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HIERARCHICAL SYSTEMACY OF SECONDARY MYTHOLOGICAL REALITY

Abstract: Myth is a priori collective worldview paradigm, taken as a model. Some cultural strata, compiled as allusions, based on primary cultural characteristics such as consciousness syncretism, archetype usage, create secondary mythological reality. Fantasy is one of the most productive genres. It is difficult to be distinguished among all the other fictions of this kind. A link between these two notions, myths and fantasy, is obvious. Most of fantasies are composed on the basis of one or amalgam of mythologies, constructed in hierarchy, and syncretism. Tolkien is not the father but a Godfather of fantasy. He did make this genre popular, but was not the pioneer. His stories, being a typical secondary mythological reality, are unique in depth and challenge, though their semantic complexity, close to ancient sagas, is difficult for modern readers to be comprehended. These tales are of linguistic nature, very polysemantic, intended to reconstruct lost authentic Anglo-Saxon mythological system in all its hierarchical complexity.

Keywords: Anglo-Saxon, archetype, artificial language, fantasy, Middle-Earth, myth, pragmatics, secondary mythological reality, semantics, syncretism.

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ИЕРАРХИЧЕСКАЯ СИСТЕМНОСТЬ ВТОРИЧНОЙ МИФОЛОГИЧЕСКОЙ РЕАЛЬНОСТИ

Аннотация: Миф представляет собой используемую как модель коллективную мировоззренческую парадигму. Отдельные культурные феномены сформированы как аллюзии на основополагающие культурные характеристики, синкретичность сознания, архетипы и вторичную мифологическую реальность. Фэнтези — один из наиболее продуктивных и динамичных жанров. Иногда его трудно вычлениить из остальных направлений фантастики. Между фэнтези и мифом есть очевидные

связи не только в миропонимании, синкретичной иерархичности уровней, но и самом факте построения фэнтезийных произведений на основе различных мифологий. Толкина считают родоначальником жанра и, хотя он вывел его на очень высокий уровень, не он стоял у истоков. Его произведения, являясь типично вторичной мифологической реальностью, характерны масштабностью и фундаментальностью, однако их семантическая сложность близка древним сагам, а соответственно трудна для восприятия современным читателем. Он сделал жанр популярным и привлекательным для массы последователей, хотя никто не достиг его глубины. Его работы имеют чисто лингвистическую основу и пытаются реконструировать безвозвратно утраченную англо-саксонскую мифологическую систему в ее иерархической сложности.

Ключевые слова: англо-саксонский, архетип, вторичная мифологическая реальность, искусственные языки, миф, семантика, синкретизм, Средиземье, прагматика, фэнтези.

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Cultural succession inherent mostly to all manifestations of human activity provides stability of cultural types and existence of civilizational models. Also there are some strata, formed as allusions, ascending to basic cultural characteristics and syncretism of thinking, built on the platform of archetypes, mythopoetics, that produce secondary mythological reality, traditional or connected with gnoseological myths. Mythology and cultural semiotic components exist in all spheres and aspects, being a formal artistic language, but there are some pieces of literature being themselves a secondary mythology.

Studying ancient understanding of the world is quite important in the context of globalization and culture conflicts. It gives the opportunity to formulate algorithm of culture existence and dialogue. The main aim of this paper is to present certain aspects of analyses of semantics and pragmatics of fantasy, as a peculiar consciousness manifestation, in the modern world. The research, focusing on Tolkien's, Dunsany's texts, draws on the surveys of different aspects of Tolkien's stories, e.g. Shippey T., as the most fundamental one. Different approaches of linguistics and cultural theory are used here to examine phenomena synchronically and diachronically. It is supposed to view the presentation of fantasy as a secondary mythological system in hierarchy, and its productivity as an original point. Due to scope limitations, it is just a cursory review of the object under study.

The mythological consciousness is understood as a peculiar type of thinking, deeply psychological, based on belief that the object taken into account, symbol as well, is indiscrete with its function and features. There are no lacunae in such a consciousness, all the phenomena are explained through myth and as a sum of ideological settings. Such reality is syncretic, semiotic, and fatalistic.

