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**LEXICAL STYLISTIC DEVICES IN SMITH OF  
WOOTTON MAJOR BY J.R.R. TOLKIEN**

**LEKSISKI STILISTISKIE LĪDZEKĻI DŽ.R.R. TOLKĪNA  
GARSTĀSTĀ KALĒJS NO LIELĀS VUTONAS**

BACHELOR THESIS

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## ANOTĀCIJA

Šajā darbā tiek pētīti leksiskie stilistiskie valodas izteiksmes līdzekļi Dž.R.R. Tolkiņa fantāzijas novelē *Kalējs no Lielās Vutonas*. Tolkiņam bija unikāls rakstīšanas stils, kurā galveno lomu spēlēja iztēle un alegoriska valoda, jo viņš uzskatīja, ka mītu vai pasakas būtību var pārnest izmantojot tikai šādu valodu. *Kalējs no Lielās Vutonas* bija Tolkiņa pedējais literārais darbs, kurš tika izdots viņa dzīves laikā, un tajā bija daudz alegoriski tēli, kuri pēc pētnieku domām atspoguļoja Tolkiņa dzīvi. Šis pētījums tika veikts, lai noteiktu leksiski stilistisko līdzekļu nozīmi un funkciju izvēlēta fantāzijas novelē. Ar teksta analīzes metodes palīdzību tika noteikti un analizēti leksiski stilistiskie valodas izteiksmes līdzekļi. Pētījumu rezultātā tika atklāts, ka šajā fantāzijas novelē galvenais leksiskais stilistiskais līdzeklis ir alegorija, kuras funkcija ir aizpildīt literāro darbu ar slēpto nozīmi un idejām, ka arī sniegt lasītājam mācību. Citi leksiskie stilistiskie valodas izteiksmes līdzekļi, kuri ir bieži izmantoti literarajā darbā ir salīdzinājums, metafora, personifikācija un anafora, kuri atbalsta alegoriskus tēlus šajā fantāzijas novelē un palīdz izveidot maģijas atmosfēru. Pamatojoties uz iegūtajiem rezultātiem, var secināt, ka tika atbildēti pētījuma jautājumi un pētījums sniedza interesantus rezultātus, kurus varētu attīstīt tālāk, detalizētāk analizējot fantāzijas noveles stilistiskos valodas izteiksmes līdzekļus, lai atklātu jaunu informāciju, kas saistīta ar šo tēmu, un izveidot fantāzijas noveles *Kalējs no Lielās Vutonas* pilnīgu stilistisko attēlu.

**Atslēgvārdi:** leksiskie stilistiskie valodas izteiksmes līdzekļi, literāra stilistika, pasaka, *Kalējs no Lielās Vutonas*, stilistiska analīze

## ABSTRACT

The present bachelor thesis investigates lexical stylistic devices in the fantasy novella *Smith of Wootton Major* written by J.R.R. He had a unique style of writing, that had a primary focus on the imagination and on the allegorical language, since he thought that no essence of a myth or a fairytale can be transferred without using it. *Smith of Wootton Major* was Tolkien's last work to be published in his lifetime and was endowed with allegorical images that, according to the scholars, reflected Tolkien's life. The research was done to determine the meaning and the function of lexical stylistic devices in *Smith of Wootton Major*. In order to achieve the aim, the method of qualitative textual analysis was chosen to spot examples of lexical stylistic devices and to analyze them. As the result, it was discovered that the primary stylistic device in the chosen fantasy novella is an allegory, which function is to fill the literary work with hidden meanings and ideas, as well as to teach the reader a lesson. Other frequently used stylistic devices were a simile, a metaphor, and a personification, as well as anaphoric repetitions, which contributed to the allegoric images of the fantasy novella, and helped to create a fairy-like atmosphere. Based on the obtained findings, it can be concluded that the research questions were answered, and this research brought interesting results that should be further developed by a more detailed stylistic analysis to spot new information about the topic and to create a complete stylistic image of the fantasy novella *Smith of Wootton Major*.

**Keywords:** lexical stylistic devices, literary stylistics, fairy story, *Smith of Wootton Major*, stylistic analysis

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## INTRODUCTION

A figurative language is a powerful tool, which can embellish and liven up any literary work when used wisely. Lexical stylistic devices are an example of it and each author uses them differently, by that creating a unique atmosphere in every story and establishing one's signature style. They become an integral part of any literary writing and make it unique, more challenging to read, and as if reveal secrets and symbols, hidden behind author's words.

This paper is devoted to the analysis of the lexical stylistic devices in the fantasy novella *Smith of Wootton Major*, written by J.R.R Tolkien. In this thesis, the examples of lexical stylistic devices that are present in the mentioned literary work will be collected and analyzed in order to determine which of them are revealed the most and a function of these elements.

*Smith of Wootton Major* was an unplanned writing, which happened to be Tolkien's attempt to write an introduction to a short story *The Golden Key* by G. MacDonald, and as every fairy story, it is full of magic and unbelievable miracles. The magical atmosphere, that any reader can feel reading Tolkien's story, was created just with the help of figurative language, which was studied by various scholars such as Galperin (1981) and Gluckberg (2001). However, *Smith of Wootton Major* was not previously investigated from the perspective of lexical stylistic devices, thus this research intends to help to get familiar with the figurative content in the chosen fairy story and to discover the purpose of its usage.

The **aim** of the present bachelor thesis is to determine lexical stylistic devices, which are present in the J.R.R. Tolkien's fantasy novella *Smith of Wootton Major*, and to determine their function.

In order to achieve the goal, the following **enabling objectives** are set:

- To study the available body of research on figurative language,
- To mark the chosen text for the lexical stylistic devices to figure out which of them are revealed the most,
- To analyze obtained examples from the point of their meaning in order to determine their function in the chosen text,
- To draw conclusions

The research **questions** of this bachelor thesis are the following:

1. What lexical stylistic devices are revealed the most in the J.R.R. Tolkien fantasy novella *Smith of Wootton Major*?
2. What function do they have in the chosen text?

The present bachelor thesis consists of two main parts. The first one deals with the

theoretical background concerning the topic of stylistics and J.R.R Tolkien's writing and is divided into four chapters. The second part of the thesis comprises the practical part, which is divided into two subchapters and is devoted to the analysis of lexical stylistic devices in the fantasy novella *Smith of Wootton Major*. The thesis is framed by the introduction and conclusions.

The **research methods** applied in the study are descriptive research and method of textual analysis. The descriptive research will be used for the analysis of the existent body of the scholarly research on figurative language. Then, the method of textual analysis will be applied in order to spot lexical stylistic devices in the fantasy novella *Smith of Wootton Major* and to analyze them from the point of their function. Thus, the qualitative study was used in the research.

According to scholars Lawrence Frey, Carl Botan and Gary Kreps (2000), the method of textual analysis is used to describe and to explain the characteristics of a written or visual message, but the goal of the textual analysis is to characterize the content, the structure, and functions of the messages contained in the text. Textual analysis is considered to be a part of a broader method called discourse analysis. Zellig Harris (1952) was the first who introduced this method as a way of analyzing connected speech and writing.

Chapter 1 is devoted to the analysis of scholarly research on the topic of stylistics and figurative language in particular. The brief insight into the theory of stylistics as a branch of linguistics will be made on the basis of the studies made by scholars such as Leech (1981), Taylor (1992), Simpson (2004) and Pesznecker (2009), and the term stylistic analysis will be introduced based on the study of Galperin (1981) and Thornborrow (1998). Then the special attention is paid to the stylistic devices, particularly those which have lexical meaning since they are the subject of the research. The definitions of the most frequently used lexical stylistic devices in the literary works will be introduced and complemented by the examples from the literature.

Chapter 2 is devoted to the writing of J.R.R Tolkien, his sources of inspiration and peculiarities of his style as a writer and how he influenced the fantasy genre. Also, Tolkien's opinion on the importance of the imagination and the fantasy in the interpretation of literary works will be discussed.

Chapter 3 presents the fairy story genre from Tolkien's perspective, as well as a brief introduction into the fantasy novella *Smith of Wootton Major* and its interpretation by scholars such as Flieger (2007) and Shippey (2014).

Chapter 4 concerns the methodology used in this bachelor thesis. The method of qualitative text analysis will be introduced and the research procedure will be described.

Chapter 5 presents the obtained findings from the fantasy novella *Smith of Wootton Major*. The first part of the chapter will present the allegorical images of the fantasy novella and the second one concerns the examples of lexical stylistic devices that are present in the fantasy novella, which will be analyzed discussed from the point of their meaning and function.

# 1. ANALYSIS OF THE LITERATURE RELATED TO THE TOPIC OF STYLISTICS

The following analysis of the secondary sources focuses on the literature related to the study of stylistics. First, the brief information about the theory of stylistics as a branch of linguistics is going to be presented, and meaning of the *style* in relation to literature. Next, a term *stylistic analysis* will be introduced and lexical stylistic devices will be discussed since they are the research subject in the present thesis.

## 1.1 A brief insight into the theory of stylistics

Although the topic of lexical stylistic devices has been studied enough by other researchers, it is still important to study lexical stylistic elements in different literary works, because it helps to find out hidden information and meaning, implied by the author, as well as to understand literary works better. Moreover, it depends on each person, how they will interpret the stylistic elements of any literary work, thus there still are new aspects to examine. The theory of stylistics is a large topic which was studied by various scholars from Galperin (1981) and Leech (1981) to Taylor (1992) and Burke (2014).

Taylor(1992:91) mentioned that stylistics as a separate discipline was first introduced by Charles Bally in 1909. According to Taylor's opinion,

[...] Bally's theory acquired the historical significance of the pioneering in the institutional division of language theory into two separate but related fields. Bally identified linguistics as the study of the arbitrary features of *langue*, those features which make possible the communication of the conceptual feature of thought. [...] Stylistics was conceived as the study of the motivated aspects of *langue* which make possible the communication of the non-conceptual features of thought. (1992:93)

It is emphasized in Taylor's study (ibid.) that Bally was the first one to write about the two separate domains of institutional division of the study of language, which nowadays is known as "core" and "periphery", "micro" and "macro" linguistics. When Simpson (2004:2) in his study provides Lecercle's (1993) opinion that some years ago nobody could clearly state what stylistics is, however, there was an intention to study this field, though he did not see enough potential in it. Still, Lecercle's assumptions did not approve, since stylistics developed into separate discipline and still successfully develops and flourishes. The spheres in which stylistics is widely used are society, discourse, and culture. Moreover, stylistics become a very popular method in a sphere of language teaching and language learning.

One of the first scholars who engaged himself in the study of stylistics was Geoffrey Leech. He states that

in its broader sense, stylistics is the study of style; of how language use varies according

to varying circumstances: e.g. circumstances of period, discourse situation or authorship. [...] traditionally and predominantly, stylistics has focused on texts which are considered of artistic value, and therefore worthy of study for their own sake. (2014:54)

Leech (ibid.) points out that it is important to distinguish the difference between *general* and *literary* stylistics. General stylistics studies style in different kinds of texts, when literary stylistics is concerned with the study of style only in literary texts. Moreover, in literary stylistics, the purpose and approach of the study may contain some specific differences, which are related only to literature. He also mentions (ibid.) that *the text* in any form, would it be only an extract and the whole literary work, is where the study of the style starts.

