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**ОБРАЗНІСТЬ У ТВОРАХ**  
**ДЖ. К. РОУЛІНГА ТА ДЖ. Р.Р. ТОЛКІЄНА**

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**Qualifying paper  
IMAGERY IN THE WORKS OF J.K. ROWLING AND  
J.R.R. TOLKIEN**

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## INTRODUCTION

Nathaniel Hawthorne once said: “Words – so innocent and powerless as they are, as standing in a dictionary, how potent for good and evil they become in the hands of one who knows how to combine them”. So are the words that come from the pens of John Tolkien and Joanne Rowling, who, by merely combining them, could create alternate good and evil powers capable of balancing a whole universe. The capacity to blend words in such a unique way is achieved by the use of descriptive language that stimulates the reader’s physical senses.

J.R.R. Tolkien’s fantasy world, infused with epic, mythological, and folklore elements, was inspired by his studies of Old Norse literature and his passion for language. His works have been praised as masterpieces by generations. J.K. Rowling, a renowned children’s fantasy author, aimed for a younger audience and focused on multi-dimensional characters. Both books are fantasy literature but in different subgenres. Tolkien's *The Lord of the Rings* belongs to the epic fantasy genre, while Rowling’s *Harry Potter* is classified as a low fantasy book.

Many literary critics and authors have found it fascinating to compare and contrast Tolkien’s and Rowling’s works. For example, Harold Bloom, a well-known literary critic, respected and valued both novels’ legacies. John Granger, a renowned Harry Potter specialist, compared thematic richness in Tolkien’s and Rowling’s imaginations. Stephen King, a horror fiction professional, was drawn to the storytelling characteristics shown in both novels. The source of conversation and study in contrasting these two novels is vast, and it may result in more works of comparison.

The main aim of the thesis is to identify the effectiveness of imagery used in fantasy literature and its influence on the readers' perception of the plot as well as to compare the imagery used in the novels *The Fellowship of the Ring* and *Harry Potter and the Chamber of Secrets* considering three aspects.

The tasks of the research are the following:

- Literature analysis of the biographies of J.R.R. Tolkien and J.K. Rowling and the writing styles of the authors and peculiarities of their novels;
- Defining imagery and analyzing it in *The Fellowship of the Ring* and *Harry Potter and the Chamber of Secrets*;



- Comparing the imagery according to the three aspects: food representation in the novels, the use of voices and sounds, and the use of biblical imagery;

The *object* of the thesis is the imagery presented in the novels that are being analyzed and understood. In this case, the image is the focus of the study being examined. It is utilized to acquire insight into readers' comprehension of the works, as well as their perceptions of the plot and elementary themes.

The *subject* of the thesis is the novels of fantasy literature *The Fellowship of the Ring* by J.R.R. Tolkien and *Harry Potter and the Chamber of Secrets* by J.K. Rowling that are being analyzed.

The *theoretical value* of the thesis paper develops from its addition to the academic field of literary parallels between J.R.R. Tolkien's and J.K. Rowling's fantasy works. The study examines the imagery that contributes to the interpretation of these works, widening its scope of study. It also contributes to the literature review of comparative works.

The *practical value* of the thesis is that it includes information on the imagery used in novels by J.R.R. Tolkien and J.K. Rowling, as well as a comparison of the use of imagery in the areas of presenting and analyzing food, sounds, and Biblical motifs.

Based on the explanation above, the thesis seeks to find answers to the following questions:

- *Do the two novels use similar imagery?*
- *How do the images relate to the overall theme?*
- *How does imagery influence readers' impression of novels?*

The current effort is based on a hypothesis that suggests that, despite the differences between J.R.R. Tolkien's *The Fellowship of the Ring* and J.K. Rowling's *Harry Potter and the Chamber of Secrets*, the use of imagery and its effects in the two novels may be similar because imagery, as a tool for imagination, is used to achieve same purposes.

The thesis has been divided into an introduction, 4 main parts, a conclusion, a resume, and reference list.

Part I focuses on J.R.R. Tolkien's biography and literary legacy, revealing the motives for producing the novels.

Part II discusses J.K. Rowling's biography and literary career, as well as fascinating facts and information about her distinct writing style.

Part III provides a full explanation of imagery and examples of its various types. It also provides numerous samples of imagery from *The Fellowship of the Ring* and *Harry Potter and the Chamber of Secrets* that served as data for the analysis.

Part IV provides a comparative review of the imagery presented in Part III. The goal is to contrast the use of food, sounds, and biblical imagery in both novels. The study reveals surprising discoveries on the similarities between the two seemingly disparate books. The approach may provide ideas for future comparisons of the novels.

# **PART I GENERAL OVERVIEW OF J. R. R. TOLKIEN'S LIFE AND LITERARY ACTIVITY**

## **1.1. J.R.R Tolkien`s biography**

John Ronald Reuel Tolkien is widely regarded as the greatest English fantasy writer of the twentieth century. His world-famous literary masterpieces, such as *The Hobbit* and *The Lord of the Rings*, are obvious examples of his incredible writing abilities and exceptional mastery of generating new linguistic features. Moreover, Tolkien's vivid imagination allowed him to construct a fantasy world full of supernatural creatures such as Elves, Dwarves, Orcs, and Hobbits, as well as a unique language that exists only in his fictional universe. (Bratman, 2024)

John Tolkien's family is said to be of German origin, dating back to his great-grandfather, who immigrated to England in 1772. Arthur Tolkien, John's father, worked as a bank clerk before deciding to relocate to South Africa in 1890 with his fiancée, Mable Suffield, in search of better opportunities. Therefore, John Ronald Reuel Tolkien was born on January 3, 1892, in Bloemfontein, South Africa. Tolkien spent his first four years in Africa until his father died in 1896, forcing John, his mother, and younger brother Hilary to return to England. Though John only spent a brief time in Africa, those years resonated with him and had a significant effect on his creative work. The young John attended King Edward's School when the family lived in Birmingham. Mabel, John's mother, raised her kids in the Christian religion, and as a result of this, John and Hilary spent their whole lives being devoted Roman Catholics. The following period was significant in the lives of John and his brother since their mother was diagnosed with diabetes in 1904. Within the same year, she passed away, leaving two orphans alone. Father Francis was appointed as the boys' guardian, responsible for their financial and spiritual welfare. Tolkien demonstrated his linguistic skills at a young age, mastering Greek and Latin while also studying Gothic and Finnish. In addition, he dabbled in creating new languages for his enjoyment. (Bratman, 2024) Among the hidden skills of Tolkien, there is a talent for drawing and calligraphy which he learned from his mother. Tolkien used his first sketchbook to create aesthetic pictures of wonders of nature like seaweeds and starfish, picturesque landscapes, trees, and also buildings. Later, this little practice helped John to make sketches of the iconographic covers of his books. The incline for calligraphy which he inherited from his mother and grandfather helped to shape the unique writing of Tolkien from a young age.

This uniqueness of letters surely helped a great deal in inventing 'Elvish' letters, and words and gradually creating a new language. (Garth J. 2003: 32-33)

At King Edward's School, Tolkien met and formed significant friendships with a couple of his contemporaries. These young fellows developed the idea of forming a literary club named T.C.B.S. (Tea Club, Barrovian Society). Until 1916, the club's meetings were conducted on Barrow Street, to read and criticise each other's literary works. When John was 16 years old, he stayed at Mrs. Faulkner's boarding home, where he met Edith Bratt, a young woman three years his senior. John and Edith spent a lot of time together, and their connection gradually grew. Father Francis, who happened to be Tolkien's guardian, saw their close relationship, considered their young age, and recommended John to distance himself from Edith for three years. (Carpenter H. 1977: 47-52)

Tolkien loved nature and managed to capture the beauty of it in his mind when he had a chance to do so on occasional trips. Once, in 1911, John got the opportunity to spend a trip in Switzerland. The region's beautiful landscapes which are characterized by massive mountain ranges later happened to inspire John's descriptions of Rivendell.

The following year, John enrolled at Exeter College, where he studied classics, Old English, Germanic languages, Welsh, and Finnish until 1913. The same year he and Edith reunited after three years of separation. During his college years, John had a turning point when he realized that he desired to study something else, as a result, he shifted from Classics to English Language and Literature. (Bratman, 2024) During this period Tolkien dived himself deeply into the syllabus mastered his knowledge of Old and Middle English and planned to expand the command of the West Midland dialect of Middle English. (Carpenter H. 1977: 75)

In 1914 Tolkien and his fiancée, Edith lived separately and waited for the time to finally get married. During this period Tolkien lived in Oxford where he started another club called the Chequers that held dinner parties in his or his friend's apartment. Tolkien also was elected president of the college debating society which gave him insight into college politics, in which he found delight. Several college opportunities gave him a chance to earn some income which he spent buying medieval Welsh books and especially works of William Morris, which greatly influenced Tolkien's later literary work. Though Tolkien himself declared that he only finds enjoyment in reading poems of Old and Middle English and despises any literary work, including novels that were written in post-Chaucerian times, he surprisingly found great pleasure in reading and studying Morris's romance *The House of the Wolfings*. Since John loved the elements of Old English settings

he admired that Morris managed to incorporate them into his romance and blend them with ancient Germanic geography, legends, and vivid imagination of the details. Such elements dazzled John and made him follow Morris's example in his later endeavors.