Usually the secondary mythology is considered to be created within the world religions, cultural stratum uses basic mythological characters and plots. Secondary mythology

is a typical cultural phenomenon of the post-Antiquity period. Within different spheres both the Medieval times and New Age use plots conceived in Antiquity, sometimes as a direct allusion, sometimes as a model, e.g. Nietzsche's «Dionysian» and «Apollonian» basis of culture acting.

Myth is a priori ideological collective paradigm, taken as a standard, self-actualizing and auto-explaining. Secondary mythology reveals itself at individual request, as priority type of thinking for attaining the aim. It is not a self-contained or closed system. The main difference between the primary and secondary unit is the complete existentiality for the former and the concrete pragmatics for the latter. The secondary mythology is created on purpose, adjusts concrete reality and explains its manifestations. So its semantics and pragmatics are syncretic. This paper is to consider not religious sphere but overall cultural, perceiving secondary mythology as the system of thinking based not only on archetypical mythological plots, but being a new mythological structure, born by some manifestations of different mythologies, reviewed and full of new semantics. In systematic point it is identical to the primary one but its secondary character is connected with the borrowing of the elements.

Fantasy can be viewed as the most productive genre in modern culture. It has particular relation to the creating of secondary mythologies. In contrast to all the other genres fantasy has unlimited possibilities in realization of ideas. The genres can borrow intrigues, characters, and atmosphere of the rest trends. It is supposed to be the new one, but it has the deep roots and appeared not this or even last century.

Within literature this genre is quite difficult to be distinguished among science fiction or fairy-tale, although has its peculiarities. Also any element or means of fantasy or science fiction can be used by different trends or genres. There is no fixed definition of science fiction. Any fiction is invention and thus close to science fiction. The level of uniqueness or unreality is difficult to be distinguished. Usually, however, fiction is understood as anything discordant to reality.

Science fiction deals with the world close to real, events possible in the particular phase of its development. There unbelievable events would adjoin depiction of technologies and science theories. The plot claims scientific explanation of the structure of many levels. Actually, science fiction is connected with the past, present, and future, but fantasy concerns the parallel world.

Fantasy does not explain the nature of objects, describes unreal world, very distant from the reality, sometimes being in contrast with the science laws, full of magic. This genre refers to the theory of world multiplicity. As there are no rules and borders of existence, anything is possible. The basis of the genre is mythological, irrational, full of medieval air. Adventurous plot is typical for fantasy, sometimes it is quite close to romance of the «road», with a battle between some principles, e.g. good and evil, although the good would not win unambiguously. M.M. Bakhtin's saying about the Greek romance suits fantasy as well: «Adventurous chronotope is characterized by abstract technical link of time and space, reversibility of moments of terminal range and their transference in space» [1, p. 250].

The notion of fairy tales is much more difficult. Sometimes the borderline is the age of readers, but it does not hold water. Sometimes fantasy is understood as a complicated variety of a fairy tale. Proportion here is nearly the same as in sign and symbol couple. The more polysemantic and complex in the structure the fairy tale is, the closer it is to fantasy. Besides, sometimes division is connected with the relation to reality. There is no contradiction between reality and magic in fairy tale, for they are syncretic as in the mythological consciousness. Charm is endless and limited by nothing. Whereas in fantasy there is such a contradiction.

Magic is a part of the world, connected with some of its aspects, and restricted to some frames, corresponded to the logic of the world and story.

Fantasy describes absolutely imaginary world, existing by its own laws, extremely different from our. Also in a fairy tale our world can be depicted but full of different magic manifestations. Although in this case fairy tale becomes quite close to mystery. In general all these genres can be viewed as fantastic literature.

In any case fantasy is based on myth or fairy tale, archetypical images or secondary mythology. The last variant is the most typical, when the author creates his or her own world, as some mixture of different mythologies and medieval images. «It is already full not of rarity-curios but miraculous; any object there, arms, clothes, spring, bridge etc. has some mysterious features or is just charmed. There is also much symbolism in this world, not crudely puzzling but close to Oriental fabulous» [1, p. 304]. Modern problems are transferred overtly or under the rose to exotic aspect, and the points of personality or communication are brought to the forefront.