Simpson (2004:2) in his study about the stylistics indicates that the main concept in this discipline is an interpretation of the text. Linguistic features of the text help to interpret it and to find out why certain meanings are possible, however these features themselves are not engaged into the meaning of the text. The object that is often studied by stylistics is literature since it is a field where the interpretation of the text plays a prominent role. The whole understanding of one or another literary work depends on how the text was interpreted. However, Simpson (ibid.: 3) mentions that the connection between literature and stylistics bears two important caveats:

- First one is that ‘creativity and innovation in language use should not be seen as the exclusive preserve of literary writing.’ (ibid.) It means that stylistic dexterity should not be considered as an exclusive trait of literary writing since other forms of discourse also demonstrate it.
- The second one is that ‘the techniques of stylistic analysis are as much about deriving insights about linguistic structure and function as they are about the understanding of literary texts.’ (ibid.) Thus, the significance of the information about literature and language is equally important in stylistics.

Considering these two caveats, it can be noticed that all three – stylistics, language and literature are connected. It is mentioned (ibid.) that this kind of connection also led to confusion about the necessity of such study as stylistics since many critics assumed that this study is only concerned with counting verbs and nouns in literary works, which, of course, is not true. On the contrary, it helps to see the different side of the literary text and enriches our understanding of the language. The purpose of stylistics is ‘to explore language, and more specifically, to explore creativity in language use.’ (ibid.)

Since the stylistics is a study of *style*, it is important to look at its definition. The idea of what style is suggested by Schell in his *Mooring Against the Tide*, which was cited in the

study of Pesznecker, 'style is the way a writer uses language: the way she chooses words, varies sentences length, uses imagery, chooses a point of view, selects punctuation, etc. Style also includes the way a writer matches her work to her audience.' (cited in Pesznecker, 2009:102) It is also mentioned that style often goes together with the tone of the literary work, which is 'the way that the writer uses techniques like irony, understatement, sarcasm, and hyperbole to create a mood.' (Pesznecker,2009:102) And together style and mood create the voice of the literary work, which Pesznecker calls 'the most important aspect of writing' (ibid.) and one of the hardest concepts since the definition of the voice will differ from writer to writer, since everyone perceives it a little different.

Each author has its own manner of writing, establishing different concepts and incorporating hidden meaning inside the text. According to Galperin (1981), the meaning has primary importance in stylistics. He explains that 'this is so because the term 'meaning' is applied not only to words, word-combinations, sentences but also to the manner of expression into which the matter is cast.' (Galperin, 1981:51 ) However, the meaning of a word, phrase or a concept in the literary texts is signaled only indirectly, and in order to identify and to interpret this meaning the stylistic analysis approach is necessary. According to Simpson, the main principle of stylistic analysis is 'to be cautious about treating any aspect of language as if it bears an inherent relationship with a given or felt experience.' (Simpson, 2004:70)

Returning to Bally, Taylor in his book claims that from the Bally's point of view

stylistic analysis was intended to reveal a language's inherent *systeme expressif*, the non-arbitrary mechanism which makes the language a vehicle of such non-conceptual phenomena as personal expression, affect, social standing, world-view, politeness, situational conformity etc. (1992:93)

The method of the stylistic analysis comes from linguistics since stylistics is closely connected with the language. The key aspects of the stylistic analysis were stated by the Thornborrow and Wareing:

- the use of linguistics (the study of language) to approach literary texts
- the discussion of texts according to the objective criteria rather than according purely to subjective and impressionistic values
- emphasis on the aesthetic properties of language (for example, the way rhyme can give pleasure) (Thornborrow and Wareing, 1998:4)

The stylistic analysis was created as more impersonal and less intuitive way of the analysis, which depended more on the text's language, observable facts, and linguistics, which was used for the interpretation of the text. (ibid.: 5)

Now, when a brief introduction into the study of stylistics and how it is related to the literature was presented, it is necessary to discuss the stylistic devices since they are part of the stylistics and frequently used in literature. Moreover, the practical part is concerned with

the analysis of the lexical stylistic devices.

## 1.2 Lexical stylistic devices and its use in the literature

Galperin (1981:5) in his study mentions that stylistic devices are the first field of investigation in stylistics, and defines them as

a conscious and intentional intensification of some typical structural and/or semantic property of a language unit (neutral or expressive) prompted to a generalized status and thus becoming a generative model. It follows then that SD is an abstract pattern, a mould into which any content can be poured. (ibid.: 30)

He also mentions that the term *expressiveness* is necessary to understand the essence of the stylistic devices and states that it is ‘a kind of intensification of an utterance or of a part of it’. (ibid.: 26) Therefore, it means that stylistic devices have an expressive nature and can bear different meanings, depending on the function that they have in the text. Since the present research deals with lexical stylistic devices, it is important to define what the lexical meaning is. Galperin claims that ‘lexical meaning refers the mind to some concrete concept, phenomenon, or thing of objective reality, whether real or imaginary. Lexical meaning is thus a means by which a word form is made to express a definite concept.’ (ibid.: 52)

Lexical stylistic devices are an integral part of the figurative writing. They help to enhance any literary work, making it more challenging to read and to fill the story with hidden meanings and symbols. Pesznecker in her book, which is intended to help in writing one’s own stories, states that figurative writing is aimed to allow ‘a writer to invoke the five senses and invite them into her work, creating texture, sound, color, scent, and light on the page.’ (2009: 69-70) Moreover, she mentions that the use of figurative language in writing is very important since it challenges reader’s imagination and requires interpretation.

There is a certain number of lexical stylistic devices that are used in the literary texts, and now the most common of them will be presented and exemplified. One of the most frequently used devices is a metaphor. Glucksberg (2001:3) calls metaphor ‘a central trope’ and points out that metaphor often causes confusion when it comes to definition, since it means a lot of different things, depending on the person who interprets it. However, despite the complexity of this device, different authors provide their own understanding of what is metaphor, and according to Searle

the basic principle on which metaphor works is that the utterance of an expression with its literal meaning and corresponding truth conditions can, in various ways that are specific to metaphor, call to mind another meaning and corresponding set of truth conditions. (1993:89)

Searle (ibid.) also mentions that there are two main approaches to the metaphor’s interpretation – comparison theories and semantic interaction theories. First one puts a

comparison between two objects. The second one embraces a verbal opposition between two semantic contents. More simple definition of metaphor is provided by Pesznecker (2009:72), who states that ‘metaphor is a comparison made without using *like* or *as*. In order to understand the hidden comparison implied by the metaphor, a reader needs to think a little and use one’s imagination. There are many examples of metaphor in literary works of famous authors:

- “‘You travel fast?’ said Scrooge.’

“‘*On the wings of the wind,*” replied the Ghost.’ ( Dickens,1858:19)

This example is from Dickens’ novella *A Christmas Carol*. In this metaphor, the speed of Ghost’s movement is compared to the wings of the wind, which means *very fast*.

- “‘Yes, she is *a peacock in everything but beauty,*” said Lord Henry, pulling the daisy to bits with his long nervous fingers.’ ( Wilde,1994:13)

The example comes from Oscar Wilde’s novel *The Picture of Dorian Gray*. Inside this metaphor is a hidden insult towards the lady. Lord Henry compares her with a peacock in her character, but not in her beauty, which means that her appearance is rather unpleasant.

Writers often use metaphors because it is natural for people to compare things with something that it may resemble in appearance or character. Another device which is used for comparison is a simile, but if the metaphor is an indirect comparison, this one is ‘an abstract comparison that uses *like* or *as*.’ (Pesznecker, 2009:71) It is hard to mix it up with the metaphor since the comparison is straightforward. The examples of simile are:

- ‘Her screams were so exactly *like the whistle of a steam engine,* that Alice had to hold both her hands over her ears.’ (Carroll, 2010:67)
- “‘It’s more *like a corkscrew* than a path!’” (Carroll, 2010:23)

Both examples come from Lewis Carroll’s *Through the Looking-Glass*. In the first example, a simile is used to point out that the scream was so loud, that it was compared to the whistle, and in the second example the road was so winding that reminded a corkscrew.

Next commonly used lexical stylistic device is a personification, which works the following way – ‘an animal, inanimate object, or even an abstract term is given lifelike or human characteristics.’ (Pesznecker, 2009:72) Personification is often used in fantasy writing, since there are a lot of magical and unreal events. It is common in the fantasy novels when inanimate things like swords or magic wands start to act like a human being. However in other literary genre personification is also common. For example:

- ‘But it may rain outside?’

‘*It may – if it chooses,*’ said Tweedledee: ‘we’ve no objection.’ (Carroll, 2010:58)

- ‘There was a rustle of chirruping sparrows in the green lacquer leaves of the ivy, and *the blue cloud-shadows chased themselves* across the grass like swallows.’ (Wilde, 1994:20)

In the first example, which is taken from Carroll’s *Through the Looking-Glass*, the personification was used to predict a chance of coming rain. The rain was presented like a living being, who himself may choose whether he wants to begin. In the second example, the qualities of a living being are given to the clouds, which act as if they were playing and catching one another.

Alliteration is another figure of speech, which helps to create emphasis and rhythm. It is defined as ‘a repeated consonant sound at the beginning of nearby words in a line of text’. (Pesznecker, 2009:72) She also provides examples of alliteration, such as:

- “‘Here, the river runs...’”
- “‘I feel my body as light and the leaf’s papery skin.’” (ibid.)

The use of repeated sounds in the mentioned examples emphasizes the idea, which was meant by the author. The repetition of the [r] sound increases the effect of the fast flowing river when in the second example light weight is emphasized by the repetition of the [l] sound.

Next lexical stylistic device is epithet and according to Vinet, epithet is ‘a word added to the name of the object or action, to distinguish a characteristic of that action or object.’ (Vinet, 1870:436) Epithet is represented by an adjective or an adverb, but it is important to remember that not every adjective will be an epithet. The examples of epithet are:

- ‘Heaped up on the floor, to form a kind of throne, were turkeys, [...], *cherry-cheeked apples*, juicy oranges, luscious pears, immense twelfth-cakes, and seething bowls of punch, that made the chamber dim with their delicious steam.’ (Dickens, 1858:47)
- ‘Though he looked the phantom through and through, and saw it standing before him; though he felt the chilling influence of its *death-cold eyes*.’ (Dickens, 1858:16)

Both examples come from Dicken’s *The Christmas Carol*, where the epithets emphasize the qualities of the items – apples and eyes. Apples cherry-cheeked, therefore its red color is emphasized, but the death-cold eyes express that they were lifeless like the eyes of a corpse and caused thrilling feelings.

Next type of lexical stylistic device is metonymy, which is often confused with metaphor. Lakoff (2008) points out that if metaphor’s main function is understanding, in case with metonymy, it ‘has primarily a referential function, that is, it allows us to use one entity *to stand for* another.’ (Lakoff, 2008:36) To put it simply, one word substitutes another word, which it represents. For example:

- ‘At half-past twelve next day Lord Henry Wotton strolled from Curzon Street over to the Albany to call on his uncle, Lord Fermor, a genial if somewhat rough-mannered old bachelor, whom *the outside world* called selfish because it derived no particular benefit from him, but who was considered generous by Society as he fed the people who amused him.’ (Wilde, 1994:40)

In this example of metonymy, which comes from the Wilde’s novel *The Picture of Dorian Gray*, *the outside world* stands for the other people that know Lord Fermor and call him selfish. There is a lexical stylistic device that is very similar to metonymy and is considered its opposite. It is synecdoche. As stated by Whitsitt, ‘synecdoche is the trope that would, as a trope based on the idea of the whole, make the part, part of the whole.’ (Whitsitt, 2013:34)

One more type is an oxymoron. Dunker provides a definition of the oxymoron by Plebe (1978) who stated that it is ‘an opposition between a term and the qualification that is given it, or between two qualities attributed to a single term, or between the simultaneous denial and assertion of the same fact or concept.’ (cited in Dunker, 2001: 91) The examples of oxymoron are:

- ‘I must be *growing small* again.’ (Carroll, 2010:14)
- ‘[...] though members of a dull and stagnant-blooded race, appeared to know that there was something going on; and, to a fish, went gasping round and round their little world in slow and *passionless excitement*.’ (Dickens, 1858:50)

The first example that is taken from the Carroll’s *Alice’s Adventures in Wonderland*. The idea of this oxymoron is that the verb *to grow* is often used in the context when the size increases, but in this case, it is related to the word *small*, which has an opposite meaning. In the second example from *The Christmas Carol*, the oxymoron connects the state of excitement, which is a passionate and joyful feeling and an adjective *passionless*, which has the opposite connotation.