In the summer of 1914, Tolkien had an opportunity to spend a holiday in Cornwall along with Father Vincent Read of the Birmingham Oratory. John went for lengthy walks and investigated the surrounding region; these sceneries became engraved in his imagination and were subsequently utilized to build the backdrop for his fantasy novels. In letters to Edith, Tolkien portrayed moorland on top of cliffs, the sea rushing over reefs, red rocks, and white foam against the translucent sea green. The Cornish coastline conjured up images of a stunning seascape that resonated with John. This lengthy and enjoyable trip came to a close on a farm in Nottinghamshire, where John wrote a magnificent poem including a line from an Old English work of literature, the *Cynewulf's Crist* about the Earendel, a dazzling star. The poem is an excellent example of visual imagery that depicts the starship's journey over the sky, and it served as the foundation for Tolkien's mythology. (Carpenter H. 1977: 81-84)

When World War I broke out in 1914, soldiers all around Europe joined the armed forces. However, Tolkien did not immediately contemplate becoming a soldier, instead, he returned to Oxford to obtain a degree. In 1915, he attempted to establish a language named Qenya, which was based on Finnish. (Bratman, 2024) Around this time, Tolkien and his TCBS friends would meet occasionally, and Tolkien would display a couple of his poems to obtain further criticism. His friend's honest advice was to be a little more sparing regarding words. John tried to pay attention to the suggestion, but he opted not to depart from his previously established writing style. Tolkien was troubled by the fact that none of his poetry had any link to a certain fundamental tale. That's why he chose to return to his Earendel poems and work on a wider narrative. According to Humphrey Carpenter 'He did not see himself as an inventor of a story but as a discoverer of legend' (Carpenter H. 1977: 88-89) After completing the last examinations and achieving First Class Honours Tolkien entered the army as a second lieutenant in the Lancashire Fusiliers, and he was held in England for several months until he was sent to France. In 1916, Tolkien decided to specialize in signaling which is an opt occupation during wartime for a brilliant philologist. Thus, he learned the Morse code, practiced flag and disc signaling, utilized heliographs and lamps for transmitting messages, and was appointed battalion signaling officer. (Carpenter H. 1977: 91-92) Tolkien's commitment to fighting on the front lines led Edith and him to

make a responsible decision and eventually the couple married on March 22, 1916, in Warwick. (Bratman, 2024)

As a soldier, Tolkien witnessed all of the war's tragedies. He lived through dark, cold, and frightening times. The war carved images of bodies everywhere, shredded by shells, painted in blood, and dirt, and how he and his fellow soldiers had to deal with the unsanitary conditions. In addition to the tragedy of the situation, Tolkien discovered in July 1916 that his close friend, a member of the T.C.B.S., had been killed at the Battle of La Boisselle. The passing of Rob Gilson had a significant impact on the T.C.B.S, which threw a veil of sadness over the friends. Despite spending his days in trenches under heavy bombardment, Tolkien remained uninjured. The so-called 'trench fever', a disease characterized by high temperatures and other fever symptoms, protected him from the dangerous presence in combat. Tolkien was unwell in October 1916 and was sent to the hospital, where he spent a week. The sickness worsened, and after a few days, he was flown to England and reunited with Edith. Shortly after returning home, he was told of the death of another T.C.B.S. member, G.B. Smith. (Carpenter H. 1977: 96-101)As a result of dealing with his emotions left by grief and sorrow, Tolkien found an outlet by putting down his first works of fiction. Later, these stories were gathered and published posthumously as the *Book of Lost Tales*, which featured the first stories of the *Silmarillion*, tales of Elves and Gnomes, accounts of the struggle against Morgoth, the fall of Gondolin and Nargothrond, and tales of Turin, Beren, and Luthien. The last one is a love story that represents the affection between him and Edith. (Bratman, 2024)

Tolkien continued to suffer from his 'trench fever' in 1917 and 1918 while being forced to serve at home in England. On November 16, 1917, John and Edith became parents and welcomed their first child, John Francis Reuel Tolkien. When the cease-fire was declared in 1918, Tolkien considered pursuing an academic career. Finally, after demobilization, he was appointed Assistant Lexicographer for the Oxford English Dictionary. By this point, he had publicly imposed one of his Lost Tales, *The Fall of Gondolin*, to the Exeter College Essay Club. This circle's members were fascinated by the work. After two years, in 1920, Tolkien applied for a better position as Reader in English Language at the University of Leeds and was appointed. There, Tolkien encountered E. V. Gordon, with whom he collaborated on *Sir Gawain and the Green Knight*, and proceeded on to compile *The Book of Lost Tales*, which encompasses the foundation of his mythology and developed the 'Elvish' languages. Around this time, he and Gordon founded the 'Viking Club' to bring together students who enjoyed Old Norse literature. These

conversations inspired him and Gordon to write *Songs for Philologists*, a compilation of classic songs translated into Old English, Old Norse, and Gothic and set to traditional English tunes. Tolkien's family grew by two whilst he was employed in Leeds: Michael Hilary Reuel in October 1920 and Christopher Reuel in 1924. In 1925, Tolkien found himself in a new role after he applied for and was granted the Rawlinson and Bosworth Professorship of Anglo-Saxon Studies at Oxford. (Bratman, 2024)

Around this period, Tolkien was able to continue to work on *'The Book of Lost Tales'*, a book that explains the mythology of his constructed world, but he was unable to complete it since the stories lacked a definite finale. Instead of ending the stories, he edited and rewrote them, first because he aspired to achieve perfection and, second, because he enjoyed the process of creating his fictional realm. (Carpenter H. 1977: 124)

Tolkien's new occupation in Oxford led to the family purchasing a new modest property on one of the North Oxford streets. In 1929, the family had their fourth child, Priscilla. Following this episode, Tolkien's life did not change dramatically; he continued to live a tranquil domestic life, preoccupied with his academic job and, of course, building his mythology. Tolkien enjoyed being a professor; his days consisted of giving detailed and gripping lectures to Oxford students, meeting with his colleague and good friend, C.S Lewis, on Mondays for a long talk, assisting Edith at home, walking children to school, and occasionally attending a club meeting called Koalbiters, which he helped to establish. Among these everyday rituals, every night when Tolkien should have been revising his lectures for the next day, he couldn't help but devote himself to the wondrous story that he composed mainly for his satisfaction but also for his children to entertain. He was working on a book called *The Silmarillion* that encompasses the First and Second Age of the story, according to the timeline of his mythology. However, this was the time when he first mentioned Bilbo Baggins. (Carpenter H. 1977: 135-137)The idea occurred to Tolkien one summer day when he was marking School Certificate test papers. In his letters, the author describes what happened: *"All I remember about the start of The Hobbit is sitting correcting School Certificate papers in the everlasting weariness of that annual task forced on impecunious academics with children. On a blank leaf, I scrawled: 'In a hole in the ground there lived a hobbit.' I did not and do not know why. I did nothing about it, for a long time, and for some years I got no further than the production of Thrór's Map"* (Carpenter H. 1981, p. 229) The exact period when *The Hobbit* was written is unknown; the author dated the book's genesis before 1935, but likely after 1930. (Carpenter H. 1977: 203)Tolkien stated how he came up with the idea for the Hobbit, but for whatever reason

postponed writing the entire novel for years since he did not intend to create a bestseller. Tolkien did not consider finishing the last chapters of *The Hobbit* because the novel was intended for his children's enjoyment, and the boys had grown up by that point. However, in 1936, the typescript was given to a graduate named Elaine Griffiths, a friend of Tolkien's. After reading the script, she decided to show it to Susan Dagnall, a member of the publishing house George Allen & Unwin. As a result, Susan went to Tolkien and urged him to finish the story, which he did by October 1936. The book received widespread recognition both in England and overseas, and it even won the New York Herald Tribune Award for the best juvenile novel of the season. (Carpenter H. 1977: 207 - 210)

Following the popularity of *The Hobbit*, the publisher requested a possible sequel to satisfy readers' need for further story developments. Tolkien recognized that *The Silmarillion's* plot was not suitable for children and would not continue the story of the hobbits, yet he strongly wanted it published. However, the publisher graciously declined his offer, insisting on *The Hobbit's* sequel. As a result of the pressures he faced, Tolkien wrote *The Lord of the Rings* as a continuation of the hobbit tale. The fundamental connection between the two books is a single ring of tremendous and terrifying power that Bilbo Baggins discovered on his adventure and later passed on to his nephew Frodo, whose duty was to destroy the ring so that the enemy would not discover it. *The Lord of the Rings* was published in three volumes between July 1954 and October 1955. The book series garnered both positive and negative feedback, yet this work has been more successful than *The Hobbit*. However, both books have been translated into the majority of major European languages. The animated versions of the stories were published in the late 1970s, while the hugely successful feature movies were released in 2001-2003. (Wyatt J. 2007: 4)

Tolkien was appointed to the Merton chair of English language and literature at Oxford in 1945, and he remained there until his retirement. In 1972, he was made CBE and granted honorary doctorates from Liège, Dublin, Nottingham, and Oxford, as well as honorary fellowships at Exeter College and Merton College, Oxford. Regarding his fame, all of his translations and lesser works, such as essays were published. When his wife, Edith, died in 1971, Tolkien relocated to Oxford and lived at Merton College. Tolkien insisted on including the name Luthien on his wife Edith's tomb. In his letters to his son, he says: "*The inscription I should like is: "EDITH MARY TOLKIEN 1889-1971 Lúthien" ... for she was (and knew she was) my Lúthien*" (Carpenter H. 1981, p. 463). Tolkien died of a chest infection in Bournemouth on September 2, 1973, at the age of 81. He was buried with his wife in Wolvercote Cemetery, near Oxford. His youngest son Christopher Tolkien



edited and published his remaining work after his death, including *The Silmarillion* (1977), *Unfinished Tales* (1980), and *The History of Middle-Earth* (1983–1996). (Wyatt J. 2007: 4-5)

## **1.2. Legacy and writing style of J.R.R Tolkien**

J.R.R. Tolkien's writing style is truly unique. His writing approach is distinguished by an active examination of all conceivable origins that could be related to his works, as well as a rigorous review of his texts to cover the missing gaps in his mythology, resulting in well-grounded and detailed work. The works of J.R.R. Tolkien are commonly characterized as intricately detailed, captivating, and poetic, with complex linguistic structures and thought-provoking subjects. Because Tolkien meticulously crafted everything from geography to mythology and included stories, legends, maps, and drawings, his works are typically regarded as authentic. In comparison to modern literature, his work might occasionally move at a slower pace because of his detailed and immersive approach, which takes time to elucidate on history, landscapes, and cultural quirks. The influence of Tolkien on popular culture and literature is enormous. His writings have greatly influenced the modern fantasy genre and served as an inspiration to many generations of authors, painters, filmmakers, and gamers. The huge popularity of *The Lord of the Rings* opened the door for epic fantasy books like *A Song of Ice and Fire* by George R.R. Martin and has had a lasting impression on readers' collective imaginations throughout the globe.