Fantasy flourishing correlates with postmodern philosophy, and in some way reflects its peculiarities: coming back to the mythological, symbolic world comprehension, interpretation of the world as a text, rejection of systematic and comprehensive discourse, individualism of any aspect of linguoculture, inclination to linguistic and other games, renunciation of eternal values, creature of virtual realities etc.

Although, frequently fantasy is supposed to be initiated by Tolkien, the birth of the genre can be attributed to the 19th century, but the name was not fixed at that time. Some its manifestations can be found much earlier: Sophistic literature, Romances, Gothic novel, Romantic literature (e.g. W. Hoffmann), Symbolism, literary fairy tale etc.

«The world of Greek romance is abstract alien, moreover alien completely from A to Z, as nowhere there is an image of the native world, from where the author comes and watches. So there nothing limits absolute power of chance, and in such miraculous rapidity and simplicity all the kidnappings, escapes, captures and releases, supposed deaths and resurrections, and other adventures proceed and follow each other» [1, p. 251].

Romances sometimes also form the realm absolutely different from European one: characters can be alien to the world of medieval Europe or some its aspects are very far from reality. Thus Romances were divided into several circles. The unified element was medieval ambience and knight code, courtesy included. Characters can be borrowed from Antique literature or history, Celtic or Germanic myths. Authentic historical characters and imaginary or unreal ones act simultaneously.

Gothic novel, based partly on romance, uses some its details, turning to horror, that gives way to one of the basement of dark fantasy.

Romanticism revives courtly values on the new coil of the evolution spiral, turns to inner world, close to Fairy land but with the tendency to the spirit space.

Edward John Moreton Drax Plunkett, Lord Dunsany, was a fantasy founder, who created his stories just out of boredom, and did not have universal system. Mostly all his works have Irish mythology as a basis. It should be mentioned that many of his stories are unambiguously both fantasies and parables, still there is no contradiction. The works are very complicated in semantics, syntactics, and pragmatics, so only small form helps to comprehend them. In «The Gods of Pegāna» [3], «The King of Elfland's Daughter» [4] etc. he created self-sufficient secondary world, existing fully by its laws. As Tolkien later, being under Lord's influence in some way, Dunsany was inclined to linguistic puzzles, and it becomes the basic point of his writings. His cosmogony is built on the background of exotic for the modern

world onomastics, and then geography and ethnology. «The Gods of Pegāna» is the series, made of mini-stories of parable character. It can not be distinguished as unified in plot, it is more a range of separate cosmogonic myths, where theological and didactic aspects prevail.

Howard Phillips Lovecraft, Robert Ervin Howard came to be the next stage of fantasy. Howard formed fundamentally depicted world, made of different mythologies pieces.

Tolkien certainly raised the genre to the very high level. It is to him that the push for the flourishing of the genre can be attributed. The world of Middle-earth is the carefully knit system, very vital, though not all the aspects of life are fully depicted.

In present days fantasy is divided into several groups: urban, romantic, humorous, detective etc. In this division unlimited potential of the genre can be viewed. Russian fantasy is also developing in different directions: Slavic atmosphere, and alternative to Tolkien type, made with the usage of the world of Middle-earth as the basement, or dark fantasy — glance to the events from the side of evil, depicted too abstract by Tolkien. Besides, in Russian researches, concerning the English professor, there is a motto impossible for the foreign scholars or readers: «professor was wrong, all was otherwise», that gives one more path to the development of the genre.

In the modern world fantasy has the same function as Romance in the Medieval times had. First of all it is a means of escaping from the reality, entertainment. Besides, it is special way of reality description (relations, events presented in indirect way, points of view). Fantasy, as Romance, is full of allusions to ancient beliefs, and built on their base. A qualitative fantasy has the opportunity to solve some didactic aims as it was within a qualitative Romance.