Zeugma is considered as a very tricky stylistic device. Cuddon (1977) in the book by Semino and Culpeper (2002) defines zeugma as ‘a figure of speech in which a word stands in the same relation to two other terms, but with a different meaning’. (cited in Semino, 2002:217) Typically, it is a relation of a verb or an adjective to the two nouns, where the connection with the first one is literal, but with the second one metaphorical. The examples of zeugma are:

- “‘Now, I give you fair warning,’” shouted the Queen, stamping on the ground as she spoke; “‘either *you or your head must be off*, and that it about half no time! Take your choice!’” (Carroll, 2010:88)
- ‘*Yet time and her aunt moved slowly* - and her patience and her ideas were nearly worn out before the *te^te-a'-te^te* was over.’ (Austen, 2011:197)

In the first example of zeugma, the implied meaning is that either the Duchess must go away or her head will be off. In the second example, the literal meaning is used to describe the slow movements of the aunt, but slow movement of time has a figurative meaning.

Anaphora is another stylistic device which is defined as ‘a relation between expression co-occurring within a text.’ (Cornish, 1999:115) It is a set of repeating words, which are in relation with one another, and often used to create rhythm and emphasize the idea implied. With help of anaphora is often created another device, called parallelism.

One more very important stylistic device, especially in literary fiction is an allegory. Frye’s (1957) states that ‘a writer is being allegorical whenever it is clear that he is saying “by this I also mean that”. If this seems to be done continuously, we may say, cautiously, that what he is writing “is” an allegory.’ (cited in Popova, 2015:139) The allegory is widely used in fantasy writing since the idea of the author used in creation of a separate reality is often inspired by other sources and thoughts from the author’s imagination.

To conclude, the following chapter dealt with the secondary sources connected with the study of stylistics. Brief introduction in the stylistics, also the terms stylistic analysis and the concept of style in writing were presented. The special focus was set on the lexical stylistic devices and its examples since they are the subject of the research.

The next chapter will be concerned with the J.R.R Tolkien’s writing. The sources of his inspiration are going to be presented, as well as his view on the imagination and its importance in literary writing. This information will help to get more familiar with Tolkien’s style of writing and to understand the concepts and ideas that Tolkien put into his writing better, and will help during the analysis in the practical part.

## 2. INTRODUCTION INTO THE WRITING OF J.R.R. TOLKIEN AND SOURCES THAT INFLUENCED HIS WORKS

The aim of the following chapter is to give a brief insight into J.R.R Tolkien's writing, especially to the sources he drew inspiration from since it will help to get more familiar with his style and ideas reflected in his literary works. Moreover, some peculiarities of Tolkien's writing style will be mentioned, as well as his view on imagination, which he considered important in literary writing. This chapter also intends to help with the analysis in the practical part, since it is useful to know the sources that inspired Tolkien's writing style and its features in order to analyze meaning and function of the stylistic devices in the literary text chosen for the analysis.

John Ronald Ruel Tolkien, born in 1892, was an English writer, philologist and a university professor, who is widely known for his most prominent literary works written in the classic high-fantasy genre. These are *the Hobbit*, *The Lord of the Rings* trilogy and *The Silmarillion*. Under the influence of Germanic literature, especially poetry and mythology, he created a separate reality – the world called Middle-Earth, which is full of fantastic creatures such as elves and dwarves.

He was one of the greatest representatives of the classic high-fantasy genre the main concept of which is to create a separate, completely independent world with its own foundations, regulations, and setting. It is a different fantastic reality and it has its own laws, traditions, and customs. This kind of world Tolkien (1966) called secondary, though it cannot be purely fantastic, otherwise it would be difficult to the understanding of a reader. The secondary world must contain elements that reader is able to recognize and understand. Tolkien (ibid.) was one of the first writers, who indicated the importance of the secondary world. He stated that the author of the story

makes a Secondary World, which your mind can enter. Inside it, what he relates is 'true': it accords with the laws of that world. You therefore believe it, while you are, as it were, inside. The moment disbelief arises, the spell is broken; the magic or rather art, has failed. You are then out in the Primary World again, looking at the little abortive Secondary World from outside. (1966:37)

Moreover, as Le Guin stated that the style of the author is very important part of a secondary world, because 'to create what Tolkien calls a *secondary universe* is to make a new world. A world where no voice has ever spoken before; where the act of speech is the act of creation. The only voice that speaks there is the creator's voice. And every word counts' (1982:84). A creation of the secondary world requires the use of imagination and a lot of work, and Tolkien himself mentioned it in his *Essay on Fairy Stories* (1939). He points out

that what is naturally called *imagination* in literature became something more, a sort of art. Tolkien states that ‘to make a Secondary World inside which the green sun will be credible, commanding Secondary Belief, will probably require labour and thought, and will certainly demand a special skill, a kind of elvish craft.’ (Tolkien, 1939:6) That explains why imagination in relation to literature must be understood in a higher way than simply an image-making. However, the imagination is attached to the Primary world, which may cause difficulties when creating a separate reality. Martha Sammons (2010:39) studied the Tolkien’s view on imagination and claimed that his idea of how it works was influenced by the theories of Samuel Taylor Coleridge, who saw the role of imagination in the creation of a physical world. It also helps the writer to create new metaphors inventing new words and meanings. Sammons (ibid.: 40) also mentioned that Pauline Baynes – the illustrator of many books written by Tolkien, said that the most important for him was an ‘inwardly seen picture’.

The high fantasy genre draws its imaginary aspects from the oldest of stories, therefore sources of inspiration can be stemmed from the most ancient literary motives like a myth, epic, folktale, legend, and romance. Tolkien’s literary works were influenced by a number of sources. Norse mythology played a prominent role in his works, which attracted his attention already when he was a student. The races of elves and dwarves were created on the basis of Norse mythology. For example, names of the dwarves are taken from *The Poetic Edda*, *Völuspá*:

‘10. There was Motsognir | the mightiest made  
Of all the dwarfs, | and Durin next;  
Many a likeness | of men they made,  
The dwarfs in the earth, | as Durin said.  
11. Nyi and Nithi, | Northri and Suthri,  
Austri and Vestri, | Althjof, Dvalin,  
Nar and Nain, | Niping, Dain,  
Bifur, Bofur, | Bombur, Nori,  
An and Onar, | Ai, Mjothvitnir.’ (Larrington, 2014:3)

In this extract from the Poetic Edda is presented a part of the dwarf names that Tolkien used for his characters in the *Hobbit*. He mentions that the dwarves are descendants of Durin’s family, just as is written in the Poetic Edda. The whole list of dwarf names is presented in *The Poetic Edda*, stanzas 9 to 13.

Drout (2007:473) mentioned that another character inspired by Norse mythology is Gandalf, who is similar to the god Odin, the All-father. He is famous for changing his faces

too often and one of them was the wanderer – an old man with one eye and long beard, who wears pointed hat and holds a staff. He travels around the nine realms in search of great knowledge. Gandalf, just like Odin, helps other characters with his knowledge and sense of justice.

Since Tolkien studied Old English and Middle English language and literature, they also had become a source of inspiration for him. According to Tolley (in Allard, 2014), *Beowulf* was the one, which influenced his works in particular. A strider Aragorn, who was the last king of Gondor in *The Lord of the Rings* trilogy somehow reminded Beowulf, since they both were men with uncertain family past and in the end, Aragorn, just like Beowulf, received a crown not because he was ambitious enough, but by proving his suitability as a ruler. Another character is a dragon Smaug from *The Hobbit*, which is similar to the dragon in *Beowulf*. Also, he has common features with the dragon Fafnir from the Norse *Völsunga* saga.

Another source of influence were Arthurian legends and even though Tolkien denied it, some scholars managed to find parallels. Harper (in Alvarez-Faedo, 2007:205) noticed a similarity of Merlin and Gandalf, Arthur and Aragorn when Galadriel resembles the Lady of the Lake. However, despite the fact that most of the influences on Tolkien's writing come from ancient mythological sources, Christian religious texts also played a prominent role.

Lang states that

Frodo offers to sacrifice himself to destroy the ring for the sake of the other inhabitants of the Middle-earth – a clearly Christian reminiscence of how Jesus Christ had sacrificed himself for the sake of men. Therefore, from that moment onwards Frodo's quest will seek to destroy the ring in Mordor in order to bring salvation to the Middle-earth. (cited in Alvarez-Faedo, 2007:192)

Lang (ibid.) mentioned other examples of the Christian influence, such as Galadriel's similarity to the Virgin Mary, who protects the Fellowship of the Ring with her knowledge and divine power, just like King Arthur was protected by the shield that he carried in honor of Virgin Mary. Moreover, Frodo's decision to leave the Middle-earth in order to redeem his sins after the long and painful journey he had gone through, reminds Christ's return to heaven after he completed his mission on the earth.

Moreover, Andelin (in Drout, 2007:170) pointed out that Tolkien as a philologist loved to engage himself in the work with words. He liked their forms and was occupied by inventing new languages. *The Hobbit* and *The Lord of the Rings* are two works where the reader can find examples of archaic forms, dialects of different races and even completely new languages. The Elvish language is one of the main Tolkien's creations.

All mentioned sources inspired Tolkien and influenced his style in the process of writing his works. Even though he adopted many of the ideas and characters from the other

texts, he created something entirely new on the basis of old. As Pearce said, Tolkien's strength lies in a fact that 'he has created truth in a form that is truly sublime – myth'. (cited in Mattingly, 2002:2) It means that he had rewritten pre-existing mythology in order to create new, and at the same time he managed to keep it original.

However, Tolkien's writing does not receive much attention among the literary critics, since many of them claimed that his use of the language is simple and careless. For example, Wilson stated that 'Dr. Tolkien has little skill at narrative and no instinct for literary form'. (Wilson, 1966:329). When Tolkien himself wrote in one of his letters that 'many older children and younger people have little respect and no love for words, and very limited vocabularies – and alas! little desire left (even when they had the gift which has been stultified) to refine or enlarge them.' (Tolkien, 1961: 310-311) It means that Tolkien had his own view on how his works must look and what kind of language to use in order to create something unique and magical, but at the same time simple, so that anyone, who has enough interest and desire could understand. Though the previous Tolkien's statement may lead to the conclusion that simplicity of his language is caused by the fact that the fairy stories are naturally written for children, it is not so. According to Tolkien in his essay *On Fairy Stories* (1939), it is an error to connect the fairy stories particularly with children, and this error is common among those, who 'tend to think of children as a special kind of creature, almost a different race, rather than as normal, if immature, members of a particular family, and of the human family at large.' (Tolkien, 1939:4) The fairy stories are written for everyone, would it be a child or an adult, who is willing to use one's imagination and believes in miracles. The one who is ready to see the fairy story as something deeper than just a source of entertainment.

