world. Epic: where a stately-serene narration of important and significant events takes place. And ethnographic, in which a thorough study of the entourage of the secondary world is carried out (T. Brooks, R. Jordan, W. LeGuin, J. Martin,

P. Rotfuss, D. Eddings) [Lugovaya, 2006]. First of all, fantasy is loved by those who have a craving for the extraordinary - children and adolescents. They prefer fantasy, because this type of literature is as close as possible to children's and youth's perception of the world. Speaking with the younger generation in the language of fairy tales, fantasy literature actively promotes the basic moral, aesthetic and even religious ideals. Fantasy is the bearer of veiled (in symbols and allegories) moral values.

For more than half a century, the novels of numerous American and Western European writers who create multivolume fantasy epics have enjoyed stable popularity. The most famous representatives of the fantasy genre are John Ronald Roel Tolkien, Ursula Le Guin, Michael Murcock, Roger Zelazny, Andre Norton, Andrzej Sapkowski, among Russian writers Nick Perumov, Sergey Lukyanenko and others stand out. Fantasy in general is a description of worlds like ours, worlds with magic working in them; worlds with a clear border between Darkness and Light. These worlds may be some kind of Earth variations in the distant past; the distant future; alternative present, as well as parallel worlds existing outside or in connection with the Earth.

The development of such a literary phenomenon as fantasy began with the release of the book "The Lord of the Rings" by John Ronald Rowel Tolkien, an English writer, linguist, literary critic and medievalist, whose fantasy world is best worked out and written out. His works have a pronounced mythological orientation. John Tolkien wrote works on linguistics, folklore and mythology, novels, essays and literary works of a small genre. World fame was brought to him by the epic about "Middle-earth": "The Hobbit, or There and Back" (1937), "The Lord of the Rings" (1954-1955) and "The Silmarillion" (published by Tolkien's son in 1977). The author himself defined the genre of his works about Middle-earth as "fairy" (from the English fairy - "fabulous", "magic"). However, the fundamental difference between this trend and fairy tales is that all miracles have a natural and fully explainable character. His works are an example of classical fantasy and combine not only genre-forming, but also philosophical components of this literary phenomenon. After the release of The Lord of the Rings and The Silmarillion, fantasy came to be seen as a bearer of important philosophical and religious ideas. The originality of J. Tolkien's works, which consists in the use of various religious symbols and images, as well as the author's attempts to completely recreate a separate world with its laws and faith, attracted the attention of not only literary scholars, but also clergy. Tolkien has supporters who consider him a Christian writer. But there are also those who see in his works the features of anti-moral literature, reproaching it for excessive isolation from reality and accusing it of creating "false religions".

Materials and methods. Many researchers identify a number of stable features of the fantasy genre that distinguish this literature from all unrealistic literature. Compared to fantasy, the fantasy genre is scientifically unverifiable. Unlike horror literature, the supernatural exists for granted and requires no explanation. Unlike a fairy tale, fantasy has a flexible plot scheme and psychologism of the narration. What distinguishes fantasy from myth is the lack of conscious artistic reconstruction. The myth becomes only a material, a source of inspiration. The author uses a myth to

create his own legends. Thus, the main feature of fantasy is the creation of an autonomous secondary world, which has its own history, culture, geography, language and unique word-creation. In the genre of fantasy, several directions are distinguished: children's fantasy, heroic fantasy, scientific fantasy, historical fantasy and epic fantasy. Epic fantasy most closely matches the canon. The invented or "secondary world" is in no way connected with our reality.

This world has its own logic and reality, divorced from our everyday life. Authors describe their world in detail, maps are created, dictionaries are compiled. They also create in detail the history of this world, create zoology, mythology, language and alphabet. The plot conflict is often based on the confrontation between the forces of good and evil, which leads to the end of the world. In epic fantasy, one of the main needs is the creation of special artificial linguistic forms, different from the forms of real language. An analysis of such works shows that the basis of new word formations is the culture and characters of the heroes. It immerses the reader in a special language environment that reflects a fictional culture.