Tolkien's stories, being the main factor of influence on genre development, stand apart. His works are patchwork quilt, made of real historical events, described in chronicles, old beliefs, poems, but fitted to each other ideally. As sometimes in children rhymes some ancient myths are reconstructed, in the plot very complicated semantics is hidden. His ideas can not be identified as extremely original. The whole world culture consists of playing with the same ideas and some range of plots. The difference of stories generally manifests in combinabilities, structure, genre or type of the text chosen, linguistic peculiarities of the author. If the author managed to create the story easy as it seemed but capable to be divided into different levels, in which any reader sees something of his or her own, the work is on the very top of creativity. Some people suggest «The Lord» gesture (action), saga, philosophical or lyrical piece, linguistic puzzle, real historical chronicles, fairy tale, artistically made allusion to European mythologies etc. Tolkien's works are more scientific philosophical reconstructions, that is oxymoron in itself, wrapped in the cover of a fairy tale or fantasy. All his followers seek for the plot, yet nobody attains the professor scale. The stories of Tolkien fall into several levels. Practically their plots are the last stratum, not the main one. Further more the plot is built as research, and in the very beginning the author himself does not know in what way it would be developing, though he is aware of the whole idea in general.

One of the strata is philosophical, through which the author shows his world understanding. This stratum is also subdivided into several levels, manifesting quite complicated world picture. Relations of contemporaneity and archaism in all their aspects is one of the main motives. Ideal of Tolkien world is patriarchal world of the English village, so that main heralds of it were hobbits. Although it is only partial truth. Hobbits are needed as a mediator between philistines and the author with the very sophisticated semiosphere in his mind. In the atmosphere «The Lord» is very close to ancient sagas and poems of Anglo-Saxons, Scandinavian, Goths. Hobbits introduce some easygoing plain air without lacking of

possible heroism of a small being. Their realm is a closed linguistic world of Hertfordshire, though provincial, still having very deep old strata. Courage in Tolkien's stories, inclined to the stylistics of old sagas, is authentic, manifested in phobias conquering and self-overcoming, opposite to the heroes without fear and reproach. Though the most evidently author's attitude to creativity, art, beauty is manifested through elves, serving the reflection of the imagination or real creatures, beyond our view of them, but in any case being the creators themselves, forming the reality around, charming. That is the essence of fantasy as a genre. Elves of Germanic mythology are very ambivalent characters not good or evil but both. This aspect is also shown by Tolkien. They attract in their hills or woods, where time is flowing in a special way. However, they are also liable to the time flow. The Ring having been destroyed, Galathriel said about the elves derogation, they might be forgetting and being forgotten, or degrading to small Puks, or becoming a part of landscapes, turning to indistinct legends. The same happened with the old cultures and languages.

Atmosphere is also an important level of his works and the possible main reason of their popularity. Motives of overall love capture, destiny, ties with the native land and culture, destructive influence of power, Christianity also form synthesis of discrete notions. On the one hand his works are full of fate and despair, on the other they give some hope mixed with fair grief. It is gained through the plot and peculiarities of the author style. Fate is examined from several angles. This is a conception of the Creator, manifested in Music, some situation given, and the destiny of the character he or she chosen. The opposition between destiny and the problem if choice is very typical for the side of good, for the dark side there is no such a problem. Constant hints to some older reality is the characteristics of Tolkien's works, they create necessary depth, meant long history of Middle-earth. Per contra, in many works the problem of a «small» man able to turn the history vector is raised. The idea of inevitably changing world, loss of old values is manifested in the war of the Ring, which is meant to keep freedom of peoples of Middle-earth, however, changes all the levels of life. The elves are leaving together with natural magic of the world. Old traditions and knowledge are being forgotten, as elves are being derogating.