Based on the previously mentioned information, it can be concluded that Tolkien's writing is unique, which absorbed the mythology, traditions, and the language of the old and transformed them into something new and fresh, with the language at the same time diverse and simple. He managed to create a completely new world with its own foundation, rules, and traditions, by that giving a new life to the ancient pre-existing mythological texts, tales and culture. Tolkien certainly had the style, which helped him to create one of the most paramount secondary worlds, but his writing is challenging and enchanting, which transfers the reader to the world of magic and mysteries.

To summarize, the present chapter dealt with the literature concerning the introduction into the Tolkien's writing and sources that influenced his works. First, a brief information about who is J.R.R. Tolkien and his most prominent works were presented, then his view of the secondary world and the role of imagination in its creation were discussed, as well as the

sources of Tolkien's inspiration. This theoretical background was exemplified by the two most notable literary works of J.R.R. Tolkien *The Hobbit* and *The Lord of the Rings* and was aimed to get more familiar with Tolkien's writing and his ideas in creating fantasy reality, which is intended to help in the forthcoming analysis.

The next chapter is going to present the more detailed view of J.R.R. Tolkien on the fairy story genre and the brief introduction to the fantasy novella *Smith of Wootton Major*, since it was chosen for the analysis in this bachelor thesis. Furthermore, some ways of interpretation of the mentioned fantasy novella by scholars such as Flieger and Shippey will be discussed.

### 3. A BRIEF INSIGHT INTO THE FAIRY STORY GENRE ACCORDING TO J.R.R. TOLKIEN AND HIS SMITH OF WOOTTON MAJOR

This chapter is devoted to the fairy story genre as it was understood by J.R.R Tolkien. The features of the fairy story as told in Tolkien's *On Fairy Stories* (1939) will be described and then a brief introduction into the book *Smith of Wootton Major* will be presented. This chapter is intended to help in the analysis provided in the practical part since it helps to get more familiar with Tolkien's ideas and concepts that are reflected in his fairy story *Smith of Wootton Major*.

J.R.R. Tolkien's fairy stories are unique and somehow different from other works of this genre. Therefore it is important to clarify how Tolkien viewed the term – *fairy story*. In the Oxford Online Dictionary, this term is explained as 'a children's tale about magical and imaginary beings and lands.' (Online 4) When from Tolkien's point of view,

The definition of a fairy-story—what it is, or what it should be—does not, then, depend on any definition or historical account of elf or fairy, but upon the nature of Faërie: the Perilous Realm itself, and the air that blows in that country. I will not attempt to define that, nor to describe it directly. It cannot be done. Faërie cannot be caught in a net of words; for it is one of its qualities to be indescribable, though not imperceptible. It has many ingredients, but analysis will not necessarily discover the secret of the whole. (Tolkien; 1939: 3-4)

Even though Tolkien's definition of fairy story does not give its clear explanation, in his essay *On Fairy Stories* (1939) he mentioned features that in his opinion a fairy story has:

- It is created with the use of imagination and creativity.
- It most likely will have a secondary world, which is created out of the primary world, using a fantasy. For example, fairy realm or any other magical place. Characters often can spend some time there, but not live in it.
- It tells about simple and fundamental things, which are not touched by the fantasy. Fantasy just explains their true nature. Tolkien provides the following example – when in the process of creating a story, the author, 'who allows himself to be "free with" Nature can be her lover not her slave. It was in fairy-stories that I first divined the potency of the words, and the wonder of the things, such as stone, and wood, and iron; tree and grass; house and fire; bread and wine.' (Tolkien, 1939:10) In other words, fairy stories can show the true nature of simple things.
- It has recovery stage, which means the recovery of the character's health and power, as well as ability to see things as a character meant to see them.

- Escape stage – when the character is meant to return back home, to the reality, but one will return already changed, sacrificing something or will learn how to deal with things. These can be poverty, sorrow, pain or even ambitions and desires.
- The last one is a consolation, which is a happy ending of the story.
- Moreover, as was mentioned in the previous chapter, the fairy stories are not necessarily written for children. This association is natural, but only because children are human as everybody else, and fairy stories are written for everyone who is willing to understand them in the deeper sense.

Tolkien's fairy story that was chosen for the analysis in this thesis was *Smith of Wootton Major*. It is a fantasy novella that was published in 1967 and tells about a boy, whose name was Smith. He attended a Twenty-four Feast of Good Children when he was nine years old and ate a magical star in the piece of Great Cake. When he became older, this star gave him an opportunity to travel to the Fairy Realm. It was the last work that was published in Tolkien's lifetime. Flieger (in Drout, 2007:619) claimed that even at first the story looks simple, in fact, it is a thematically complex work. It unites creativity and imagination with beauty and danger of the Otherworld and then of its ultimate loss. The main character Smith is an ordinary blacksmith (still he is different from others who live in the village), but he poses an extraordinary power, given him by the star – he has a fair voice, his crafts are exceptionally beautiful, and he has an opportunity to travel into the Faery.

Previously mentioned characteristics of the fairy story genre, given by Tolkien, can be also found in his *Smith of Wootton Major*. This fantasy novella was written with the help of imagination. There is a secondary realm in the story, which is called the Faery, and the main character Smith travels there time to time. Most of the characters in the story are ordinary people and see the world around just like they used to do it when Smith and few other characters have an ability to see beauty in simple things. Moreover, Smith goes through the recovery stage when the truth about the Faery opens to him, and he finds out that Alf was actually a King of the Faery. Then there is an escape stage when Smith needs to sacrifice his magical star and lose an ability to return to the Fairy Realm, and the happy ending when the star has been eaten by another child.

In one of the paragraphs of the fairy story was a moment when one of the cooks, whose name was Nokes, is making a cake for children's party and tells that he always believed that a cake should be very sweet. Flieger claimed that 'the excessive sweetness of the cake illustrated what Tolkien considered to be the popular misconception of Fairyland and fairy stories, that they were saccharine confections meant primarily for children with undeveloped tastes.' (Flieger, 2007: 619) When in fact, those children, who were privileged to eat the

magical star in the piece of cake, represented those, who can understand the true essence of the fairy stories. She also suggested that the two worlds of the story represent Tolkien's life. The village is an ordinary world where Tolkien lived, but the Fairy realm is a world of his imagination and his stories.

Another interpretation is suggested by Shippey (2014), who assumed that old Cook can represent a philologist, Nokes can be a critic, but Smith who wasn't engaged in making a Great Cake might be Tolkien himself. Shippey correlates this with the fact that 'Tolkien never produced a major full-length work on medieval literature.' (Shippey, 2014: 276) It is clear that this fantasy novella is something more, than just a story for children, and has hidden meanings and ideas behind. In Sammons' study of Tolkien's style, she mentions that Tolkien thought that 'that any attempts to explain the purpose of a myth or fairy tale inevitably must use allegorical language. The more life a story has in it, the more it will lend itself to allegorical interpretation.' (Sammons, 2010:152)

It is interesting that in the beginning, *Smith of Wootton Major* had a name *The Great Cake*. It was planned to be an introduction to the MacDonald's fairy story *The Golden Key* and was aimed to explain the meaning of the Faery. However, it later transformed into the independent fantasy novella, since, as Flieger (ibid.) explained, Tolkien formed a negative opinion about MacDonald's work. Therefore, he decided to make his own fairy story, as if showing MacDonald his mistakes and the true essence of the Fairy world. When the book was first published, it received rather mixed reception from the critics. Some of them noticed the charm and beauty of the tale when other thought that it was 'disappointing, too-slight follow-up to *The Lord of the Rings*, and missed the earthiness, robust humor, and individuality of that book's hobbit characters.' (cited in Drout, 2007:619) However, this fairy story was translated into over fifteen languages and had been included in some of the Tolkien's shorter work collections.

To conclude, this chapter dealt with the literature concerning the fairy story genre and how J.R.R. Tolkien saw it. It also provided a brief insight into the plot of the fantasy novella *Smith of Wotton Major*, since it is a literary work chosen for the analysis. The information about the process of its writing was provided, as well as the opinion of the critics and some symbolism.

Next chapter concerns the methodology that was used in this bachelor thesis. First the method chosen for the forthcoming analysis will be presented and then the research procedure will be described.

#### 4. METHOD OF TEXTUAL ANALYSIS FOR THE INVESTIGATION OF FANTASY NOVELLA SMITH OF WOOTTON MAJOR

The particular chapter is devoted to the methodology used in the research in order to spot all the instances of lexical stylistic devices and to determine their function in the fantasy novella *Smith of the Wootton Major*.

The method of textual analysis was applied in the research to identify lexical stylistic devices in the chosen literary work in order to discover which of them are present the most and to find out their function. Thus, the qualitative study was used in the research. According to the scholars Lawrence Frey, Carl Botan and Gary Kreps (2000), the method of textual analysis is used to describe and explain the characteristics of a written or visual message, but the goal of the textual analysis is to characterize the content, the structure, and functions of the messages contained in texts.

Textual analysis is considered to be a part of a broader method called discourse analysis. According to Nevin (2002:117), Zellig Harris (1952) was the first who introduced this method as a way of analyzing connected speech and writing. Paltridge defines it as

An approach to the analysis of language that looks at patterns of language across texts as well as the social and cultural contexts in which the text occur. It examines how the use of language is influenced by relationships between participants as well as the effects the use of language has upon social identities and relations. (2012: 1-2)

According to Kuckartz (2014), the sequence of actions *research question – data collection – data analysis* is a quite common procedure for different types of empirical research, and therefore for classical analysis of the data and various types of qualitative data analysis. Though, there are additional steps in the qualitative textual analysis which are the following (Kuckartz, 2014:40):

- To read and to interpret the text,
- To build categories,
- To code segments of the text,
- To analyze the obtained data,
- To present results.

Using qualitative textual analysis method, necessary examples were obtained, then carefully analyzed from the point of their meaning in order to discover which of them are revealed the most and their function, and then the appropriate conclusions were made. The following research procedure applied in the study consisted of four parts:

1. The first step was to read *Smith of Wootton Major* by J.R.R. Tolkien,
2. The second step was to analyze chosen literary work in order to identify lexical

stylistic devices

3. The third step was to investigate the examples of lexical stylistic devices in order to discover which of them prevail in the Tolkien's fantasy novella,
4. The final step was to find out what is their function.

In this chapter, the research methodology applied in the study of lexical stylistic devices was described. The next chapter will present a practical part of this bachelor thesis. All obtained findings of lexical stylistic devices found in the *Smith of Wootton Major* will be presented and analyzed from the point of their meaning and function

## **5. ANALYSIS OF THE LEXICAL STYLISTIC DEVICES IN THE FANTASY NOVELLA SMITH OF WOOTTON MAJOR**

The following chapter is devoted to the analysis of the lexical stylistic devices that are present in the fantasy novella *Smith of Wootton Major*, written by J.R.R. Tolkien. In the process of the research, the whole story was analyzed in order to spot examples of lexical stylistic devices and consider their meaning and function that they have in the text. This chapter consists of two parts. The first one will present the discussion of the allegorical meaning of the fantasy novella chosen for the analysis, and the second part will present the examples of the lexical stylistic devices found in *Smith of Wootton Major*, and their analysis.

