**Art of Fantasy and the Style of Harmonism uses in J.R.R. Tolkien’s The Lord of the Rings**

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**ABSTRACT** There are many worldwide best-selling fantasy novelists are there, among them John Ronald Reuel Tolkien is the most best-selling fantasy novelists in twentieth-century literature. His major works are and The Hobbit, The Lord of the Rings and The Silmarillion. The fantasy genre has thrived in the wake of his fairy-story novels. However, the understanding and reception of the term ‘fantasy’ differ across different cultures. This paper attempts to discard light on Tolkien’s art of fantasy and harmonism in The Lord of the Rings. For starters, it tackles the issue of the broad confusion of fantasy. It then explores Tolkien’s narrative art and diction to illustrate why Tolkien highly valued the uniqueness of words in a successful fantasy. The paper argues that Tolkien’s fantasy art that brings forth Secondary Belief resides in the style of harmonism in The Lord of the Rings.

**Keywords:** J. R. Tolkien, Fantasy, Figure, Hypotyposis, Harmonism, and Metalepsis.

The melodramatic effect of hypotyposis is enhanced by the figure of harmonism. It is substantial narrative visualisation. Tolkien’s sub-creation of the Secondary World is stuffed with a rhetorical device which supplies to the creation of an imaginary world. Hypotyposis makes readers distinguish the description, fictive and imaginary in the Secondary World. It is being real or harmonism. Harmonism is similar to the onomatopoeia and alliteration. It can enter as elements, consists in a choice and a combination of words, in a texture and a layout of the sentence or of the period, so that by the tone, the sounds, the numbers, the cadences, the pauses, and all the other physical qualities. The expression is in harmony with a thought or with the sentiment, in the most proper and appropriate way to astonish the ear and the heart.

The style of harmonism combines the phonic and physical individuality with thought and feeling. Its effect touches our ear and our heart. This style of unity between word and idea, a fusion of the physical with thought and feeling, evokes the semantic unity. Tolkien once mentioned the word ‘a solicitor’. The solicitor refers undoubtedly to Owen Barfield. He is an Inklings member and philologist. Tolkien even explicitly indicated that the philological meanings in The Hobbit”will be missed by any who have not read Owen Barfield” (Tolkien, Letters 171). Tolkien’s fantasy art and style of harmonism emerge from Barfield’s theoretical idea of semantic unity. The figure of style absorbs configuration through elements of assortment from characterization and setting, throughout the action. Tolkien’s stories recite and construct with onomatopoeia, alliteration, assonance, metrical feet, and embedded poems.

The alliteration, assonance and onomatopoeia, consonants, vowels, and words are abounded in Tolkien’s fantasy feed readers’ mind and enlighten comprehension. Tolkien presents a glowing picture and melodious music to invite readers to echo with the melody of the woods. In order to present an imaginary space without reference in reality, as in the Fangorn forest where trees speak, the author must elaborate on words so as to bring before readers’ eyes a ‘real’ existence of the imaginary setting. The reader’s mind pierces this Secondary World. This craftsmanship as enchantment commands Secondary Belief. In the case of the configuration of the Fangorn episode, the onomatopoeic words clustering in abundance in the forest intensifies the compelling Secondary Belief. The repetitive fricative sound of breathes throughout the narration revolving around Fangorn to the point that readers well-nigh smell the fragrance and feel caressed by the air. In the beginning, the forest menaces the outsiders with a “stifling feeling” (Tolkien, Fellowship 170).

From a physical perspective, the Ents and the woods are associated with natural breath, airy sounds, humming, rustling, and whispering. On the other hand, in spiritual terms, there being old (older than the Elves) and slow (in speaking manner) makes their voice pitch low as bass that touches soul. The sound of [u] comes near the resonance with soul, as the Tibetan incantation reveals. Merry and Pippin hardly discern their meanings.

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It sounded like boom, boom, rumboom, booorar, boom boom, dahrar boom booom, dahrar boom, and so on with a constant change of note and rhythm. Now and again they thought they heard an answer, a hum or a quiver of sound, which seemed to come out of the earth, or from boughs above their heads, or perhaps from the boles of the trees. Semantically, the Ents measure according to a concrete criterion, in ents trides. They express conditions with “By root and twig” (Tolkien, Letters 132) and they curse by “root and branch” (Tolkien, Fellowship 312). Their drink is related to natural elements, like the elixir of refreshment: The Ent draught is like “some scent or savour in it” (Tolkien, Fellowship 312) which is indescribable. It is faint but reminds the hobbits of the smell of a distant wood borne from afar by a cool breeze at night and the effect after drinking the draught is feeling the hair standing up, waving and curling and growing.