His world is semiotic system compiled in details, but not allegory, as Tolkien could not stand allegories. Tolkien widely uses some basic archetypes: light, dark, water, earth, wood, stars ring, road, magician, king etc. Further more, they are usually displayed in some fixed groups: evil-shadow and ring, evil and mountain, evil and wood (here usually evil is brought but not native though), road and life, road and choice, road and good. They are usually manifested in personified form, at least as agent of the events. All of them are built on a basis of old mythologemes, sometimes interpreted in a new or strange way. Many of them are obvious, as water and purification, wood and life, road and life, many obtain sense only as a result of complicated oppositions. For example, Tolkien's evil is almost omnipotent, causes itself thus forming the ring. Good is restricted in means, there is a constant problem of choice in front of it, even its victories are not absolute but limited by time and semantics. Frodo won, not alone, but with the help of Gollum, negative character, whom he had kept live out of pity, but he himself went out from the last «battle» without hope and will to live. Good, as life, has the presentation of a road, forked, and brought to a logic end.

*«Roads go ever ever on,
Over rock and under tree,
By caves where never sun has shone,
By streams that never find the sea...» [7, p. 300]*

This rhyme is presented in different variants in the beginning and the end of «The Lord»:

*«The Road goes ever on and on
Down from the door where it began.
Now far ahead the Road has gone,
And I must follow, if I can»... [6, p. 102]*

*«The Road goes ever on and on
Out from the door where it began.
Now far ahead the Road has gone,
Let others follow it who can!» [8, p. 297]*

In general, literature, as an aspect of culture, ascends to myth. Stage by stage faded ideas are becoming more structuralized system, filled by oral traditions, then fixed in written form. Tolkien felt great pity to the absence of concrete Anglo-Saxon mythological and epic traditions and tried to fulfill that gap. He was engaged by creating of English mythology, completely realizing, that the English culture was quite composite notion. As a basis he took the oldest Anglo-Saxon resources frequently mixed or being under the influence of Scandinavians. As a result, ironically he created-reconstructed English mythological system in the texts, which the English do not acknowledge as Anglo-Saxon. Mostly all the characters: Dragons, gnomes, elves, orcs etc. existed in the mythology of old Europe, and their main or one of the interpretations coincides with Tolkien's one. Middle-earth grows from old scripts: «Beowulf», «The Ruin», «The Wanderer», «The Battle of Maldon», «The Pearl», «Sir Gawain and the Green Knight», «Sir Orfeo», «The Book of John Mandeville» etc., «Eddur», «Das Nibelungenlied», «Kalevala» etc. [5], where the prototypes of Tolkien's characters exist, rethought but already subsisting in the cultural space. Rohirims originate in linguocultural type even not of Anglo-Saxon but Goths, more poetic than real. Elves, gnomes, dragons, and other magic creatures, as the elements of old common Germanic past, are recorded in old tales. Even their names are borrowed by Tolkien. Hobbits are the product of author reconstruction, allegedly ascend to the old English *hol-bytla* — «living in a hole». Such a word is not recorded in the language, but it was possible. The works of Tolkien are built on the pattern of epos, on the border of folklore and literature. Besides, old literal sources Tolkien was influenced by contemporaries: J. McDonald, W. Morris, R. Kipling, Dunsany. Even the authors quite unattractive to the professor personally reveal themselves as allusions in Tolkien's stories.

But the main point that is quite close to any linguist is that his world is built on the basis of artificial languages for its support, forming of its sociocultural base. For Tolkien «in the beginning was the word». Then some rules of his languages were formed, and then the world, where these languages could function, was compiled. Tolkien was a linguist by essence. His languages are created on the basis of real words in different old languages, taking new semantics, syntactics, and pragmatics. The word, taken by chance, noticed in some ancient text or toponymy, is being studied in its etymology, its praform and prasemantics are reconstructed, and the word is taking a new life as a character or place, naturally connected with this praform. For example, Gandalf, borrowed from «*Völuspá*», should have been a dwarf. But the second part of his name *-alf* quotes elves more. The first part *gand-* (*gandr*) has possible etymology and semantics of something magic or charmed in the Icelandic language. So *gandalf* is a magician, and in this version *gand* is a staff. Gandalf is not an elf but has

some relation to them as went from the land of elves (Valar). Tolkien believed in organic link between sign and referent, the word and its sense.