Tolkien's first writing endeavors appear in the book *The Silmarillion*, which provides a thorough description of Middle-earth's early past. The concept of creating *The Silmarillion* first emerged in 1917, yet the writing process was lengthy. The work was even denied for publication, but Tolkien's son, Christopher finally printed it in 1977. Later, Tolkien planned to record a heroic adventure of the created beings hobbits and turn the story into a children's book that he would read to his children solely for their amusement. Later, the book gained popularity, and the story of Tolkien's mythology spread over the world. Tolkien was invited to create the story's continuation, so he began work on *The Lord of the Rings* trilogy. (Veliskova K. 2022: 29)

### **1.2.1 The formation of J.R.R. Tolkien's mythology**

Tolkien's mythology is a vast and complex imagined universe that had been written over many years and undertook a thorough investigation of other mythologies which

required the mind of a great philologist to be compiled. This immense work is the outcome of many factors and influences and strokes the author's life and through his experience and viewpoint resulted in the history of Middle-Earth.

The reasons he chose to create a wholly new and different mythology may be traced back to his undergraduate years. The first big impulse that compelled him to such work was a letter from a close friend, G.B. Smith of the T.C.B.S club who was a huge fan of Tolkien's early mythology work. When Tolkien read the letter, he was informed that its author had been killed in action, shortly after the Battle of the Somme. The following line startled Tolkien: " *May you say the things I have tried to say long after I am not there to say them.*" (Carpenter H. 1977, p. 103) Tolkien viewed his friend's comments as a call to begin the great work. On the other hand, the devised languages were also a significant motivator. Tolkien desperately wanted to put his complicated 'Elvish' into a context where they might be employed, and he regarded mythology as a way to fulfill his wish. Finally, after reading the Finnish mythology called Kalevala, Tolkien considered writing something comparable to dedicate it to England and its inhabitants. He set out to build a universe that focused on the geographical qualities of the northern area of Europe, including its soil, climate, and peculiar beauty. (Carpenter H. 1977: 100-104)

Tolkien's first source of inspiration was the already existing mythologies from other cultures, especially Northern. He enjoyed reading Old English writings, devouring volumes from the Anglo-Saxon period, and being delighted and strongly inspired by Northern legends. All of these attributes profoundly inspired and shaped his work. Tolkien's creativity was strengthened when he became acquainted with Old Norse language, myths, and stories. He particularly enjoyed reading Elder Edda's collection of poems, which tells the stories of human heroes, mythology, and godly actions which motivated him to create something similar of his own. When he was on vacation at his aunt's farm during his college years, he wrote a poem inspired by the first line of Cynewulf's *Crist*: "*Eala Earendel engla beorhtast!*", which translates as "*The Voyage of Earendel the Evening Star*". The poem describes a starship's journey across the sky, which lasts till daybreak. Though the poem makes connections to Anglo-Saxon literature, it is distinct and is widely regarded as the beginning of Tolkien's mythology. (Carpenter H. 1977: 84-85)

The myths and legends that comprise Tolkien's mythology revolve around the so-called Midgard, a name derived from Old English that means Middle Earth. He set the stories in antiquity when the shape of the continents was different. Thus, the mythology

spans three ages. The early legend describes a conflict between good and evil. The evil is personified by Morgoth, who steals the jewels from the blessed realm of Valinor, prompting the elves to fight for them. The first major book is *The Silmarillion*, which includes 'The Fall of Gondolin'; the second major book is *The Hobbit*, which tells Bilbo Baggins' quest and includes the discovery of the ring; and finally, *The Lord of the Rings* is an extended story of how the ring was destroyed and good triumphed over evil. (Carpenter H. 1977: 105-108)

Tolkien expressed an intriguing viewpoint on the value of mythology. As a devout Roman Catholic, he sought to view the world and everything in it through the lens of faith and Christianity. According to Christian doctrine, humans are created in the image of God, or *imago Dei*, which indicates that humans have inherited not just God's physical traits but also some of God's inner essence. The book of Genesis contains evidence of such statements: “*Let us make man in our image after our likeness*” (n.d. KJV: Genesis 1:26)The ability to create is a key feature of God's nature, subsequently Tolkien proposed that people, having been made in His image, inherited this unique trait. Tolkien coined the term "sub-creation theory" to describe the distinction between two dimensions: the primary world (made by God) and the secondary world (the sub-creation). Because of his Catholic upbringing, he also argued that this sub-creative act is a part of God's divine creation and that it allows man to announce God's creation. Thus, Tolkien stated that fantasy is not a detachment from the primary world, but rather a pattern of acknowledgment of the logic that created it. This is how Tolkien saw and understood literature, including the role of mythology in it. (Del RincónYohn, 2021: 4-9)

### **1.2.2 The peculiarities of J.R.R. Tolkien`s invented languages**

One of Tolkien's writing characteristics that demonstrates his distinctiveness and creativity is his ability to invent new languages. Tolkien, a gifted philologist with a great mastery of the Old English language and literature of Norse cultures, attempted to construct new words in his adolescent years; eventually, these words were sculpted by an invented and unique grammar, resulting in the formation of a new language. In a letter to Edith, Tolkien wrote about his thoughts on language invention: “*...I have done some touches to my nonsense fairy language – to its improvement. I often long to work at it and don't let myself 'cause though I love it so it does seem such a mad hobby!*”(Carpenter H. 1981, p. 13)Nevertheless, what began as an amateur interest evolved into the foundation of a complex mythology conceived by a twentieth-century writer.

Tolkien's capacity to invent languages stemmed from his extraordinary sensitivity to the sound and appearance of words, which he could respond to emotionally. Welsh, Greek, Gothic, Finnish, and Old English were the most significant languages in his life; the latter was personal to him because his maternal relatives spoke an Old English dialect. This was the primary reason he decided to pursue Anglo-Saxon studies and become an English language professor. (Carpenter H. 1977: 148-149)

However, not every Elvish language is complete. The most elaborate and widely utilized in Tolkien's mythology is Quenya, which was influenced by Finnish and contains hundreds of Elvish terms. This language mirrors the history of real languages in that it evolved from a more rudimentary language spoken at an early age. This, however, is not the only complicated language that has evolved from 'Primitive Eldarin'; another example is 'Sindarin', which is influenced by Welsh and spoken by a separate group of elves. (Carpenter H. 1977: 108-109) Tolkien probably spent more time inventing languages than he did writing mythology as it took him more than twenty-five years to develop Elvish. In 1926, he created the 'Quenyatic' and 'Fëanorian' Elvish alphabets which he also used to write his diary until 1933. (Carpenter H. 1977: 195, 221)

### **1.3. The history of writing *The Lord of the Rings***

Tolkien began working on *The Lord of the Rings* at the age of forty-four, between 1936 and 1949, thus it took him thirteen years to complete it. (Carter L 1969: 18) *The Lord of the Rings* is termed a trilogy because it consists of three parts. Tolkien was inspired to create it by his desire to expand his mythological universe, as well as his publisher's request to write a novel that would be a continuation of the successful children's book *The Hobbit, or There and Back Again*. Tolkien was urged to write a sequel to *The Hobbit*, and he eventually created *The Lord of the Rings*. The novel is full of supernatural creatures set in a medieval world. It depicts a quest in epic fashion, which he adapted from classics, among other concepts. Though there are many epic components in the novel, such as battles, armor descriptions, monsters, bad spirits, and other perils, it cannot be regarded as an epic work, but rather a fairy tale or high fantasy, as it is regarded. (LeRoyRashar 1976: 9, 14-15, 135)

In his Middle Ages, Tolkien and his dear friend C.S. Lewis formed an informal group known as the Inklings. Tolkien, Lewis, and a few other persons gathered every Thursday evening to share and comment on one other's ongoing writing projects or to discuss Anglo-Saxon literature and chivalry issues. Interestingly, it was during the Inklings

sessions that Tolkien first presented his work, *The Lord of the Rings*, and received acclaim from his fellows. (Carter L. 1969: 16-17)

The first book of the trilogy, *The Fellowship of the Ring*, was released in 1954 by George Allen and Unwin Publishing Company. (Carter L. 1969: 18-20) The first volume of the book describes a lengthy and arduous adventure of how nine companions managed to destroy the One Ring, created by the evil Sauron. The plot revolves around the formation of the so-called fellowship, which consists of nine companions: an elf, Legolas; Gimli the dwarf; a magician named Gandalf the Grey; a human, Aragorn the heir of Isildur; Boromir, a Gondor warrior; and three hobbits, Pippin, Merry, and Frodo, the latter is the ring bearer. After the assembly, the company departs, and the book recounts the difficult trip they take, during which they lose Gandalf and miss his wise leadership; as a result, the companions begin to argue and exhibit bad qualities, owing mostly to their vicinity to the Ring. Boromir attempts to take the Ring away from Frodo near the end of the first book. Finally, Frodo fled, joining Sam on his trip. Other members of the fellowship look for Frodo but are unsuccessful, and as a result, the fellowship disbands and never reassembles. (Carter L. 1969: 43-54)

The second book, *The Two Towers* was printed the same year as the first one. Its story begins with Boromir's remorse and death. Orcs captured the two hobbits, Merry and Pippin when Aragorn, Legolas, and Gimli were on their way to reunite with Gandalf the White. Following the reunion, the companions travel to King Theoden's kingdom to heal him, as he is under Wormtongue's spell. The second part of the book focuses on the adventures of Frodo and Sam. On their quest, they meet Gollum, an evil being who lives in tunnels and dark places. He serves Frodo and guides them on their journey. Three of them continue to walk and encounter Farmer, Boromir's brother. Finally, Gollum manages to betray the hobbits and commands Shelob, a monster, to devour them. Frodo is wounded and thought to be dead. Sam feels desperate to leave his companion, but he is encouraged to complete the quest alone. Later, Sam learns from Orcs that Frodo is still alive, and he is determined to help him. (Carter L. 1969: 55-64)

The third volume, *The Return of the King*, appeared in 1955. Being the final volume in the trilogy, it contains the story's climax. Frodo and Sam are still approaching their goal of destroying the Ring, but as they get closer, the burden of the task grows, not to mention the terrible Gollum, who discovers that Frodo owns the Ring. Until the very end, Gollum seeks to sabotage the hobbit's mission and reclaim the ring. Meanwhile, there is another front line where the rest of the fellowship must combat evil. The city of Minas

Tirith experiences tremendous battle days. Finally, there is a massive fight in which Middle-earth reclaims its power and attempts to defend the evil forces. After the war is won, the Ring is destroyed. Frodo and Sam travel home with the help of Gandalf and Aragorn is declared King. (Carter L 1969: 65-78)

## **PART IIA DETAILED ACCOUNT OF J.K. ROWLINGS LIFE AND WORKS OF LITERATURE**

### **2.1. J.K. Rowling`s life**

Joanne Kathleen Rowling is a world-famous English author who gained a prominent reputation and engraved her name in the history of world literature by creating a magical wizarding world of Harry Potter. The whole new universe that came from Rowling`s head had been written for more than a decade and became a favorite for both children and adults.