### **5.1 Allegorical images in *Smith of Wootton Major***

There are many statements of literary critics, who claim that Tolkien's language is ordinary and even boring, but despite this, the fantasy novella is full of various lexical stylistic devices, which made the story even more magical and challenging for the reader. Even if at first the plot seems a bit simple, the reader would not think the same after the reading is completed. The story leaves a very unusual feeling of ambiguity – as if story is told and the ending is known, but still there is a lot of information that was hidden from the reader on purpose, and there is no need for one to know more, just like happened to the Smith, when his time came and he lost his ability to travel into the Fairy realm, without a chance to explore it further. This story lets a reader to perfectly feel the main character. His joy and curiosity, while he travels around the Faery, and his acceptance and at the same pity, when the time came to sacrifice his magical star. This fantasy novella reflects Smith's life and personality, helps him find his true self, and suddenly reader may found himself to pass through this journey together with Smith.

As was previously mentioned, Tolkien thought that the purpose of the fairy tale cannot be explained without using allegorical language, and *Smith of Wootton Major* perfectly reflects this statement. The whole fairy story can be considered an allegory since the model of the two worlds that is presented in the story and the characters are compared to the everyday life of real people and their personalities. Moreover, some scholars noticed that Tolkien wrote this story as a reflection of his own life, presenting himself as the main character. The village called Wootton Major is a representation of the reality in which a person is leaving. It is full of people – some of them can be good, some of them bad, but others are of mixed personality, but there is one thing that unites them – inability to believe in miracles. Tolkien mentioned that fairy stories are for those, who can understand their true essence and do not consider

them as a source of entertainment. The same happened in the Wootton Major, where people try not to bother themselves with thoughts about magical things and get used to their habitual life. However, there still were people, who managed to keep the faith in magic, and the Feast of Good Children, which may represent the passage from childhood to the adulthood, was an occasion where the decision was made – who will grow into the ordinary adult and who will inherit the ability to believe in miracles and see the true nature of things. However, most of the inhabitants of Wootton Major saw just an entertainment in this feast, when only a few knew how special it was.

The other world was the Faery – magical place, which has no limit and where everything is possible, can represent person's inner world and dreams. A place where one can retire and spend some time, in order to find inspiration, or understand something about oneself. There are some examples from the text, which shows how people from the Wootton Major changed after visiting the Faery:

- '[...] when he came back some months later he seemed rather changed. He had been a kind man who liked to see other people enjoying themselves, but he was himself serious, and said very little. Now he was merrier, and often said and did most laughable things; and at feasts he would himself sing gay songs [...].' (Tolkien, 1967:1)
- 'Few people in the village noticed it though it was not invisible to attentive eyes; but it became part of his face, and it did not usually shine at all. Some of its light passed into his eyes; and his voice, which had, begun to grow beautiful as soon as the star came to him, became ever more beautiful as he grew up.' (ibid. :5)

These two quotes show the changes that happened to the Old Master Cook and Smith after the interaction with the Faery. Both they changed, become merrier and inspired to do their work as best as possible. In fact, it represents the journey to human's inner world of fantasies. People of the past believed in the power of the fairies as a source of inspiration, creativity, and prosperity, no matter how dangerous they sometimes might be. According to Theresa Moorey (2011:16), the scholar of fairy folklore, fairies were a representation of nature and the very breath of the land, which supports Tolkien's idea that fairy stories learn to wonder simple things and find oneself in the unity with nature. It is possible only through one's consciousness, which can help a person to build connections with the world around. People's consciousness is a unique thing – world of fantasies and hidden desires, which has no limit, but true nature of it is unknown. There are a few people who can fairly make use of its hidden potential, and Smith represented those few in the story. The one who can use the potential of their consciousness and at the same time inability to fully take control over it, which makes it not only beautiful but dangerous.

It turns out that the Faery and the ordinary life of Wootton Major are contrasted in this literary work, in order to show the relationship between the world of fantasies and dreams, and the mundane life. No matter how seductive and beautiful the Faery world is, it is important to remember that it is always a danger to get lost in one's own dreams and fantasies. Though there is nothing good when people lose their ability to believe that miracles can happen and use their imagination, even if they are not children anymore. Scholars thought that Smith is a representation of Tolkien himself in this story and this is obvious, taking into account his imagination. He created a separate reality inside his head before he formed it into the story, which was later printed. Scholars claimed that he liked to reside in his fantasies, just like Smith, who enjoyed to explore the Faery with great curiosity. When all dangers that Smith came through in the Fairyland may repressed human struggles within their inner world, but for Tolkien as a writer, the creative process inside his head. Human imagination can arise many beautiful, enchanting and challenging ideas and images inside one's head, but it also may cause struggles when putting them on paper or trying to bring them into life. Human consciousness can be either salvation or punishment, but a magical star is a guide and a sign of a gifted, talented person, whom Tolkien certainly was.

Other characters also have their own place in the allegorical image of this story. For example, Nokes, the cook, who was chosen by the inhabitants of the Wootton Major to be the next Master, because they did not consider Alf as a suitable candidate. Scholars considered him to represent a critic figure, but in the mundane life, it is anyone who tries to criticize others or make them lose faith in oneself. Meeting such people is inevitable, especially for talented ones. The example from the text is when Nokes did not believe Alf that Smith was one, who ate the magical star:

- “Then I give up. Who was it? You seem to have been watching very closely. If you're not making it all up." "It was the Smith's son, Master; and I think it was good for him." "Go on!" laughed old Nokes. "I ought to have known you were having a game with me. Don't be ridiculous! Smith was a quiet slow boy then. He makes more noise now: a bit of a songster, I hear; but he's cautious. No risks for him. Chews twice before he swallows, and always did, if you take my meaning." (ibid.:14)

The main rule, which applies to this kind of people is to ignore them, just like Alf did it with Nokes. It is impossible to prove something to them, but their blindness to the truth is their own choice.

One more character is Alf or Prentice. He is the most mysterious character from the book since the reader is not familiar with his true nature until the end of the story. His name Alf is an allusion to the Norse mythology. In the Old Norse *alfr* means *elf*, which is a very suitable name for the King of Faery, and hints to its true nature while he is working as an

apprentice. Alf always stands in contrast with Nokes, who both are perfect representatives of each world. One represents Faery realm and inspiration, and another one the mundane and narrow-mindedness. When Nokes has an opinion about everything, Alf is a silent watcher, who interferes only when it is necessary. He gives people a choice to make a decision but reminds that they should keep an answer for them in any case. The following quotes reflect the juxtaposition between Alf and Nokes:

- ‘*He looked at Prentice with a smirk, and Prentice looked at him with dark eyes and did not smile at all.*’ (ibid.:4)

In the first one, the contrast is created when both Alf and Nokes were talking about the magic star and their reaction towards it. Nokes’ smirk expresses his attitude towards the words of Prentice about the magical nature of the star when Alf is feeling anxious about Nokes. It is reflected by the metaphor – *to look with dark eyes*. Moreover, the juxtaposition is strengthened by the use of anaphoric repetition. Next two quotes reflect the criteria why Nokes was chosen as a Master Cook, not Alf, and they also stand in juxtaposition to one another.

- ‘In all their discussions no one ever thought of making young Prentice into Cook. He had grown a bit taller but still looked like a boy, and he had only served for three years.’ (ibid.:2)
- ‘In the end for lack of anyone better they appointed a man of the village, who could cook well enough in a small way. [...] He was now a solid sort of man with a wife and children, and careful with money.’ (ibid.:2)

These quotes also support the allegorical image of the story, since the contrast between to characters compliments to the contrast of the two realms, but the process of choosing the Master Cook may reflect the real life situation when people are likely to choose the one who looks more solid and impressive, with life experience for the important position, rather than a young person, since the young age often is associated with lack of experience and knowledge. Moreover, Alf was a stranger, but Nokes was from the Wootton major, that also is a reason for choosing Nokes. In reality, people often give preference to those, who come from their environment.

To sum up, the use of the allegory is aimed to show that the fantasy novella may be in fact a reflection not only of Tolkien’s life but also the life of an ordinary human. The Wootton Major with Nokes as its representative, and the Faery that is represented by Alf, may be a symbol of the mundane world and the world of fantasies, when Smith is either representation of Tolkien, or any ordinary person, which lives in the primary world, but is curious and gifted enough to use his imagination and explore one’s inner world of dreams and fantasies.

Moreover, the main function of the allegory is to teach a moral or a lesson to the reader, which of course is capable of seeing it. The lesson that Tolkien tries to teach is that this fairy story might be a guide for people on how to use their imagination wisely and to explore one's consciousness. However, one must be careful not to get captured by it and keep the balance between the inner and outer worlds. Moreover, the story teaches on the example of Alf and Nokes, that all people have their own worldview. Some have mundane thinking, but others are gifted to see beauty in simple things and to use one's imagination, and nobody can somehow change it or affect it without one's will.

The next subchapter will present the examples of the lexical stylistic devices from the fantasy novella and the analysis of their meaning and function in the text.

### **5.1 Analysis of the lexical stylistic devices in Smith of Wootton Major**

If to discuss the use of lexical stylistic devices in details, there are a lot of them in the fairy story and most of them are intended to compliment the allegorical images. Parallel constructions are used very frequently and are created with the help of lexical stylistic devices, such as anaphora. They are used a lot, especially at the beginning of the story, where the village and the events that happened before the Smith received a magical star are described. Most of them are aimed to show a contrast in the description of the village and people who lived there. For example:

- ‘Wootton Major *it was* called because *it was larger* than Wootton Minor, a few miles away deep in the trees; but *it was not very large*, though *it was at that time prosperous* [...].’ (ibid.:1)

This phrase implies a contrast between the small size of the city and its financial position, since prosperous cities are often big and mighty, when Wootton Major was not that at all, as well as a contrast between the size of two villages. The author uses the expression *it was larger* to show that Wotton Major suppressed Wootton Minor in size, and then repeats the use of word *large*, but already with the negative particle, implying that it was still small, comparing to other villages. If the author would use the adjective *small*, the emphasis on that difference would not be so visible. The parallel construction is created using juxtaposition and anaphoric repetition of *it was*.

Other examples of the use of juxtaposition and anaphora together are:

- ‘*It was built of good stone and good oak* and was well tended, though *it was no longer painted or gilded* as it had been once upon a time.’ (Tolkien,1967:1)
- ‘*Some* disliked it and *called it "new-fangled,"* but *some* with more knowledge *knew that it was a return to old custom.*’ (ibid.:1)

- ‘No doubt *some who deserved to be asked* were overlooked, and *some who did not* were invited by mistake; [...].’ (ibid.:1)

The first example sets a contrast between the look of the building (the Great Hall) and the material that it was built of. It was constructed well enough from good materials that gave the Great Hall a potential to stand for centuries, but it was built so long ago, that lost its beautiful appearance. Therefore it is a juxtaposition of the quality of the inside and the outside. The second examples show the look of the Great Hall in the end of the story when it was rebuilt. The contrast is reflected in thoughts of the people about the modern look of the building, which actually was the return to the traditions of the past. The third example sets the contrast between good and bad children who may appear on the Feast, meaning that those who were good sometimes did not have a right to come to the party, and vice versa. The parallelism is achieved by the repetition of the *some who* and words with the opposite meaning. This juxtaposition also may have an allegorical meaning and symbolize the inequity of life since in reality good people do not always get what they deserve when those with bad character are luckier.