The whole onomastikon of his works is not original. Even the main toponym - Middle-earth is a part of Scandinavian mythology, and semantically can be found in Britain - Midlands. The names are borrowed from Goths, Scandinavian, Anglo-Saxon texts, England toponymy (e.g. Wetwang is a toponym of a Yorkshire). Very frequently real relation of lexical units in Goth and old English are reflected in author's hint to the modern and ancient linguocultural space of his characters.

His world and his stories are developing from the language aspect through fundamental understanding of myth and mythologies of ancient peoples to his own myth creation and mythopoetics. Some parts of the text and proper names are absolutely alien to the reader. There are the texts in artificial languages. Frequently they are given without any translation. They surely give some air but not information. It is also controversial though. Sometimes the translation is given but in other part of the story, sometimes explains something. It has a very specific aim, different from explanation or information itself. All the artificial languages, mythology, geography make necessary historical depth.

It is supposed that Middle-earth is the past of the Earth, which is not shown directly. Tolkien's cosmogony also is not completely original. Creation of the world through music has some parallels with the theory of the harmony of spheres existed already in Antiquity in Pythagorean and Platonic schools. Certainly there are cross-cultural parallels of Creator and Lucifer with Eru and Morgoth, Greek and Scandinavian pantheons with Valar and Maiar, Atlantis and Numenor, Gandalf – Aragorn and Merlin – Arthur etc.

There are a lot of interpretations of «The Lord of the Rings». Tolkien himself was irritated by 90% of them. In the war of the Ring the Second World War was seen, orcs were interpreted as population of Asia, the Ring itself sent the reader to «Das Nibelungenlied» etc. Tolkien was not liked by critics, he was accused of superficial attitude to his characters, events, and only few researchers paid attention to deep semantics of vocabulary used, where some information, missed in the text, was contained. It is right to affirm that the main his supporters are professional linguists, connoisseur of ancient literature, mythology, or readers with special receptivity, feeling intuitively that the plot has something more in its sense. For Russian readers it is even more urgent. Unfortunately translation, even very qualitative, is not able to convey all the linguistic plays of the author. Many words, having quite obvious etymology and semantics in English and used in particular aim, in Russian have a very different nature. So the motto of many Russian readers «professor was wrong» reflects more intuitive suspicion of a translation but not of original text. In fact from the first glance the plot is not complicated and original, characters are plane, positive especially, and sometimes drop from the plot, the style is not observed, there are a lot of notes in artificial languages that explain nothing and tell the stories nobody understands.

Style of the text is changed sometimes imperceptibly. Different linguistic means of grammar and vocabulary refer to different characters. This difference forms complete image and main peculiarities of e.g. hobbits and elves.

All the elements of the story are represented accordingly to Stanislavsky approach. There is no random, even for characters and events not of special importance, passing by e.g. Tom Bombadil. Many chances and inaccuracies, drops, and omissions help to create an essential multidimensional space. Many variants of the rhyme, legend or event make the text more realistic, reconstructing the situation with the rewriting of old texts.

Tolkien's secondary mythological reality is formed via elaborated world map, language reality, special theory of world genesis, peculiar anthology. As mentioned above, this world is original as a system, but not in terms of its elements (they are borrowed 90%). Although his main works are interconnected, in complexity «The hobbit» is very far from «The Lord», or furthermore «Silmarillion» [9]. It is only the part of the whole picture, and not a reflection of all the peculiarities of Middle-earth. Tolkien advanced from the word. He took the word quite at will, searched its etymology and semantics, and gave the object chosen features of the word. Hence as in Dunsany's works there is half original onomastics, compiled stories of some phenomena, which is reflected in geography, constructed cosmogonic system.

To summarize, forming of secondary mythological reality can pursue very different aims, bring very different information. Its semantics and pragmatics would depend on the author from one angle and the reader from the other. Due to the capacity of semantics to be divided, different pragmatic levels may emerge. This type of the text is connected with the process of interpretation, cultural background of the reader, worldview etc. By the nature fantasy suits all the demands of secondary reality perfectly.

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