The author was born on 31<sup>st</sup> July 1965 at Yale General Hospital near Bristol. Later she lived in Gloucestershire, England and in Chepstow, Gwent, in south-east Wales where she spent her childhood. (Laurinavicius, 2024) Joanne`s father, Peter Rowling, was an aircraft who worked for the RollesRoyes Company. Her mother, Anne Rowling, was a science technician. Rowling has a sister, Dianne, who is two years younger than Joanne with whom she developed a strong bond and considers her as a significant figure in her life. Her childhood was defined by her mother`s illness and a complicated relationship with her father. She is claimed to have acquired a love of storytelling and reading at a young age. (Alva, 2024)

Rowling attended the University of Exeter, where she gained a French and Classics degree. (*J.K. Rowling*, 2024) After graduation, in 1986 she began working for Amnesty International in London this was the time when she started to work on Harry Potter. (Alva, 2024) Around this time Rowling`s life was shattered by a tragedy, after a battle with multiple sclerosis her mother died at the age of 45, so to have a fresh start, (*J.K. Rowling | Biography, Full Name, Books, & Facts*, 2024) in 1990 she moved to Portugal to teach English language. In this period of her life, she met her first husband the Portuguese journalist Jorge Arantes, with whom she lived for a few years. Eventually, the marriage ended in divorce however, in 1993, the couple gave life to a beautiful daughter named Jessica. Following the couple`s separation Rowling and her daughter moved to Edinburgh to live near her younger sister. (*James Franco Is a Ph.D. Student at Yale - More Celebrities With Surprising College Degrees*, n.d.)

In the time when Rowling started to work on Harry Potter, she and her daughter were forced to live on welfare. (*J.K. Rowling*, 2024) This period is considered a low point in Rowling`s life. She felt anger within her for not being able to provide for her daughter

and after a series of failures she even had suicidal thoughts but being a responsible mother she improved after therapy.

Harry Potter first popped into Rowling`s head when she traveled on a delayed train from Manchester to London. Her idea was to unfold the story of an adolescent boy with a complicated fate who discovers a whole parallel wizarding world and tries to find his place in it. (J.K. Rowling | *Biography, Full Name, Books, & Facts*, 2024) Despite the grand fame that the Harry Potter books hold today the path to success was rough. In 1995 Rowling came to a London agent of a publishing house, Christopher Little who was not willing to accept her book of *Harry Potter* as they found the book not interesting enough. After a series of rejections, Christopher Little finally found a publishing house called Bloomsbury, which offered Rowling a 1,500 pounds advance. With this money, she could finally finish the sequel and as a result, *Harry Potter and the Philosopher`s Stone* was published on June 26, 1997. Before this Rowling wrote under a pseudonym due to a concern that little boys would not prefer to read books by a female writer, but after the publication Rowling decided to use her real name. After the successful debut of the American publishing house, Scholastic purchased the publishing rights for 100,000 dollars and renamed the title *Harry Potter and the Sorcerer`s Stone*. The following year the second book, *Harry Potter and the Chamber of Secrets* attained even more success, and by fall the Warner Bros. Company considered putting the story on the big screen. (J.K. Rowling | *Biography, Full Name, Books, & Facts*, 2024) In 1999, Rowling presented the third book *Harry Potter and the Prisoner of Azkaban*. Approximately by this time, the three books reached 35 million copies in print in 35 languages. In July 2000, Rowling published the fourth book *Harry Potter and the Goblet of Fire*, which became the fastest-selling book in 24 hours ever. The fifth book of the series, *Harry Potter and the Order of Phoenix* was released in June 2003 with a three-year delay. The sixth part of the series, *Harry Potter and the Half-Blood Prince* was issued in July 2005, which sold 6.9 million copies in the United States within 24 hours. The last installment of the series *Harry Potter and the Deathly Hallow* was released in July 2007. After the completion of the seventh book Rowling announced that here the story ended and that there would be no continuation of the storyline, nonetheless after that, she contributed to craft a scenario that later inspired the play of *Harry Potter and the Cursed Child*. The narrative highlights Harry`s adulthood and depicts him as a spouse and a father. Moreover, the play focuses on Harry`s son Albus, and reveals his struggles in the magical world. The book adaptation of the play was announced to be the eighth part of



the book series and was published in 2016. The play premiered on Broadway and received six Tony Awards gaining both financial and critical acclaim. (Alva, 2024)

Rowling also wrote the companion volumes *Fantastic Beasts & Where to Find Them* (2001), which was later turned into a screening series between 2016 and 2018. Rowling additionally issued screenplays like *Quidditch Through the Ages* (2001); and *The Tales of Beedle the Bard* (2008), which are books that appeared in Harry Potter's wizarding worlds and were read by Harry Potter and his fellows in the story. The earnings from their sales went to charity. (Alva, 2024)

While the first Harry Potter film was being adapted, Rowling met Neil Murray, a Scottish doctor who would ultimately become her second husband. The couple married on December 26, 2001, and they have two children: David Gordon Rowling Murray (born March 2003) and Mackenzie Jean Rowling Murray (born January 23, 2005). (Alva, 2024) Rowling was made an Officer of the Order of the British Empire in 2001 in recognition of her remarkable acclaim for her books. In 2009 she had the honour to designate a chevalier of the French Legion of Honour. However, in 2020, there was an occasion when Rowling unwillingly harmed her reputation on social media by sharing a disrespectful comment to the transgender community. J. K. Rowling currently lives in Edinburgh as a busy writer with her second husband and children. (Alva, 2024)

## **2.2. J.K. Rowling's writing style and contribution to world literature**

Aside from the Harry Potter series, Rowling wrote other works for children and adults that are less well-known around the world. One of these works is *The Casual Vacancy* (2012), a satire set in England; another work she created under the name Robert Galbraith is *The Cuckoo's Calling*; *The Silkworm* (2014); *Career of Evil* (2015); *Lethal White* (2018); *Trouble Blood* (2020); and *The Ink Heart* (2022). During the pandemic COVID-19, Rowling released her new children's novel *The Ickabog*, which is unrelated to Harry Potter, publicly accessible for free. *The Christmas Pig* (2021), another children's book she published, is about a boy who loses his favorite toy and sets out on a fantastical quest to find it. (J.K. Rowling, 2024)

The most popular genre in children's literature is fantasy. This genre became famous around the start of the nineteenth century. Since the beginning, several authors have added components to it. One of the most influential authors of this genre was J.R.R. Tolkien with his successful work *The Hobbit, There, Back and Again*. However, Rowling demonstrated that *Harry Potter* can also captivate the attention of a youthful readership. As

a result, fantasy is a type of fiction that is set in a magical universe distinct from the real one. The laws of the fantasy world are distinct from the logic and nature of the real world, and they regulate its existence and functioning. (Nurboyeva D. &Imamova G. 2020: 1-2)

J.K. Rowling's descriptive writing style stood out for the variety of effective ways she used to tell a tale. One of her distinct literary methods is the use of automation, a technique in which the author creates proper names with significance and foreshadows the characters' doom. She created and combined these proper names with terms from the French, Latin, and Greek languages, as well as inflectional morphemes. Another essential aspect of Rowling's style is the creativity that she utilized to build a magical world, as well as the ability and skillfulness to employ literary devices like imagery to create a mental picture in the young readers' minds through the use of vivid words and images. (Nurboyeva D. &Imamova G. 2020: 4)

### **2.3. Peculiarities of the world-famous series *Harry Potter***

The idea of Harry Potter, a young little orphan came to Rowling while she was traveling on a train. Rowling from the first book planned to write six additional ones. The children's books in which Rowling demonstrated her imagination, aptitude, and ability to construct a magical world and express it via written words earned huge praise and success for the Harry Potter series. Aside from the novels' riveting plots, Rowling focused much of her attention on building believable and vivid characters who would capture the interest and curiosity of young readers. Such examples of Rowling's characters are Moaning Myrtle and Ron Weasley. Another distinguishing feature of these works is the ongoing war between good and evil, which is a widely recognized and admired subject. (Suha Bahr Fayadh 2017: 4)

Rowling created a series of stories that first and foremost focused on its characters. A typical characteristic of children`s fantasy is that its heroes are also children. This is primarily employed since young readers like to read stories about heroes of their age rather than grownups. A unique feature of Harry Potter books is that the characters grow a year alongside the audience. Each book poses a task for the characters to face and solve; these adventures lead to character development, which can be highly positive in some situations. Draco Malfoy's personality reflects this type of character transformation. Rowling depicted Harry as an antihero from the start, but as the narrative and acts go on, the reader begins to comprehend his bad side and develops sympathy for the hero. (Nurboyeva D. &Imamova G. 2020: 3)

Harry Potter's wonderful wizarding universe links its books to fantasy literature. Rowling undoubtedly draws inspiration from more senior works of fantasy fiction such as *The Lord of the Rings* or *The Chronicles of Narnia* while building such a universe in which bizarre becomes real. Rowling's Harry Potter incorporates elements from both of these novels. The mythological aspects, such as magical creatures, that she put into her stories are similar to Tolkien's style, whereas the reality that two worlds exist simultaneously, one human and one magical, and the characters live in both is characteristic of Lewis' *The Chronicles of Narnia*. However, the success of Harry Potter's books, as well as Lewis' and Tolkien's fantasy works, is said to be due to their genre, as fantasy is a common sort of escapism. As a result, children, adolescents, and even adults enjoy focusing on characters in a magical world and their heroic deeds or quests, diverting attention away from the reality of life and its difficulties. Moreover, in a world of the fight between good and evil Harry's challenges and choices help kids develop their moral reasoning (Suha Bahr Fayadh 2017: 5)