Artificial languages are not fully used to form models of the names of the depicted peoples in these novels. Although, of course, a unique linguistic and phonetic flavor is created, consisting of individual words, phrases, phonetic sound of fictional languages. This technique can be considered a well-established technique for creating a linguistic picture of secondary worlds. The authors, creating a new reality, first of all come up with various new names, for which the term onym is used, which is derived from the ancient Greek word and means "name", "name". Thus, onym is a word that serves to distinguish the named object from other objects and to identify this object. These new word formations perform the functions of creating specific illusions, a unique background. All this allows the reader to form a sense of the authentic real artistic space and time of the depicted fictional world. The reader begins to believe in the authenticity of the events and characters. The most common onyms are anthroponyms, i.e. names and surnames that serve to name and characterize the main and secondary characters. Place names, that is, geographical names form a space that does not actually exist, but in our minds. Homonyms of other types create a three-dimensional panorama of the author's secondary worlds, their history, culture, art. You can find statements that fantasy should not be considered an independent genre variety or genre. Fantasy is undoubtedly a separate genre, as it has its own, special characteristics. Consider what is typical for fantasy:

- works describe a non-existent (secondary) world with properties that are impossible in our reality. The term secondary world refers to a fictional universe in which works of fantasy or fantasy (as well as films and computer games of similar genres) take place. The secondary world can either differ from the real one completely, or in some way repeat it. The degree of similarity between the secondary and real worlds is laid down by the author, but the reader has to make a choice himself: whether to correlate the fictional world with the real one or to perceive the read as a closed integral system [Peterson, 2014]. For example, Discworld, created by Terry Pratchett: "This world, as the name suggests, is completely flat and rests on the backs of four huge elephants. Elephants stand on the shell of a giant star turtle named Great A'Tuin. The disc is framed by a waterfall, foamy cascades of which endless

avalanches fall into space. Scientists have calculated that the chances of the real existence of such a frankly absurd world are equal to one in a million. However, wizards have calculated that the chance "one in a million" falls nine times out of ten";

- traditionally there is magic and characters borrowed from folklore. As an example, you can take almost any fantasy work;

- an adventurous plot is required;

- medieval surroundings are often encountered, although options are possible here: the ancient world, the present or the future;

- there is often a latent opposition between technology and magic in favor of the latter;

- usually heroes, their actions and experiences are put forward in the foreground, the magical and fabulous plays a supporting role;

- typical is the confrontation between good and evil as the main plot-forming core, a fantasy work, like a fairy tale, is ethically structured. But fantasy differs from a fairy tale at least in that good and evil in it can be equivalent, and in a fairy tale, good triumphs over evil without any losses for itself;

- the presence of the other world and its manifestations;

- complete freedom of the author: he can turn the plot in the most unexpected way, since the magical world of fantasy assumes that everything is possible in it (as in a fairy tale).

This last feature is one of the most important and defining features of the fantasy genre. It separates it from fantasy, because fantasy describes the probable, and the author is constrained by a certain framework, since he is forced to give an explanation for the incredible, to substantiate the world scientifically or pseudo-scientifically. Fantasy doesn't require that. E.A. Belousova rightly points to the use of special means of expressiveness in the texts of works by fantasy writers, to which, first of all, words created by writers should be attributed, denoting the realities of the described worlds, as a result of the author's word-creation [Belousova, 2002: 5]. It is the peculiarities of the language of fantasy and fantasy, which are manifested primarily at the lexical and word-formation levels, as well as their functioning in the text, that are the subject of research by many modern linguists. The fantasy genre is characterized by an abundance of copyright neologisms. The main function of new formations is the nomination of objects of phenomena of the fictional world. "If neologisms are used only in the function of nomination ... (including in fiction, fantasy literature), then, no matter how metaphorical its education, expressiveness, imagery of the word will be hidden, pushed into the background" [Bragina, 1973: 113]. This is confirmed by the fact that most of the studied units are represented by specific nouns. Words like these allow the reader to immerse themselves in the world of the work created by the writer.

In works written in the fantasy genre, the question of the confrontation between nature and man is often raised. The issue of the confrontation between civilization and nature, nature and culture is, in our opinion, key in the philosophy of modern times, starting with the treatises of J.J. Rousseau, and not only philosophers, but also writers tried to solve it. Two directions can be distinguished here. The first considers a person as a kind of unique being, fundamentally opposed to the surrounding world,

and puts the human mind, consciousness or soul in the first place, thus adhering to idealism. The origins of this position are rooted in the philosophy of Plato, who argued that there is a certain world of ideal entities, eidos, which determine the properties of visible reality. This position was consolidated in the well-known position of Descartes cogito, ergo sum, which asserted the self-reliability of reason, which immediately isolated a person from objective knowledge [Schaeffer, 2010: 54–108].