More anaphoric repetitions are used to set the contrast between the usual behavior of the Master Cook when choosing an apprentice, and the behavior of the Master Cook who was in the village before Alf came there:

- ‘*It was not astonishing* for the Master Cook to have an apprentice. *It was usual*. The Master chose one in due time, *and* he taught him all that he could; *and* as they both grew older the apprentice took on more of the important work, so that when the Master retired or died there he was, ready to take over the office and become Master Cook in his turn.’ (ibid.:1)
- ‘*But this Master had never chosen an apprentice*. He had always said "time enough yet," or "I'm keeping my eyes open and I'll choose one when I find one to suit me." *But now he brought with him a mere boy*, and not one from the village.’ (ibid.:2)

The first example contains anaphoric repetitions, which create parallel constructions. They emphasize the usual process of how the Master Cook chooses and teaches the apprentice. The second example reflects the contrastive behavior of the reigning Master Cook, who did not want to choose the apprentice for a long time. However, there is another contrast in the second example, which is emphasized by the anaphoric repetition of conjunction *but*. Despite his unwillingness to choose an apprentice for a long time, he suddenly brought a strange boy to the village, who got this position.

Two more examples of parallel constructions where the juxtaposition is used are related to Smith:

- ‘*But some things*, when he had time, he made for delight; and they *were beautiful*, for

he could work iron into wonderful forms *that looked as light and delicate as a spray of leaves and blossom, but kept the stern strength of iron, or seemed even stronger.*'  
(ibid.:5)

- 'When he came to his own house his daughter ran out and greeted him with delight— *he had returned sooner than was expected, but none too soon for those that awaited him.*' (ibid.:8)

In the first case, the juxtaposition of the strength and beauty of the things that Smith made is used to create parallel construction, using repetition of the conjunction *but*. However, in this case, juxtaposition between delicacy and strength of the things points out not only contrast between two incompatible properties but also similarity, since they are united in one creation. Things that Smith creates is also an influence of the Faery on the mundane world, therefore they support the allegorical image of the story, representing anything creative that is a result of human imagination. In the second example, the juxtaposition is visible in the feelings of Smith daughter's anticipation. The Smith returned earlier than it was expected, but still, it was too long for her since she missed him. The parallelism here is used to emphasize the feeling of anticipation and point out that for those, who really miss somebody any period of times feels too much.

Despite the use of many contrast images in this fantasy novella, the anaphoric repetitions, which create parallel constructions, were also used to join similar concepts and show their connection, as well as to emphasize their significance. For example:

- '*She laughed as she spoke to him, saying: "You are becoming bold, Starbrow, are you not? Have you no fear what the Queen might say, if she knew of this? [...] But she smiled as she spoke again: "Come! Now that you are here you shall dance with me"; and she took his hand and led him into the ring.*' (ibid.:7)

The anaphoric repetitions in this example emphasize a good attitude of the Queen towards Smith, who did not know at that time with whom he was talking, even if she tried to scare Smith a bit, saying the Queen might know about him being too brave and curious. Next examples are also connected with the Queen of Fairies:

- '*She wore no crown and had no throne. She stood there in her majesty and her glory, and all about her was a great host shimmering and glittering like the stars above; but she was taller than the points of their great spears, and upon her head there burned a white flame.*' (Tolkien, 1967:8)
- '*But she laughed again as she had laughed in the Vale of Evermorn. "Do not be grieved for me, Starbrow," she said.*' (Tolkien, 1967:9)
- '*He was tall, and he walked lightly and quickly; he was dressed all in dark green and*

wore a hood that partly overshadowed his face.’ (Tolkien, 1967:9)

In the first example, Smith sees the Queen in her true appearance for the first time, and anaphoric repetitions are used to make emphasis on her beauty and power, which she embodies, without any crown or throne. She is a reflection of light and nature herself, who does not require any symbols of power to prove her might. The repeating of the *she* in the beginning of each clause makes the reader to realize the glory of the Fairy Queen. Also, repeating phrases may be a sign of Smith’s admiration and inability to find right words to describe her at once. Therefore, the rhythmic repetitions of the parallel construction imply the abundance of Smith’s feelings. The second example echoes the first time when Smith met the Queen but was not aware of it, and when he finally met her as a mighty Queen of the Faery, this parallel construction functions as a sign of her favor towards Smith and a feature that helps to correlate two sides of the Queen into one. The last example is about the King of Faery, and parallelism was used to create an image of King’s character. Anaphoric repetitions of the conjunction *and* makes a joint image of how King looked like and his behavior.

In the following examples, the parallel construction is created by the use the same words repeatedly to emphasize its significance:

- ‘In any case it was largely by chance of birthday that any child came in for *the Twenty-four Feast*, since that was only held once in *twenty-four years*, and only *twenty-four children* were invited.’ (ibid.:1)
- ‘From time to time he would go off, *sometimes walking, sometimes riding*, and it was generally supposed that it was on business; *and sometimes it was, and sometimes it was not.*’ (ibid.:5)

In the first sentence the emphasis is put on the number *twenty-four* since it was a tradition in the Wootton major to make a fest for children once in twenty-four years, and therefore it had the appropriate name, and only twenty-four children could join it. This repetition also points out a significance of this event. If to look at is from the allegorical point of view, it may emphasize, as was previously mentioned, how significant is the transition from childhood to adulthood, and the future of every human, gifted or ordinary. In the second sentence, the repeated word is *sometimes*, which points out that Smith adventures were not always connected with the Fairy realm, but also with his business, and he was choosing different ways to travel around. However, all repetitions point out a similarity between his actions, not contrast.

Looking at all provided examples of parallelism, using lexical stylistic devices such as anaphoric repetitions or juxtaposition for its formation, it can be concluded that their function

in *Smith of Wootton Major* is to emphasize the main concepts in the story, to give sentences rhythm and help the story go smoothly, connecting thoughts and ideas from paragraph to paragraph. Moreover, they support the allegorical images and the idea of contrast of the Faery and the Wootton Major, between the magical and the mundane, and also create the connection between similar concepts in the story.

Next frequently used lexical stylistic device is a metaphor. Most of them were used to describe the world of Faery and to transfer its mystical and magical atmosphere, full of beauty and danger. For example:

- ‘Some of his briefer visits he spent looking only at one tree or one flower; but later in longer journeys he had seen *things of both beauty and terror* that he could not clearly remember nor report to his friends, though he knew that *they dwelt deep in his heart.*’ (ibid.:6)

This example of metaphor shows that everything Smith had seen on his way, he kept as a secret inside his memory. The expression – *dwelt deep in his heart* points out that the information is very dear to Smith, even if he sometimes could not recall it clearly. People always keep the dearest of their memories inside their heart, and the deepest are secrets that they do not want to remember or cannot tell anyone. There is also an oxymoron used in this sentence – *things of both beauty and terror*. It is used to emphasize that many things in the Faery can be beautiful, but at the same time become dangerous and destructive.

There are examples of metaphors in the story, which create an unpleasant atmosphere in the world of Faery:

- ‘When he first began to walk far without a guide he thought he would discover the further bounds of the land; *but great mountains rose before him [...]*.’ (ibid.:6)
- ‘The eleven mariners were tall and terrible; their swords shone and their spears glistened and *a piercing light was in their eyes.*’ (ibid.:6)
- ‘Suddenly they lifted up their voices in a song of triumph, and *his heart was shaken with fear*, and he fell upon his face, and they passed over him and went away into the echoing hills.’ (ibid.:6)
- ‘Once in these wanderings *he was overtaken by a grey mist* and strayed long at a loss, until the mist rolled away and he found that he was in a wide plain.’ (ibid.:6)
- ‘[...] and *the Wind wrestled fiercely* with them, trying to tear him away; [...].’ (ibid.:7)

All examples of metaphor were used to create the atmosphere of danger, fear, and mystery, as well as to implement the idea that there are places in the Faery where Smith is not welcome.

From the allegorical perspective, all the dangers and fears, which Smith faced may represent struggles and insecurities of the human's inner world. In the first example, the great mountains represent the border, which did not let him go further. They are like a living being, which bear function of the guardian. The second metaphor is full of danger, coming from the eleven mariners, and *a piercing light* represents the warning that comes from them. The effect of danger is strengthened by the use of alliteration – *tall and terrible, their swords shore and spears glinted*. The repeated sounds are pumping the dangerous atmosphere. The next example represents fear of the Smith when he saw the mariners. People often are shaking when they are scared, but in the example, a heart is shaking. It was used to show how big was Smith's fear. Moreover, alliteration is used again - *fear, face, fell*. The repetition of the [f] sound makes the atmosphere of fear more realistic. In the next example the atmosphere of mystery prevails. This metaphor was used to show that the mist covered everything and it was hard for Smith to find the way. Moreover, it was unexpected for him, but the mist, in this case, looks like a hunter, who has trying to reach his victim. In the last example, the Wind is presented like a warrior and Smith's enemy, trying to defeat him. It was one more obstacle on his way. Again, the alliteration is used to show the intensity of the process – *the wind, wrestled, away*.

Next examples are connected with the more pleasant side of the Faery and Smith's feelings as well:

- '[...] he heard *the dawn-song of the birds beginning, growing as it came towards him, until it rushed over him, filling all the land round the house, and passed on like a wave of music* into the West, as the sun rose above the rim of the world.' (ibid.:5)
- '[...] he saw *the King's Tree springing up, tower upon tower, into the sky, [...]*' (ibid.:6)
- '*Filled with wonder he went down to the water's edge and tried it with his foot [...]*' (ibid.:7)

In the first example, the metaphor contains two concepts – *the dawn* and *the song*, which are united in one. It is known that birds start to sing when the dawn is coming, respectively here its arrival is compared with the song of birds, which also acts as if it is alive – it grows, comes, rushes, and fills the land. The comparison with a melody is strengthened by the simile – *passed on like a wave of music*. The second example is about King's Tree in the Faery, where the metaphor is used to create an illusion of the castle with towers, reaching the sky. The representation of the tree like a castle makes its appearance more powerful, and since in the Faery nature is of high value, the tree for the King of Faery may represent the home, just like the castle for the King in the mundane realm. In the third example, metaphor represents a

comparison of Smith's wonder with a liquid, which fills him as if he was glass or bottle. The use of this metaphor emphasizes the power of this feeling, pointing out that he was fully captured by it.

The last set of metaphors is connected to Nokes and Prentice, and help to show the contrast between both of them:

- 'His chief notion was that it should be very sweet and rich; and he decided that it should be entirely covered in sugar-icing (*at which Prentice had a clever hand*).'  
(ibid.:2)
- '*Its top rose into a small white mountain, up the sides of which grew little trees glittering as if with frost; [...]*.' (ibid.:4)

In the first example, the metaphor is used to show that Prentice was very skillful in making sugar-icing, when it was actually Nokes' responsibility to make it. The metaphor is even put into brackets, marking it as not very important information, which means that Nokes' point of view it is not obligatory for everyone to know it. The next example illustrates the look of the Great Cake, which is compared to the mountain, so high it was for the cake and covered with little trees, which is said to be growing on the cake. This enhances the feeling of magic, making the cake fairy-like.

Another lexical stylistic device that is used to create a fairy-like atmosphere, just like the metaphor does, is personification. Since personification fills inanimate objects with human qualities, in this fantasy novella it may symbolize how human thoughts or fantasies become alive in one's consciousness, and its voice, who as a living being can speak with the human, sometimes even taking a form of characters or creatures, by that supporting an allegorical meaning of this story.