Though Rowling's *Harry Potter* series is not set in a mythological setting like Tolkien's *Lord of the Rings*, mythological aspects do appear throughout the plot. Rowling employed myths, stories, and folklore to convey concepts and ideals to young readers. For example, she employs the issue of discrimination with the fictional beings Centaurs, who have cognitive abilities but possess an animal body. The Ministry of Magic differentiates against these beings and considers them monsters (Aida A 2015: 10)

Dialects are a crucial tool that Rowling employed throughout her writings. The use and changing of dialects with different characters is an excellent technique to convey their social status and reveal aspects of their personality. This style is most demonstrated in Hagrid's speech when the author utilized subpar English, a reflection of his upbringing and lack of education. Rowling was able to incorporate sub-standard English dialect into written language by using alternative spelling with apostrophes to indicate omitted vowels and consonants. For example, "anything" is written as "anythin'" and "asking" is written as "askin"; "cause" or "cos" stands for "because" and "dunno" stands for "don't know." (Aida A 2015: 8-10)

The series overlaps six years of the protagonists' lives. The main character in Rowling's book series is Harry Potter, who was born in England. Surprisingly, Harry's birth date is the same as Rowling's, July 31. In 1981, the evil wizard Voldemort (Tom Riddle) killed both his mother Lily, from a non-wizarding family, and father James, from a wizarding one. Harry escapes the wizard's deadly curse, but he is permanently connected to

Voldemort and has a scar resembling lightning on his forehead. After Harry's parents passed away the Dursleys, his aunt's family, became his guardians. They mistreat Harry; even though the family's financial situation is more than steady, they raise Harry in deplorable conditions, such as providing him with lousy clothes and forcing him to live in the cabinet beneath the stairs. Harry discovers, at the age of eleven, the truth about his true status as a wizard and the murder of his parents. Afterward, he decides to enroll in Hogwarts School of Wizardry and Witchcraft. He makes acquaintances with wizards including his headmaster, Albus Dumbledore, and Rubeus Hagrid. On his way to wizarding school, Harry is acquainted with two young wizards of his age: Hermione, whose intelligence and reason are helpful in numerous adventures though her private family life is almost unknown, and Ron whose family warmly welcomes and deeply respects Harry. In each book, the three companions discover a mystery and resolve to investigate and uncover the truth, which eventually unveils Harry's past. Throughout the semesters, Harry realizes that Hogwarts is his true home because he gains friendship and respect that he never had a chance to receive from Dursleys. (Suha Bahr Fayadh 2017: 7)

### **2.3.1. The reality of magic in *Harry Potter***

Many Christian and secular critics have harshly criticized Harry Potter's books, citing occult elements like spells, wands, and the use of magic and black magic. Although perspectives may differ, it is important to examine how magic is presented in novels and employed.

Magic is an art form or method of working with supernatural energies. Historically referred to as sorcery, magic is the practice of creating spells using a precise combination of words and deeds to gain control over reality or bend it to one's desire. It can also refer to a method of accomplishing particular objectives by communicating with spirits and otherworldly regions. It was believed that black magic was used for evil and white magic for good. In the Harry Potter universe, magic is a natural ability that all people possess, regardless of their age, gender, or social position. It even belongs to those who reject it. Since children are more at ease with mystical interpretations than adults, many authors of children's literature include magical realism in their works. In the early 1900s, a new painting style, primarily in Germany and Latin America, was referred to as "magic realism" for the first time. German Franz Roh is credited with coining the term. Even though magic realism painters used surreal and unusual elements in their paintings, their subjects were always realistic. The purpose of the Magic Realist is to offer a novel

viewpoint on the everyday world. The literary genre of magical realism did not come into being until the later part of the 20th century. These days, it represents a way of life, an attitude, and a window on the outside world. (Barry D. 2010: 21- 22)

Ghosts, spirits, and otherworldly bodies are examples of phenomenal world components that are incorporated into magical realism. Occasionally, writers of magical realism create realms that hint at this reality but do not quite match it. These are magnificent worlds, or magically actual places, rather than fictional realms. The reader responds in amazement and admiration to the amazing universe that Harry Potter presents in the story's very setting. Fundamental elements include movable sections and live wallpaper photos featuring people who are occasionally welcoming, yelling, screaming, and even vanishing. The location is magical in and of itself, and Rowling does a great job of furnishing it with rich descriptive details—a hallmark of magical realist literature. Quidditch game or the Triwizard competition are great examples of these kinds of descriptions in the story. The ultimate symbol of the fantasy world is the Hogwarts train, which moves past the stuffed Kings' Cross Station without anyone noticing. From King's Cross, travelers take the red steam engine-driven train to Hogwarts, where pupils write on rolls of parchment with quills. Full-blooded wizards who have little exposure to the non-magical Muggle world find it difficult to understand modern scientific advancements like telephones. Harry and his Muggle cousins' differences highlight the differences between Harry's magical world and their commercial, contemporary one. (Suha Bahr Fayadh 2017: 27-29)

One of Rowling's best qualities is her ability to seamlessly blend fiction and reality, which makes it simple for readers to suspend disbelief. Although Hogwarts appears to be in contemporary England, charms and enchantments keep it sealed off from the Muggle world. There are several ways in which the series is rooted in reality. Pupils experience the same rivalries and pressures as other school-age children in addition to attending courses and finishing their assignments. At Hogwarts, magic permeates not only the curriculum but also their daily lives and areas of study. The main topics of instruction include learning about famous wizards' lives, developing spells and abilities, using wands, and broomstick maneuvering. What makes Rowling a great fantasy writer is her reluctance to give in to the basic clichés of the genre and her lack of pathos and earthiness. (Suha Bahr Fayadh 2017: 41-42)

### **2.3.2. Invented words, names and spells**

Though J.K. Rowling did not invent languages like Tolkien, her brilliance in inventing names and spells is worth noting and investigating further, as each of them has profound connotative meanings. J.K. Rowling inserted essential meanings into her references merely by developing proper names for individuals, places, and objects. This method of revealing distinguishing qualities through the use of words compounded into proper names aims to create strong mental images. The name of the primary villain Voldemort is a wonderful example of Rowling's usage of invented names to describe a character. This is a composite name made up of '*volute*', an Old English word and an early example of the word 'will', and '*mort*', which comes from French and means '*dead*'. Thus, Voldemort represents the will of death. (Nygren A 2006: 5-7) Rowling studied Latin and French at university, so it's no surprise that her work contains Latin and Greek vocabulary. '*Draco Malfoy*' is an excellent example of a Latin-French proper name. In this example, '*Draco*' is the Latin word for serpent, which represents death, betrayal, mischief, and evil. The term '*Malfoy*' is a composite of the French words '*mal*' and '*foy*', which signify bad faith. However, not only proper names, but also different spells in her book originated from Latin, such as '*Accio*', which means '*I summon*' or '*I fetch*'; '*confundo*', which means '*I confuse*'; '*Crucio*', which means '*I torture*'; '*expelliarmus*' consists of two Latin words '*expellere*', which means '*to drive or force out*', and '*arma*', which stands for '*weapon*', whose combination creates a disarming charm; '*lumos*' a Greek analogue of Latin '*lumen*' which means '*light*'.(Aida A 2015: 11)

### **2.3.3. The real-life inspirations behind Rowling`s characters in the series of *HarryPotter***

Rowling's distinct characters in her world-famous fantasy novel, Harry Potter, are not purely imaginative inventions, but rather the identities of people she has met in her life. For example, the story's key character is Harry Potter, who was named after her childhood friend Ian Potter, who used to live in her neighborhood and was known for his wicked acts. Harry's best friend, Ron Weasley, was influenced by Rowling's best friend, Sean Harris. In this section, she aimed to express Sean's friendship and commitment. Sean was even recognized in the author's second novel, Harry Potter and the Chamber of Secrets. The third member of the legendary trio is a girl named Hermione Granger, who, according to the author, has her younger self's goals, studiousness, and sharp mind. Furthermore, the author was able to express her feminist beliefs through Hermione's forceful persona.

Severus Snape is another anti-hero personality developed by Rowling for her high school chemistry teacher. Rowling admitted to disliking her teacher, which inspired the character Severus Snape. Interestingly, Hagrid, a half-giant man speaking in a sub-Standard English dialect who represents bikers from Hell's Angel, the world's largest motorbike gang, was one of Rowling's first characters to appear in the novel. (*J.K. Rowling's Incredible Rags to Riches Story*, 2024)

## **PART III COMPARATIVE ANALYSIS OF IMAGERY IN THE BOOKS *THE LORD OF THE RINGS: THE FELLOWSHIP OF THE RING* AND *HARRY POTTER AND THE CHAMBER OF SECRETS***

### **3.1. The definition of imagery**

Living animals observe and discover their surroundings via their visual, auditory, tactile, gustatory, olfactory, and vestibular senses. These abilities, which send impulses to the brain, supply the creature with essential knowledge about the world and allow it to respond appropriately. Mankind is a peculiar creature. They not only possess and apply these abilities in situations, but they can also recall and reproduce the past or generate something unrealistic or futuristic in their minds, commonly known as mental pictures. Moreover, humans may shape and communicate these mental simulations to others via the use of language. (Hayakawa & Keysar, 2018: 8)

The word imagery was developed from the term '*image*' which derives from the Latin word '*imago*' which means picture. Therefore imagery is associated with pictures and represents a powerful literary technique for describing and creating pictures of a scene, characters, feelings, or motions. (Sharma Paudyal, 2023) It engages the reader's senses by conjuring aspects of sight, sound, taste, smell, and texture which allow the reader to better experience, and comprehend the setting, characters, and events. (Barry D. 2010) Writers of various literary works, such as novels, short stories, poetry, dramas, and many more, make use of language to create a "mental picture" in the readers' minds. These mental images enable the reader to see landscapes and characters, hear sounds, taste food, smell aromas, and feel temperature or texture through the writer's selection of words. Another unique aspect of the art of description is that it can transmit both literal meanings when writers express their views forthrightly and figurative meanings when words are not used directly and do not convey their dictionary meaning but symbolize something else. The intended meaning of figurative language use is not what is explicitly stated. It is up to the readers to deduce the underlying meaning.