Results. Philosophers of the second direction substantiate the thesis according to which it is impossible to separate man from nature, let alone oppose it. This trend merges with materialism and puts physical reality in the first place. One of the first to speak about this was the Greek philosopher Heraclitus of Ephesus, who can be considered the founder of dialectical materialism, since in his famous statements he not only asserted the inconsistency of phenomena, for which he received the nickname "Dark", but also assigned the main place to material reality, having developed a philosophy of nature, or ontological realism, which received a reliable scientific foundation in the 19th century. in the works of K. Marx and F. Engels, based on the evolutionary theory of Charles Darwin. In the XX century. these ideas were inherited by Soviet aesthetics and philosophy, which affirmed the objective foundations of human culture from the standpoint of dialectical materialism (A.L. Kalantar, B.G. Kuznetsov), German cultural-historical psychology (J. Assmann) and the French sociological school (E. Durkheim, J. Schaeffer). Their main ideas can be summarized as follows: nature is primary in relation to human consciousness (Heraclitus, K. Marx, F. Engels); man is one of the stages of evolution of all living things (Charles Darwin); personal and individual are just a specific set of objective characteristics [Kuznetsov, 1979: 306–307], and consciousness is strictly socially determined and is a function of a person's involvement in various social connections [Assman, 2004: 35–50], which makes it possible for objective knowledge reality [Durkheim 1996: 126]; besides, even culture and aesthetics have objective grounds in nature [Kalantar, 1981: 297]. The last position, from which the huge role of the natural sciences in the cognition of human culture follows, was defended in his works by the Soviet fantasy writer I.A. Efremov ("Razor's Edge", "Andromeda Nebula"). All these provisions can be summarized in the words of G. Bruno: "The real being of an individual object follows from its connection with the whole ..." [Kuznetsov, 1979: 306]). The issue of the confrontation between nature and chaos should also be noted.

The coincidence of "The Lord of the Rings" with the epic canon can be traced in the following:

- The novel has an epic breadth – a wide coverage of events in time and space. The action in "The Lord of the Rings" takes place throughout Middle-earth. Red-earth is the central continent of the fictional universe, on which the following areas are located: the territory of people (Minas Tirith, Gondor, Rohan, Isengard, etc.), the city of dwarves (Erebor), the lands of the elves (Gondolin, Rivendell, Tyrion, etc.) and the dark lands belonging to the forces of evil (Barad-dur, Morannon and Mordor). As for the period of action, the events described in it take place over a little over two years, but in part of the "Return of the King" trilogy, events are described

that occurred 6,000 years before the described ones (the story of the creation of the rings, as well as the wars involving evil forces on one side and forces of good on the other).

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

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

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

- Availability of lists and descriptions of participants in battles and their combat equipment. When preparing for battles, the heroes carefully analyze the current situation: they name the specific numbers of the available weapons, armor, soldiers, both their own and the opponent.

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

The most important of these deviations is that, in his trilogy, J.R.R. Tolkien replaces the powerful semi-divine epic hero with a seemingly insignificant creature - the hobbit Frodo. He is small in stature (half the size of an ordinary person), weak and peaceful. Frodo is very attached to his home and the peaceful life of the Shire. He does not occupy a high position in society and does not have great physical strength. But throughout the story, Frodo changes. He proves to everyone and to himself that he deserves to be called a Hero. His courage and courage can only be envied. The

author shows that a small and seemingly insignificant person (a hobbit in this context) deserves to become a Hero with a capital letter and is capable of performing truly heroic deeds. Frodo, seeing how the ring affects his friends, decides to take all the burden of the ring upon himself, sacrifice himself, thereby saving all Middle-earth from the spell of Sauron. Over time, Frodo became extremely weak under the influence of the evil magic of the ring, but found the strength to fight, knowing what would be for the good of the world. Repeatedly he risked his life and was not afraid to die for the sake of friends and the fulfillment of his destiny. Frodo was aware of his mission as a "savior" and courageously walked along this sacrificial path. Frodo is a hero not physically, but spiritually. In the ancient epic there was a share of objectivity, i.e. prototypes of ancient epics existed in reality. In Tolkien, all lands and characters are completely fictional. The style of the trilogy cannot be called particularly sublime and solemn. The narration is conducted in a fairly simple language. It should be noted here that this simplicity is only apparent. In fact, J.R.R. Tolkien worked very carefully on the language of the work. He created many of his own languages, characteristic only for a separate fantastic race.

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

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

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

One of the hallmarks of epic fantasy is the creation of artificial languages. The author seeks to create artificial names of characters and place names, based on their uniqueness and a world different from our daily life. This is what helps the reader to completely immerse himself in the fictional world and escape from reality.

Significant and successful was the work of JRR Tolkien, whose book "The Lord of the Rings" and today has a huge army of fans not only in the English-speaking world. The book tells the story of the struggle between good and evil in a Middle-earth world that is completely fictional, although this did not prevent many from finding analogies with the modern world and the Cold War era of the mid-20th century.

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