- '*It was stripped of every leaf, and it wept, and tears fell from its branches like rain.*'  
(ibid.:7)
- 'He felt *the answer of the tree* pass up from his hand: "*Nothing,*" it said. "Go away! *The Wind is hunting you. You do not belong here. Go away and never return!*"'  
(ibid.:7)
- 'The shadow of the man before her loomed up and *its great head was bowed over her.*'  
(ibid.:8)

The first example of personification is about the birch tree that Smith met, and it saved him from the Wind. The personification was used to make the birch tree look like a human or a living being since it grew in the Faery and there everything is magical and feels alive. After the Wind's attack, it was feeling very sad, and her sadness was enhanced by the use of simile, which is used to compare her with rain, implying that it was crying very hard. The second

example is also about the birch, who talked to Smith, asking him to go away unless he will get into the danger again. That makes the birch to look even more human. The danger of the situation is supported by the metaphor, which compares the Wind with a hunter. In the next example, the shadow is presented like a living being, since it acted as if it was separated from the Smith, whom it belonged to. The use of personification there creates the feeling of superiority in comparison to Smith's daughter. This happened just after he returned from the Faery, therefore it was aimed to show how he changed after the visit and that he felt inspired.

Two more example of personification were used when Nokes decided to look into the books to find a suitable recipe, and to describe the behavior of magic star:

- '[...] so he looked in some old books of recipes left behind by previous cooks. *They puzzled him*, even when he could make out their handwriting, *for they mentioned many things* that he had not heard of, and some that he had forgotten and now had no time to get; but he thought he might try one or two of the spices that *the books spoke of*.' (ibid.:3)
- 'If you break one of your pretty front teeth on it, *the magic star won't mend it*.' (ibid.:4)

In the first case, personification is aimed to show the books as living beings, who spoke to Nokes with the voice of their authors. At first, it can be even complicated to understand, who puzzled Nokes with information and handwriting – books or cooks, who wrote those books. The effect of Nokes' puzzlement is emphasized using repetitions – *they puzzled, they mentioned, he had not heard, he had forgotten, had no time*. The second example presents a magic star as if it could act like a human and fix things, more precisely cannot, according to Nokes' opinion, since he did not believe in magic.

Next commonly used lexical stylistic device is a simile, which just like a metaphor and a personification, helps to create a fairy-like atmosphere in the fantasy novella and contributes to its allegorical images. Moreover, Tolkien claimed he was one of those, who know how the Faery realm looks like, therefore he might use a lot of similes to help people not familiar with the Fairy realm to understand it better since simile is used to compare unknown things with those, which the reader knows well. If to look at simile's function from the perspective of allegory, it may symbolize Tolkien's attempt to explain unique thoughts and ideas arousing in his imagination through the literary works.

First examples are connected to the magic star, the Great Cake and Smith's crafts:

- 'But in one compartment in the corner he *discovered a small star, hardly as big as one of our sixpences, black-looking as if it was made of silver but was tarnished*.' (ibid.:3)
- 'It was bright silver now, glistening in the sunlight; but it quivered and rose a little, *as*

*if it was about to fly away.*' (ibid.:5)

- '[...]' on its summit stood *a tiny white figure on one foot like a snow-maiden dancing*, and in her hand was a minute wand of ice sparkling with light.' (ibid.:4)
- '[...]' they were beautiful, for he could work iron into *wonderful forms that looked as light and delicate as a spray of leaves and blossom*, [...].' (ibid.:5)

In the first two examples a simile is used to describe the magic star. Its size is compared to the sixpence, which means that it was quite small, and her color is compared to the tarnished silver, most likely because it was kept in the box for two long. In the second example, the look of the star is completely different since it already started working. It became bright silver and was flying above Smith's hand, therefore it seemed that it may fly away. The next example is about a figure of the Fairy Queen, which is compared to the dancing snow-maiden. This reminds about the fact, that Tolkien thought that people know few things about the Fairy world, therefore used a simile to help the reader to understand how the Fairy Queen may look. The last example is describing the things that Smith could make of iron, and to transfer how exquisite they were, Tolkien compared them to the delicacy of leaves and blossoms. This also shows the how unique was his talent, given by the fairy power, since he could make tough and rough iron become light and exceptionally beautiful.

Next set of examples contains simile that helps to transfer the atmosphere of mystery and danger of the Faery:

- 'He stood beside the Sea of Windless Storm where *the blue waves like snow-dad hills* roll silently out of Unlight [...].' (ibid.: 6)
- 'In that dale *the light was like a red sunset*, but the light came up from the lake [...].' (ibid.:6)
- '[...]' he beheld strange shapes of flame bending and branching and wavering *like great weeds in a sea-dingle*, and fiery creatures went to and from among them [...].' (ibid.:7)
- 'At once the breeze rose to *a wild Wind, roaring like a great beast*, and it swept him up and hung him on the shore, and it drove him up the slopes *whirling and falling like a dead leaf* [...].' (ibid.:7)
- '[...]' for the star shone bright on his brow, and he was *as safe as a mortal can be in that perilous country.*' (ibid.:6)

In the first example simile is used to compare waves with hills covered with snow, which most likely means that they were big in size and their foam was white and reminded snow. Mountains and hills are always still, this might be a reason why waves rolled silently. In the second example the color of the light, coming from the lake is compared to the red sunset,

which often creates an atmosphere of mystery since the sunset has a very specific shade of red color that bewitches with its mystery and beauty. Next example is about the flames that Smith saw in the depth of the lake, and its comparison with seaweed is very fitting, since seaweed often grow at the bottom of the lake. However, Tolkien emphasized that they were like great seaweed, to show how big were those flames. Moreover, the effect of moving and wriggling of the flames was strengthened by the repetition of the sounds, as well as verb forms and a conjunction – *bending and branching and wavering*. One more example is about the Wind, whose power is compared to the roaring animal, by that making Smith its victim, with so great power, that Smith could not resist it and obeyed him as if he was light dead leaf. In the last sentence simile is used to show that Smith had quite many privileges in the Faery realm, but still, it was a dangerous place and the magic star was not a guarantee of his safety.

Other examples are about the people of Wootton Major. A simile is used in these examples to show their character traits:

- “[...] She's *as fat as a sack* now.” (ibid.:13)
- “[...] A barrel of a boy with a big mouth *like a frog's*.” (ibid.:14)
- “[...] and then he laughed till he shook *like a jelly*.” (ibid.:14)

In the first two examples, Nokes tried to guess who was that child, who swallowed the magic star and named different children, stating arguments in their favor. One girl was compared to the sack since fat people sometimes resemble a big sack. When a boy's mouse was compared to the frog ones, most likely because he had big size of it and smiled broadly. It is worth to mention that this kind of comparison was only Nokes' point of view, since Prentice had the opposite one, trying not to exaggerate minuses in the features of children's appearance. In the last example, the Nokes' body was compared to the jelly, while he was laughing. It means that he was too fat, and therefore, when he was laughing, the shaking fat reminded the jelly.

The last examples of a simile are connected to the Fairy Queen and a flower that Smith picked during one of his visits to the Faery:

- ‘She wore no crown and had no throne. She stood there in her majesty and her glory, and all about her was a great host shimmering and glittering *like the stars above*; but she was taller than the points of their great spears, and upon her head there burned a white flame.’ (ibid.:8)
- ‘It was like the smooth stem of a tiny lily from the top of which came three delicate bowers, bending down *like shapely bells*.’ (ibid.:12 )

In the first example, the host of the queen was compared to the stars in order to show how magical this moment looked – a mighty Queen, surrounded by an uncountable number of her host, who shimmer and glitter like the stars. The comparison with the stars also refers to the

vast number of this host. The last example of a simile is used to emphasize that blossoms of the magical flower was like the bells and most likely were making the sound like them since the alliteration is used to intensify the effect – *bowers, bending, bells*. This repetition of sound [b] reminds about the ringing of the bell and how they shake as if bowing.

There are also quite many epithets used by Tolkien in the fantasy novella, which in some cases represented evaluative thoughts of the author, but in some just emphasized magical qualities and features of things and phenomena. The examples of found epithets are provided in the following table:

Table 5.1

Example	Explanation
‘[...] and a fair number of folk lived in it, <i>good, bad, and mixed</i> , as is usual.’ (ibid.:1)	This epithet refers to the character treats of the folk, who lived in Wootton Major. It implies that people there are known not only for good or bad actions, but there are also those, who are capable of both.
‘He was more lithe than the Wootton lads and quicker, soft-spoken and very polite, but <i>ridiculously young</i> for the work, barely in his teens by the look of him.’ (ibid.:2)	This quotation describes Alf’s character and appearance when he was first brought to Wootton Major by the Master Cook. The epithet emphasizes his young age, which was not suitable for the work. But it is complicated to understand whether it is an opinion of the folk in the village, or author’s opinion as well.
‘He was now <i>a solid sort of man</i> with a wife and children, and careful with money.’ (ibid.:2)	This example of epithet describes Nokes, and it shows what kind of people in the eyes of Wootton’s inhabitants are considered solid and suitable for the position of the Master Cook. Both examples, previous and the following, help to create a contrast between Alf and Nokes.
‘But when he began preparing the materials for the cake-making he found that he had only <i>dim memories</i> of what should go inside a Great Cake; [...]’ (ibid.:3)	The epithet emphasizes the fact that Nokes had little knowledge about the Great Cake’s recipe, that presents him as an inappropriate candidate for the role of Master Cook.
‘He looked out of the window, and <i>the</i>	In this case, epithet is used to show the state of

<p><i>world seemed quiet and expectant.</i>’ (ibid.:4)</p>	<p>coming dawn because the time before dawn often looks as if nature is expecting the new day. Also, it was the dawn when Smith received the power of the star. That is another reason why the world might look expectant as if anticipating the magical happening.</p>
<p>‘<i>A little breeze, cool and fragrant, stirred the waking trees.</i>’ (ibid.:4)</p>	<p>This epithet also supports the atmosphere of the coming dawn. The breeze is called little, but trees are waking to show how gradually nature is getting ready to enter the new day after the calm night.</p>
<p>‘Then he got up and began to dance all alone with <i>an odd grace</i> that he had never shown before.’ (ibid.: 16)</p>	<p>This example is about little Tim, who was the one Smith decided to give the star, and after Tim swallowed it, he began to dance, already showing the first signs of magic in him. The epithet was used to show the change in his actions and the transition from one state to another.</p>

The provided examples of epithets are used in the story mostly to present the juxtaposition of two characters Alf and Nokes, as well as the atmosphere in the Wootton Major. Most of them bear emphasizing function, but some are used to show the evaluation of the treats and character. The next table presents the epithets connected with the nature and atmosphere of the Faery.

Table 5.2

Example	Explanation
<p>‘[...] and he turned his mind towards the mountains, desiring to come to <i>the heart of the kingdom.</i>’ (ibid.:6)</p>	<p>This epithet was used to show the significance of the place where Smith wanted to come, also creating a feeling that the Faery is a living being since its center is called a heart.</p>
<p>‘[...] he came to <i>the Inner Mountains</i>, and <i>they were</i> high and sheer and <i>daunting.</i>’ (ibid.:7)</p>	<p>In this example, the epithet supports the idea that mountains in the Faery were presented as a border, which stopped Smith from going to the places, which are forbidden for him. Therefore mountains are called daunting as if warning him.</p>
<p>‘Suddenly they lifted up their</p>	<p>This epithet is related to the eleven mariners, who</p>

voices in <i>a song of triumph</i> , [...].’ (ibid.:6)	scared Smith during his visit of the Faery, and it helps to express a triumphant mood of the mariners, making them look like pirates, who often sing songs after the successful attack.
‘[...] and they passed over him and went away into <i>the echoing hills</i> .’ (ibid.:6)	This example is connected to the previous one. The author called the hills echoing to emphasize that the song of the mariners were still heard when they went away.
‘He put his arms about the stem of <i>a young birch</i> and clung to it, [...]. When at last the Wind passed on he rose and saw that <i>the birch was naked</i> .’ (ibid.:7)	In this fairy story, the birch is presented like a living being, who saves Smith from the Wind, and the epithets are used to create this image. It seems that she looks like a young maiden, not a tree, and after the attack of the Wind, she is left completely naked.
‘[...] he felt <i>the tears of the birch</i> trickle down his face and <i>they were bitter</i> on his lips.’ (ibid.:7)	The bitter tears in this example represent sadness and pain of the birch, which sacrificed herself to help Smith, as well as his compassion. The epithet emphasizes this feeling.