However, while discussing imagery and its power to produce vivid pictures, it is important to note that it may impede the reading experience of those who do not read in their mother tongue. In developing mental images, sensory memory is a crucial aspect that allows the person to retrieve images of objects. It is said that memories are easier to recall when they are expressed in the language in which they were encoded. Nonetheless, these memories become more precise and emotive when recalled in the language in which they



were encoded. Because the majority of memories are formed in one's native tongue, reading literature in a foreign language may lessen the vividness of mental images. (Hayakawa & Keysar, 2018: 8)

Authors employ the method of imagery in an attempt to elicit strong feelings from readers by appealing to nearly all of their senses. Imagery is a method of using language that can stimulate our senses. To put it simply, imagery is the use of detailed and evocative language that triggers certain mental images in readers or listeners. (Sharma Paudyal, 2023: 115-116)

### **3.1.1 Visual imagery**

Vision is the most widely used sensation. Humans perceive the majority of their surroundings through their sense of sight. Consequently, it stands to reason that visual imagery makes up the vast majority of the literary text. The literary work has parts that use the description of the scene, the action, or a character by using words that activate the sight and thus help to visualize the presented details in vivid pictures (Barry D. 2010: 2), like in the following example: *“The woods on either side became denser; the trees were now younger and thicker; and as the lane went lower, running down into a fold of the hills, there were many deep brakes of hazel on the rising slopes at either hand.”* (Tolkien 2012, p. 93) This extract from Tolkien's *The Fellowship of the Ring* showcases the author's use of visual imagery. Tolkien's books are replete with precise and vivid imagery, as the author is largely regarded as a master of descriptive language. While reading this extract, one can readily visualize the scene of Hobbits traveling through the woods, surrounded by dense, young trees. Their lane leads down to the hills, which are filled with hazel brakes.

Writers also use the reader's sense of sight to depict the character's outer appearance, supplying them with information not just about the appearance but also about the character's internal nature. The following example is taken from *Harry Potter and the Chamber of Secretes*: *“Gilderoy Lockhart, however, was immaculate in sweeping robes of turquoise, his golden hair shining under a perfectly positioned turquoise hat with gold trimming.”* (Rowling 2014, p. 77) This section explains what Gilderoy Lockhart, one of Hogwarts' professors, is like. He is a tall blonde man with excellent hair who values fashion and immaculate appearance. Despite another teacher's preference for dark or brownish clothing, he is frequently characterized as donning elegant and colorful robes. As the tale progresses, it becomes evident that Lockhart is a shallow man, a boastful swindler

who charms everyone with his words and outward demeanor but ultimately proves to be a coward and a liar.

### 3.1.2 Auditory imagery

Auditory imagery employs the description of sound to create emotional responses to the reading. Because melodies and sounds are effective drivers for influencing human emotions, writers use auditory pictures to convey a sense of fear and suspense. (Barry D. 2010) The following passage from Tolkien's *The Lord of the Rings* is an example of such imagery use: *“They were just beginning to scramble out when suddenly they heard what they had all been dreading: hoofs on the road ahead. The sound was coming towards them”* (Tolkien 2012, p. 110) In this case, the word ‘suddenly’ causes a pause and makes the reader feel scared. Then it makes the readers hear what the Hobbits may have heard: the sound of the horses' hooves, which suggests that they are being pursued by the enemy. To add suspense, the author combined the sound with movements and gave it direction. As an alternative, auditory imagery is also employed to provide sound to voices and dialects, causing the reader to sympathize with and dislike certain characters. (Hayakawa & Keysar, 2018: 5) The following sentence is an example of auditory imagery applied to give Harry Potter's voice a specific sound: *„You're not”, he said, his quiet voice full of hatred.* (Rowling 2014, p. 254) In this case, Harry's statement should be read in a strong tone because he is angry with the person he is speaking to. This reflects his attitude towards the person or the topic under discussion.

### 3.1.3 Gustatory imagery

Gustatory imagery refers to words and images that convey the flavor of food, appealing to the sense of taste and sometimes making the reader even salivate. (Sharma Paudyal, 2023: 119) In his book *The Lord of the Rings*, Tolkien describes the ethereal nourishment of elves as follows: *“But he remembered that there was bread, surpassing the savor of a fair white loaf to one who is starving; and fruits sweet as wild berries and richer than the tended fruits of gardens; he drained a cup that was filled with a fragrant draught, cool as a clear fountain, golden as a summer afternoon”* (Tolkien 2012, p. 94) In this case, the elfin bread is praised as superior to all others; the fruits are sweeter than the best wild berries; and the beverage has a distinct aroma and is the clearest, even compared to the loveliness of a summer afternoon.

### **3.1.4 Olfactory imagery**

Olfactory imagery employs words to describe odors and various fragrances, thereby appealing to the sense of smell. Because it is difficult to describe a distinct and new aroma, writers typically link the manufactured scent to something the reader may be familiar with. (Sharma Paudyal, 2023: 119) The next example from *The Lord of the Rings* uses olfactory imagery to provide the reader with an idea of what the aroma of elfin food may be like: *“When they came to make their meal, they found that the Elves had filled their bottles with a clear drink, pale golden in color: it had the scent of a honey made of many flowers and was wonderfully refreshing.”* (Tolkien 2012, p. 103) The elfin drink is defined as perfect, lovely, and enjoyable by focusing on its appearance and smell. According to the writer, its aroma is similar to honey, however not typical honey, but one prepared from multiple flowers.

### **3.1.5 Tactile imagery**

Writers can include a description of the sensations that can be sensed through touch in their work. In this situation, they use words to describe the texture, temperature, roughness, smoothness, hardness, and softness of specific items in the text. Such words evoke an image in the reader's imagination, appealing to the touch sense. (Sharma Paudyal, 2023L: 119) An example of tactile imagery can be taken from Tolkien's *The Lord of the Rings*: *“Frodo drew the Ring out of his pocket again and looked at it. It now appeared plain and smooth, without a mark or device that he could see. The gold looked very fair and pure, and Frodo thought how rich and beautiful was its color, how perfect was its roundness.”* (Tolkien 2012, p. 70) This image shows Frodo holding the Ring in his hand and attentively inspecting it. The author intended the audience to feel what his character sees and touches. The evocative description depicts how smooth and perfectly round the Ring was, stimulating the sense of touch.

### **3.1.6 Organic imagery**

The objective of this type of imagery is to evoke a particular emotion or feeling in the readers. It helps to better experience the character's body like feeling an emotion, sense of hunger, thirst, fatigue, and pain. Organic imagery works incredibly well in eliciting such feelings as sadness, fear, nostalgia, excitement, or even loss. (Sharma Paudyal, 2023) An example of this can be seen in the following passage: *“Grief at last wholly overcame them, and they wept long: some standing and silent, some cast upon the ground.”* (Tolkien 2012,

p. 364) This image captures the fellowship's feelings upon the wizard Gandalf's death. It is stated that each member was covered with sorrow. As a result, some of them were in shock, standing quietly, while others were 'upon the ground', indicating that they were in agonizing pain at the bottom of their hearts.

### **3.1.7 Kinesthetic imagery**

Kinesthetic imagery can be produced by skillfully describing the movements and activities of the characters and objects, whether they are realistic or artistic. When reading the human mind uses cognitive processes to recreate kinesthetic imagery. This kind of visualization can be applied in a variety of settings, such as dancing, sports training, recovery, and calming techniques. It facilitates mindfulness and relaxation, boosts performance, and assists with motor skill improvement. (Sharma Paudyal, 2023) Such an example is offered in the following passage: *"But before they could say anything, she sprang lightly up and over the lily-bowls, and ran laughing towards them; and as she ran her gown rustled softly like the wind in the flowering borders of a river."* (Tolkien 2012, p. 142) Descriptive language undoubtedly depicts motions such as 'sprang lightly up and over the lily-bowls'; the choice of words creates an image of the lady's graceful steps, seeing her as a thin and attractive woman. The image of 'ran laughing towards them' may overpower her friendliness and warmth toward guests. Finally, there is a lovely parallel 'as she ran her gown rustled softly like the wind in the blossoming borders of a river', which emphasizes the elf-lady's distinct beauty and movement.

### **3.2. Description of food and its function in portraying the character's inner state**

Food and dining are significant elements that are widely described in fiction. They can foretell much information and provide more meaning to assist readers in comprehending certain characters and the plot. First and foremost, food is a crucial indicator of social standing; those who are financially secure are capable of providing adequate nourishment for themselves, whilst those in need consume fewer and cheaper meals. However, not only are the quality and price of food key indications but how the food is served and how individuals feed each other may provide insight into their relationships. Food descriptions in a story can help to create the scene and build the atmosphere by portraying elaborate banquets, simple family dinners, or other gatherings. However, food is a multifaceted aspect that can be described through gustatory, olfactory,

visual, or even tactile imagery. Nonetheless, such descriptions are useful in fantasy fiction to provide precise imagery of meals that are unique and do not exist in the real world. (Whitt, 2011)

Since meal descriptions involve numerous interpretations of the plot, it would be appropriate and intriguing to study what meaning food might have in the novels *The Fellowship of the Ring* and *Harry Potter and the Chamber of Secrets*. The following parts provide examples of imagery that contain food descriptions and aim to explain what connotation it might have.

It is typical for friends and family to meet together at major events, particularly ones of considerable significance. These events may vary in size and style. It may be possible to learn important details about the family's traditions and character by looking closely at these occurrences and certain behaviors. The example that follows gives a detailed account of a Hobbit birthday feast: "*When every guest had been welcomed and was finally inside the gate, there were songs, dances, music, games, and, of course, food and drink. There were three official meals: lunch, tea, and dinner (or supper). But lunch and tea were marked chiefly by the fact that at those times all the guests were sitting down and eating together. At other times there were merely lots of people eating and drinking – continuously from elevenses until six-thirty when the fireworks started.*" (Tolkien 2012, p. 34) The scene is depicted in a really pleasant manner. The author writes that "*there were songs, dances, music, games, and, of course, food and drink*"—those merrymaking items that mostly contribute to guests' delight mood on a feast night. In this scenario, food is given great attention, and eating is strongly demonstrated using visual images. It is revealed that the company consumed three main meals 'lunch, tea, and dinner (or supper)' which generates the idea of ravenous creatures. The author most likely intended to portray Hobbits as joyous beings who delight in festive gatherings and eat tasty and sumptuous feasts.