Tolkien exposes this world of the linguistic aesthetic in so natural a manner that readers unconsciously join with the physical and psychological unity in words. This artistic representation of harmonism that links sound and meaning can be expounded by Barfield’s theory, which explicitly theorises this idea by analysing the sounds of consonants and vowels in terms of their relations with our world and mind: Those who have any feeling for sound-symbolism, and who wish to develop it, will be advised to ponder [word-roots]. They may find, in the consonantal element in language vestiges of those forces which brought into being the external structure of nature, including the body of man; and in the original vowel-sounds, the expression of that inner life of feeling and memory which constitutes his soul. It is the two together which have made possible, by first physically and then verbally embodying it, his personal intelligence.

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

The Orcs’ language is as disagreeable as their monstrous physical traits, incomplete sentence patterns and twisted words echo their biological hybridism, the words like hiss, snarl, howl, growl and they prowl in the night: “Curse the Isengarders! Uglúk u bagronk sha pushdug Saruman-glob búbhosh skat: he passed into a long angry speech in his own tongue that slowly died away into muttering and snarling” (Tolkien, Fellowship 412). They express with a beastly rude and rough sentence pattern: “’Ho la! You up there, you dunhill rat! Stop your squeaking, or I’ll come and deal with you. D’you hear?’ There was no answer. ‘All right,’ Growled Snaga”; “Then what have you seen with them?” snarled the other”. (Tolkien, Towers 602)

In addition to the narrator’s depiction through external focalization of the wicked orcs, characters’ perception through internal focalization magnifies these cacophonous and vicious qualities. The narrator zooms in on the description of Sauron’s evil minions during their confrontation with the companions, whose expressions further assonate with the onomatopoeic howl (assonates with Sauron) and extend the effect of both harmonism and hypotyposis. Suddenly Aragorn leapt to his feet. “How the wind howls!” he cried. ‘It is howling with wolf-voices. The Wargs have come west of the Mountains!’ ... ‘But where the warg howls, there also the orc prowls... Round the fire, they sat, and those that were not on guard dozed uneasily” (Tolkien, Letters 317). Poor Bill the pony trembled and sweated where he stood. The howling of the wolves was now all round them, sometimes nearer and sometimes further off. In the dead of night, many shining eyes were seen peering over the brow of the hill. ... ‘Listen, Hound of Sauron!’ he cried. ‘Gandalf is here. Fly, if you value your foul skin! I will shrivel you from tail to snout, if you come within this ring.’ The wolf snarled and sprang towards them with a great leap.

The robotic destruction of the natural and harmonious woods is thus revealed in the way the language of the evil and monstrous creatures is depraved. The ecocritical message naturally insinuates itself into readers’ minds through Tolkien’s linguistic creation. This body and language is the best manifest in the miserable and despicable Gollum, originally a good hobbit but tempted by the Ring into distortion. Its amphibian nature represents its in-between character. The style of harmonism becomes most effective and arouses aversion and pity in painting and chanting the scenes around Gollum. His physical and linguistic deformation is a metamorphosis that literally presents the
metaphor concerning. Moreover, it is an embodiment of the evil power of the Great Ring. In his past identity, as the hobbit Sméagol, he was tempted by the Ring to murder his friend. Eventually, his shadow part was awakened. From a rustic and genuine hobbit to a monstrous creature, his language retrogrades into animal utterance with onomatopoeic words in abundance, similar to yet more discernable than the Orcs'.

The animal figures mostly associated with Gollum. Those are spider, snake, dog, frog, insect and grasshopper. He is described as an insect, grasshopper, spider, and frog, which foreshadow the impending attack by Shelob. The figures are related to slimy animals or loathsome insects, Gollum's actions are often narrated as those of a dog to imply his prostrate, servile and fawning character as Sauron's minion: "Then crawling to Frodo's feet he grovelled before him"; "at his [Frodo's] feet a little whining dog"; Gollum raised himself and began pawing at Frodo, fawning at his knees" (Tolkien, Return 1112).

Gollum is not denied the right of speech. The animal images tie in with his animal discourses. Gandalf describes Gollum's way of speaking with verbs like "spluttering" (often employed for describing dragons), "muttering to himself and gurgling in his throat (reminiscent of the gurgling mud of the Dead Marshes). So they called him Gollum". The name Gollum is the best example of semantic unity in that it combines guttural cacophony with the semantic associations of frog, bog, slimy, gloom and doom. This reminds us of Tolkien's claim that "a name comes first and the story follows". (Tolkien, Letters 212) This name can be rich in derogatory senses, but stories surrounding the name follow. Adulterated with evil shadow, Gollum is also described with serpentine features.

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

Tolkien's style of harmonism is ubiquitous in characterization, spatio-temporal staging, action, and aural depiction. Apart from the monstrosity of shadow creatures, the linguistic kaleidoscope of harmonism displays the slow and harmonious Entish, the magical and musical chanting charms of Tom Bombadil, the down-to-earth and rustic linguistic style of Hobbits, the lofty, delightful and musical diction of Elves, the metallic, cavernous and heavy expressions of Dwarfs, the sophisticated and somewhat sad language of Men, and last but not least, the lofty yet humorous style of Gandalf who always delivers illuminating and prophetic messages.

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