The examples provided in this table were used to help in creating the magical and dangerous atmosphere in the Faery, making it more diverse, emphasizing qualities of some beings and things, and in some cases to contribute to the image which was also created using other devices such as metaphor and personification.

Considering all provided examples of metaphors, personifications, similes, and epithets, it can be noticed that their main function is to describe the atmosphere in the Faery and effect of this world on the mundane. With the help of these figurative devices the story became more fairy-like, as well as it was easier for the reader to understand the true essence of the Fairy realm. Moreover, the use of these devices helped to support the allegorical meaning of the story and the contrast image of the two worlds, since most of them were used to describe the Faery, when there were not many of them used when describing Wootton Major. Therefore, the reality seemed ordinary, when the Faery realm was thrilling and magical. Also by the use of these four devices, the contrast between some characters was achieved, as well as the emphasis of some qualities, by that evaluating their character and behavior.

One more lexical stylistic device that Tolkien used throughout his work is charactonyms and they can be divided into two groups according to their function. The first

group of the charactonyms suggested distinctive traits of the characters, personality or status. For example, the main character Smith was called Smithson when he was young, then he took father's position and became Smith, which reflected his change in the status, but among the Faery he also was known as Starbrow. Thus, it can be noticed that in the case with Smith charactonyms express his status and job. There is also a bit of contrast between his title in the mundane world, since blacksmith's craft often required a lot of hard work and is quite heavy and rough, and the title given him by the Faery. As Starbrow, he was a curious traveler, able to sing beautifully and transform his craft into the art. Smith also appears in the story as Master Smith, Dad, and Smith Smithson, that also reflects his status, as a master of blacksmith craft and as a father of his children, as well as a son of his father. One more character whose charactonyms expressed the status is Alf. In the mundane world he was known as Prentice, which pointed out his position as an apprentice of the Master Cook, Alf he was known among other inhabitants of Wootton Major, who bother to get to know him better and become his friend. This name also suggested his belonging to the Faery. And in the end of the story, he became to be known as the King of Faery, which expresses his true nature. Another character Nokes was called Rag-and-Bones by the children in the village, which describes how his appearance was affected by fear – from rather fat person he became bony, but his old clothes looked like a rag on him.

Next group of the charactonyms was given to the nature phenomena and other objects that Smith met when traveling around the Faery and in Wootton Major. Tolkien used capitalization most likely to emphasize the importance of these objects, such as Great Cake, and to present some of them as a real life character such as the Wind, even if it was just a nature phenomenon, it acted as if he was a living being. Tolkien also used capitalization to name different places, also to emphasize their importance and to express their characteristic. In the mundane world of Wootton Major, they are just ordinary locations such as the Kitchen, the Council, the Cook's House, etc. More magical names had places from the Faery such as Vale of Evermorn, Outer Mountains, Sea of Windless Storm, etc.

Apart from frequently used lexical stylistic devices, there were also others, which was not very commonly used, and could be found only one or two through the all fantasy novella. However, they also were a part of the story and contributed to the formation of the whole allegorical picture. For example, there was one instance of zeugma in the fairy story:

- 'He soon became lean, *and his clothes and his skin hung on him* in folds and creases.'
- (ibid.: 15)

The function of zeugma in this sentence is to pay attention to the transformation of Nokes. After the argument with the King of Faery, he suddenly became very thin, but before he was

quite fat, an effect that zeugma creates helps to illustrate this happening. Since all the clothes that he wore previously, became too big for him, but when he lost his weight the only thing that left from it was stretched skin.

There were also found some instances of metonymy and synecdoche:

- ‘It had a large Kitchen which belonged to *the Village Council*, [...]’(ibid.:1)
- ‘Few people in the village noticed it though it was not invisible *to attentive eyes*; [...]’ (ibid.:5)
- “Well, there it is. I have handed it on and come back *to hammer and tongs*.” (ibid.:13)

The first two examples are metonymy. In the first one, the Village Council refers to the number of people who rule the village, when the second example refers to the people who are very attentive and curious, therefore they notice all unusual things. The last example is synecdoche. Smith said that he is going to come back to hammer and tongs, which means he is going to come back to work or to the blacksmith craft. The function of both, metonymy and synecdoche is to draw reader’s attention and give the text more symbolic meaning.

To conclude, the analysis of the lexical stylistic devices found in the fantasy novella *Smith of Wootton Major* showed that the most frequently used devices are a simile, a metaphor and anaphoric repetitions that were used to create parallel constructions. However, the most central lexical stylistic device is an allegory, which helped to endow the fantasy novella with hidden meaning and moral, which made it even more challenging to read. All lexical stylistic devices support the allegorical image of the fairy story and help to create contrast between the Faery and the Wootton Major, the world of fantasies and the mundane world, as well as to transfer Tolkien’s view of true nature of the Faery and how it looks, since he himself mentioned that it was his main intention to write this story. Moreover, if to take into attention that the Faery represents human imagination in the story, it leads to conclusion that Tolkien tried to explain how he saw the world around and how his imagination works, as well as to pay attention to the fairy tale genre and emphasize that it is not that simple, as many consider it to be.

## CONCLUSIONS

The goal of the present bachelor thesis was to determine lexical stylistic devices and to discover their function in the fantasy novella *Smith of Wootton Major*, written by J.R.R. Tolkien. The research questions of this bachelor thesis were the following:

1. What are lexical stylistic devices revealed the most in the J.R.R. Tolkien fantasy novella *Smith of Wootton Major*?
2. What function do they have in the chosen text?

When the analysis of the secondary sources and the collection of the data and its analysis were made, the following conclusions has been drawn. First, the analysis of the secondary sources revealed that although there were scholars who investigated the fantasy novella *Smith of Wootton Major* from different perspectives, such as analysis of its allegorical images done by Flieger (2007), and many scholars were engaged in the field of stylistic, studying stylistic devices in particular, the empirical research concerning this particular topic have not been found.

It was discovered that literary stylistics is focused on the analysis of the literary writing, and stylistic devices are the primary field of investigation in the stylistic analysis. Stylistic devices, which focus on the analysis of lexical meaning, reflect the definite concepts implemented by the author. Lexical stylistic devices can enhance any literary work if used wisely and make it more challenging to read, filling it with hidden images and ideas.

Tolkien in his writing always emphasized the importance of imagination, considering it as a kind of art, if a person can use it correctly. He was very interested in the mythological and cultural sources of the past and draw inspiration from them in order to write his literary works. He managed to rewrite old mythology and on the basis of it created a new one. Moreover, he incorporated it into a separate independent world with its own traditions, customs, and languages, which later he named as secondary. The concept of the secondary world became the main one in the fantasy genre. Tolkien also had his own view concerning the fairy stories. He claimed that fairy stories are more than just a source of entertainment and have deep meaning behind, therefore not everybody is able to understand them properly. He also had a clear idea of how the Fairy realm looks like and *Smith of Wootton Major* was his attempt to show the true essence of it.

The data has been collected and the method of qualitative textual analysis was chosen for its investigation, and this method has proved to be effective in the collection and examination of the identified examples of lexical stylistic devices in the chosen literary work. The identified examples were carefully analyzed from the point of their meaning and function

that they perform in the fantasy novella.

Thus, it can be concluded that lexical stylistic devices have their own important meaning in J.R.R. Tolkien's fantasy novella *Smith of Wootton Major* since they are an inseparable part of the allegorical meaning that was put into this literary work. They contribute to the image of the juxtaposition of two realms – the Faery and the reality of Wootton Major, which represent the world of fantasies and the mundane world. Moreover, they help to create the atmosphere of magic and mystery in the Fairy realm, illustrating both sides of it – beautiful and dangerous, as well as to show the contrast between people in the Wootton Major and how the magic of the Faery affected the village. Lexical stylistic devices that are used the most in the fantasy novella are simile, metaphor, personification, epithet and anaphora, which was used in the parallel constructions.

The use of metaphors, similes, personifications and epithets helped to transfer the true nature of the Fairy Realm and contributed to the juxtaposition of two realms when the use of anaphora helped to put emphasis on the contrast between the previously mentioned realms and to create a connection between different concepts in the story. Lexical stylistic devices also make this literary work more challenging to read, attracting reader's attention with its simplicity and at the same time deep subtext, which was created using allegory – in fact, is the most important device in the fantasy novella.

To conclude, the research questions were answered and the research brought interesting results that should be further developed by a more detailed stylistics analysis in order to spot new information about the particular topic and to create a more complete stylistic image of the fantasy novella *Smith of Wootton Major*. This topic is important because the analysis of the literary work from the point of stylistics always help to understand the work better and to discover hidden meanings and symbolism which was implied by the author.

## THESES

1. An allegory is a primary lexical stylistic device used by Tolkien in *Smith of Wootton Major*, and was aimed to teach the reader a lesson and to fill the literary work with hidden meaning and ideas.
2. Allegorical images in *Smith of Wootton Major* are either reflection of Tolkien's life – his consciousness where reside all the ideas and fantasies concerning his literary writing, and the mundane world full of criticism – or a life of any human, who is capable of using one's own fantasy and explore his inner world.
3. The two realms – the Faery and the Wootton Major stand in contrast to each other and reflect human consciousness, where everything is possible, and the mundane world.
4. The characters of the story also contribute to the allegorical image of contrast between two realms – Alf as a representative of the Faery stands for inner fantasy world, Nokes as an ordinary human, stands for the mundane world, but Smith is a human, who also might be Tolkien himself, who represent curious and talented person, willing to explore his own inner world.
5. Anaphoric repetitions are used to emphasize the main concepts in the story, to give sentences rhythm and help the story go smoothly, connecting thoughts and ideas from paragraph to paragraph
6. The main function of a metaphor, a personification and an epithet was to describe the atmosphere in the Faery and the effect of this world on the mundane, as well as to make the story more fairy-like, that helped the reader to understand the true essence of the Fairy realm.
7. Since Tolkien claimed that he was one of those, who know how the Faery realm looks like, the function of a simile was aimed to help the reader, who is not familiar with the Faery to understand it better, by comparing unknown things to those, which the reader is familiar with, as well as to contribute to the magical atmosphere of the story.
8. Charactonyms were used to suggest distinctive traits of the characters, personality or status, as well as to present some of the objects as real life characters and to emphasize their importance.
9. The story has a deep subtext and it might act as a guide for people on how to use their imagination wisely and to explore one's consciousness, however one must be careful not to get captured by it and keep the balance between the inner and outer worlds.
10. All lexical stylistic devices support the allegorical images of the fairy story and help to create contrast between the Faery and the Wootton Major, the world of fantasies and the

mundane world, as well as to transfer Tolkien's view of the true nature of the Faery and how it looks, since he himself mentioned that it was the main intention to write this story.

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## Dokumentārā lapa

Bakalaura darbs „Lexical Stylistic Devices in *Smith of Wootton Major* by J.R.R. Tolkien” (Leksiski stilistiskie līdzekļi Dž.R.R. Tolkiņa garastāsta *Kalējs no Lielās Vutonas*) izstrādāts LU Humanitāro zinātņu fakultātē.

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