Family gatherings are typically used not just to celebrate special occasions, but also to make announcements and exchange essential information with attendees. Bilbo's revelation during his birthday party elicited a surprising reaction from his friends: "*It was generally agreed that the joke was in very bad taste, and more food and drink were needed to cure the guests of shock and annoyance.*" (Tolkien 2012, p. 38) The chapter employs visual images to establish the general tone of the evening. Following Bilbo Baggins' unexpected announcement and inexplicable absence, his guests, who were shocked and perplexed, began to eat and drink even more to settle their worries. This scenario may hint

at the superficiality of Bilbo's relationships, as following his absence, they are unconcerned about where he is and instead proceed to enjoy supper and have a good time.

The following instances are from a scene in which Hobbits on their journey encountered Elves. Using descriptive language to show the charming creatures, the author chose to include the aspect of food to create a more realistic environment and give connotative meaning. *"The Elves sat round the fire upon the grass or the sawn rings of old trunks. Some went to and fro bearing cups and pouring drink; others brought food on heaped plates and dishes."* (Tolkien 2012, p. 94) Visual imagery is used in the proposed example to provide a full illustration of the setting. This serves to foster a positive attitude towards the elves, who are portrayed as compassionate and surprisingly pleasant. The use of phrases like 'heaped plates and dishes' indicates abundance, foreshadowing the concept that elves are prosperous. The availability of food in this scene raises questions about the Hobbit's state while alone versus when with elves. The elfin supper is described as more substantial than the Hobbit's meal, which may foster a sense of security offered by the elves.

While the above-mentioned example highlighted Elfin's hospitable approach towards guests, the next one allows taking a look and envisioning what the meal is like for the Firstborn: *"But he remembered that there was bread, surpassing the savor of a fair white loaf to one who is starving; and fruits sweet as wild berries and richer than the tended fruits of gardens; he drained a cup that was filled with a fragrant draught, cool as a clear fountain, golden as a summer afternoon"* (Tolkien 2012, p. 94) The author effectively conveyed his elfin dining standards through visual and gustatory imagery. The elfin food consists of bread, which is said to be superior to any other kind, and fruits with rich and sweet flavor; it also includes a beverage that reportedly is compared to 'clear fountain' and 'golden summer afternoon'. Jean Anthelme Brillat-Savarin's words *"Tell me what you eat and I'll tell you who you are"* could be potentially used to comprehensively examine the supplied description. The food was to be described as perfect and ethereal using the comparative technique and a slight enlargement. These distinguishing characteristics of food may just as well be imagined by the creatures that consume it, affecting readers' perceptions of elves.

After spending a night with Elves, Hobbits woke up to a new day and realized that their new acquaintances had gone but left them something to drink. The following example describes this beverage: *"When they came to make their meal, they found that the Elves had filled their bottles with a clear drink, pale golden in color: it had the scent of a honey*

*made of many flowers and was wonderfully refreshing.*” (Tolkien 2012, p. 103) The example showcases rich visual and olfactory perceptions. The fact that the Elves left anything for the Hobbit demonstrates their kindness and helpfulness. The peculiar drink is clear, and its color is similar to gold. The aroma resembles that of the best honey prepared from numerous flowers, and the drink itself is extremely refreshing. Once again, such a description of a wonderful drink in every way reinforces the faultless nature of Elves.

The hobbits on their road made a detour to Mr. Maggot’s farm, where they, to their surprise, were pleasantly welcomed. The following descriptions paint in detail the supper at the Maggot family’s house: *“Mrs. Maggot brought out beer in a huge jug, and filled four large mugs. It was a good brew, and Pippin found himself more than compensated for missing the Golden Perch.”* (Tolkien 2012, p. 106) This example uses Mr. Maggot’s beer as the central element of the created delight. The beer, which is described as a ‘good brew’, seems to momentarily erase every concern and bring a pleasant moment to the weary Hobbit who cheerfully consumes it. This also reinforces the idea of the Maggot’s hospitality and good heart, which is grandly presented in the following passage: *“Two of Maggot’s sons and his three daughters came in, and a generous supper was laid on the large table. The kitchen was lit with candles and the fire was mended. Mrs. Maggot bustled in and out. One or two other hobbits belonging to the farm-household came in. In a short while fourteen sat down to eat. There was beer in plenty, and a mighty dish of mushrooms and bacon, besides much other solid farmhouse fare. The dogs lay by the fire and gnawed rinds and cracked bones.”* (Tolkien 2012, p. 109) The example is laden with visual imagery, and the presentation of minor details like ‘the kitchen was lit with candles’ and ‘the fire was mended’ provides an inviting atmosphere of warmth, safety, and contentment. The family meal promotes friendship, love, and equality as the servants eat together with the family members and guests. The supper itself is characterized as ‘generous’ and consists of ‘beer in plenty’ and a ‘mighty dish of mushrooms and bacon’; such terms evoke the sense of the family’s wealth, success, and wisdom and strengthen the notion that the heroes are in a safe and good place. The description carries the protagonists and the reader to a pleasant space, allowing them to forget, if only for a time, about the road where dark and terrible beings are hunting them.

The farewell from the Maggot’s family ended in an unexpected gesture, which surprised Frodo: *“Suddenly Frodo laughed: from the covered basket he held, the scent of mushrooms was rising.”* (Tolkien 2012, p. 111) The text employs visual and olfactory images to communicate a surprising and pleasurable perspective. It is told earlier in the

chapter that Frodo, as a small Hobbit, went through Mr. Maggot's fields and stole his desired mushroom, for which Mr. Maggot was quite unhappy for several years. The image above depicts a situation in which Frodo is handed a covered basket; suddenly, he detects a delightful smell and uncovers the basket, which contains an enormous amount of mushrooms. In this scenario, mushrooms represent Frodo's forgiveness and the relief that arose from this gesture.

The narrative establishes that Hobbits enjoy frequent, substantial meals during the day. The story begins with four Hobbits, namely Frodo, Sam, Mary, and Pippin, who are on a quest and must endure a long journey to achieve their task. The example below gives a brief explanation of Hobbits` eating on the road: *“They ate a very frugal supper (for hobbits), and then went on again”* (Tolkien 2012, p. 82) The chapter employs visual imagery and discusses eating as 'frugal', which signifies poor. However, this word offers essential information that may stimulate the reader on an unconscious level. Poor eating highlights the realities of living on the road, which may contrast with the warmth and safety of being at home. This kind of food imagery ultimately conveys the impression that Hobbits are in danger and may not be fulfilled.

*“Harry, Ron, and Hermione strolled off along the winding, cobbled street. The bag of gold, silver, and bronze jangling cheerfully in Harry`s pocket was clamoring to be spent, so he bought three large strawberry and peanut butter ice creams, which they slurped happily as they wandered up the alley, examining the fascinating shop windows.”* (Rowling 2014, p. 54)The above sample is rich in visual imagery and incorporates components of aural sensation. The scene depicts Harry and two of his closest companions walking along the street. The description implies that Harry is fortunate since he has 'a bag of gold, silver, and bronze' jingling in his pocket and he intends to spend this money on his friends. This reflects much of Harry's personality; despite his wealth, he is not avaricious and shares his fortune happily and gladly with friends. The food, ice cream is a common one enjoyed by children. The fact that they are eating their favorite food with mouthwatering tastes puts them in a state of delight. The size of the ice cream symbolizes wealth and abundance. Harry inherited a small wealth from his parents, but the money is only usable in the wizarding realm. This demonstrates that Harry is in the proper place; he believes he belongs in the wizarding world, where he is financially secure, pleased, and surrounded by true friends.

*“On their last evening, Mr. Weasley conjured up a sumptuous dinner that included all of Harry`s favorite things, ending with a mouthwatering treacle pudding”* (Rowling



2014, p. 59) ... *“Then it was time for a last mug of hot chocolate and bed”* (Rowling 2014, p. 59) This scenario uses visual imagery to depict a nice and warm gathering at the Weasleys' home. The fact that meal emerged demonstrates how magic influences wizards' lives; food arrives through magic. The supper is claimed to have included Harry's favorite meals, implying that the family loves and honors him. They pay extra attention to him by serving his favorite food. This scenario contrasts with the ones in which Harry sits down to eat with the Dursleys, who despise him and regard him as a servant rather than a family member.

The following picture explains Harry and Ron's journey from London to Hogwarts using a magical flying automobile. Considering they are underage wizards and risk being discovered by the non-wizard community, their actions are deemed irresponsible and harmful. Young people have a tendency to like forbidden things, which is probably why travel appeals to them so much. The scenario is regarded as an idyllic dream: floating through the clouds while enjoying the warm and bright light in the sky. The description also mentions food; a big pack of toffee that contributes a lot to a child's pleased state and stands as a symbol of youngsters' rebellion against rules *“It was as though they had been plunged into a fabulous dream. This, thought Harry, was surely the only way to travel: past swirls and turrets of snowy cloud, in a car full of hot, bright sunlight, with a fat pack of toffees in the glove compartment.”* (Rowling 2014, p. 64) However, a few lines later there is another description of the same journey, though in a less idyllic appearance: *“He had stopped noticing the fantastic cloud shapes now, and was thinking longingly of the train miles below, where you could buy ice-cold pumpkin juice from a trolley pushed by a plump witch.”* (Rowling 2014, p. 64) The long journey grew boring for Harry. The scene is no longer attractive, and he begins to crave ice-cold pumpkin juice, which is served on the train, Hogwarts Express, where he and Ron should be at the moment. This dramatic shift in thinking underlines the reality that it is dangerous for children to travel alone. What seemed pleasant at first glance may not be correct at all, and this could be a warning from the author to young readers. Food is used to communicate a desire to be in another, safer place and convey the idea of rebel danger.

This scene follows after Ron and Harry arrive on the flying car to Hogwarts and are spotted by Professor Snape: *“A delicious smell of food was wafting from the Great Hall, but Snape led them away from the warmth and light, down a narrow stone staircase that led into the dungeons.”* (Rowling 2014, p. 69) A vivid description of the events is created in the example by combining visual and auditory imagery. The boys, who are probably

starving after the arduous voyage, want to be in the Great Hall, where the banquet is being hosted, because of the delicious smell that emanates from there. The aroma of food draws them to the "warm and light" location, which stands for security and contentment. But as a result of their journey, they are removed from this idyllic location and sent alongside the less-endearing Professor Snape to the chilly, gloomy dungeons. Because of this inventive use of imagery, it can be conveyed that the boys' desires and their actual situation are exactly at clash.

*"Professor McGonagall raised her wand again and pointed it at Snape's desk. A large plate of sandwiches, two silver goblets and a jug of iced pumpkin juice appeared with a pop"*(Rowling 2014, p. 72) This scene shows Harry and Ron in Professor Snape's office, being chastised by Dumbledore, McGonagall, and Snape for flying an enchanted automobile. The boys are convinced that they will be punished by being expelled from Hogwarts. In the scene, Dumbledore and McGonagall seem to be dissatisfied and it is unclear whether the boys have been expelled. However, the fact that McGonagall conjured food for boys overshadows the possibility that they might be forgiven by their professors and stay. In this situation, food denotes love, care, sympathy, and forgiveness.

The book frequently depicts wizards at Hogwarts School enjoying sumptuous meals. The following sample describes a typical breakfast at Hogwarts: *"The four long house tables were laden with tureens of porridge, plates of kippers, mountains of toast and dishes of eggs and bacon, beneath the enchanted ceiling (today, a dull, cloudy grey)."* (Rowling 2014, p. 75) The four houses' tables are always loaded high with delicious food. This wealth and plentiness indicate the cultural customs of dining in the wizarding world, as well as Hogwarts' richness, which is exhibited in generosity to its students.

Although the wizarding community enjoys throwing elaborate feasts, not all of them are suitable for everyone. The following description depicts a ghost's deathday party in its distinct style: *"On the other side of the dungeon was a long table, also covered in black velvet. They approached it eagerly, but the next moment had stopped in their tracks, horrified. The smell was quite disgusting. Large, rotten fish was laid on handsome silver platters; cakes, burned charcoal black, were heaped on salvers; there was a great maggoty haggis, a slab of cheese covered in furry green mold and, in pride of place, an enormous grey cake in the shape of a tombstone, with tar-like icing forming the words, Sir Nicholas de Mimsy-Porpington died 31st October 1492"* (Rowling 2014, p. 111) In this scenario, the writer chose ghosts as the major subject to represent her magical world and to provide a peek at what a ghost feast may look like by using ludicrous and scary components in her

description. First and foremost, calling this feast a deathday celebration rather than a birthday party generates an insane concept. The event takes place in dungeons, lending a melancholy and gothic tone to the scenario. However, the description of food plays a crucial role in the absurd and deathly mood. The example makes extensive use of visual and olfactory images to communicate the condition of the meal. It is stated that children intended to approach the festive table but then stopped in their tracks, scared. The author skillfully interweaves words that stimulate readers' olfactory and visual senses, such as 'rotten fish', which not only depicts decay but also invokes the sensation of scent. The fact that the damaged meal was served on dazzling silver plates indicates that it is greatly treasured by the ghost population. The concept of giving bad food promotes the idea of decay and death, making Harry, Ron, and Hermione feel disconnected.

Throughout her novels, Rowling uses a variety of tactics to focus readers' attention on the characters' emotions, states, and development. The following example demonstrates how eating influences the character's mood: *“Harry didn't fancy his shepherd's pie as much as he'd thought.”* (Rowling 2014, p. 101) - Food is commonly regarded as the source of happiness. However, in this situation, food and eating are employed to express Harry's current feelings. The lack of hunger indicates Harry's inner state, implying that his mind is preoccupied with various issues and that worrying about them prevents him from enjoying his food.

*“So was taking the Skele-Gro. It burned Harry's mouth and throat as it went down, making him cough and splutter. Still tut tutting about dangerous sports and inept teachers, Madam Pomfrey retreated, leaving Ron and Hermione to help Harry gulp down some water.”*(Rowling 2014, p. 145)

In the next section, Harry is in the hospital after being injured by a ball called a bludger during a Quidditch match. The example uses visual images to present food, which has a significant connotation: *“They had brought cakes, sweets, and bottles of pumpkin juice; they gathered around Harry's bed and were just getting started on what promised to be a good party when Madam Pomfrey came storming over, shouting, ‘This boy needs rest, he's got thirty-three bones to regrow! Out! OUT!’”* (Rowling 2014, p. 146) When Harry's friends visit him in the hospital, they use food to convey their care and devotion. The fact that they brought cakes, candies, and sweet beverages demonstrates their affection for Harry and acts as a reward for winning the Quidditch game. However, the feast was short-lived since Madam Pomfrey forcibly escorted them out of the room.

In the following section, the protagonists want to manufacture a banned potion. They must eliminate two Slytherin youngsters to successfully carry out this secret plan. To do this, they use two delectable-looking chocolate cakes that knock out those who eat them. The author utilized food, a seemingly innocent cake, to deceive which offers the message that not everything that appears benign will not cause damage. *“She held up two plump chocolate cakes. ‘I’ve filled these with a simple Sleeping Draught. All you have to do is make sure Crabbe and Goyle find them. You know how greedy they are, they’re bound to eat them. Once they’re asleep, pull out a few of their hairs and hide them in a broom cupboard.’”* (Rowling 2014, p. 175)

The following examples provide descriptions not of food but of a potion that is consumed the same way. Thus it would be important to inquire what connotations it might offer: *“Pinching his nose, Harry drank the Potion down in two large gulps. It tasted like overcooked cabbage.”* (Rowling 2014, p. 177) Hermione concocts a potion known as the Polyjuice Potion, a complicated mixture that allows the user to temporarily assume the appearance of another person. The author of the sentence above describes this beverage in part by using gustatory and visual images. As a result, Harry needs to pinch his nose to keep from smelling it since it stinks terribly. The fact that he took it "in two large gulps" and that it tastes like "overcooked cabbage" further supports the notion that it must be repulsive. These evocative descriptions make one feel disgusted and hostile towards the drinks. All in all, these unfavorable impressions could indicate that the effects of using this illegal potion make it risky for young wizards to consume.

*“‘Perfect Quidditch conditions!’ said Wood enthusiastically at the Gryffindor table, loading the team’s plates with scrambled eggs. ‘Harry, buck up there, you need a decent breakfast.’”*(Rowling 2014, p. 208) In this instance, food was presented using visual imagery. In a gesture of concern, Wood handed Harry some scrambled eggs. In this context, food stands for sustenance as the source of life and energy. As Gryffindor's Quidditch team captain, Wood is worried that Harry, his finest player, is not going hungry because he wants him to remain healthy and active.

### **3.3. The role and use of auditory imagery**

Auditory imagery, which uses descriptive language that appeals solely to aural sensations, is the second most common sort of imagery employed in books. Auditory imagery is employed not only to describe uncommon or everyday sounds but also to provide voices to people and accents that recur frequently in books, which explains its

ubiquity in appearance. The following sub-parts may include portions with various sorts of imagery, but the goal is to focus exclusively on words that elicit aural sensations. (Sharma Paudyal, 2023)

A reader can immerse themselves in Tolkien's mythological universe and temporarily escape reality thanks to his intricate and precise descriptive language, which never fails to enchant. As a master of descriptive language, Tolkien can arouse the reader's senses in the most ways conceivable, allowing them to completely experience the scene and everything that is happening in it in all its crucial elements. It would be incorrect to believe, though, that descriptive language is limited to the use of visual imagery. Through his writings, Tolkien demonstrated that visual imagery is just one way to imagine a scene—all other senses are as important in helping readers imagine the fantasy world. One such form is the aural imagery, which Tolkien seems to have employed with great passion to explain concepts and phenomena that human sight is unable to see.

The auditory imagery is useful to alert the reader of any instrument play or sound effects that may be going on, as the following example demonstrates: *“I hope you are all enjoying yourselves as much as I am. Deafening cheers. Cries of Yes (and No). Noises of trumpets and horns, pipes and flutes, and other musical instruments. There were, as has been said, many young hobbits present. Hundreds of musical crackers had been pulled... They contained instruments, small, but of perfect make and enchanting tones. Indeed, in one corner some of the young Took and Brandybucks, supposing Uncle Bilbo to have finished (since he had plainly said all that was necessary), now got up an impromptu orchestra, and began a merry dance-tune. Master Everard Took and Miss Melilot Brandybuck got on a table and with bells in their hands began to dance the Springle-ring: a pretty dance, but rather vigorous.”* (Tolkien 2012, p. 36) The example is drawn from Bilbo's birthday party. It's no surprise that music was present because Hobbits are a cheery nation that enjoys dancing; nonetheless, a celebration isn't complete without a cheerful sound. However, the author intended to create an effect of disorder that may convey the idea of selfishness and superficiality. The party's main character, Bilbo Baggins, wanted to give everyone a wonderful speech, and silence was requested. However, it wasn't easy because the visitors began to produce sounds with instruments, interrupting Bilbo and showing him no attention or respect. This effect of sound interruption could only be achieved through the use of auditory imagery, highlighting the relevance of such a strategy.

As previously stated, auditory imagery is an excellent way to instill uncertainty and dread in readers, as well as suspense that something terrible will occur at any time. Tolkien

appears to be fond of this tactic and does it frequently, whenever he wants to imply that his characters are in danger as seen in the cases below: *“He turned to go back, and then stopped, for he heard voices, just round the corner by the end of Bagshot Row. One voice was certainly the old Gaffer’s; the other was strange and somehow unpleasant. He could not make out what it said, but he heard the Gaffer’s answers, which were rather shrill. The old man seemed put out”* (Tolkien 2012, p. 80) In this example, Frodo comes to a halt after hearing noises that intrigue his interest. The author gives the idea that there is something unfamiliar, weird, and perhaps harmful. The stranger's voice is considered 'unpleasant,' which reveals much about the stranger's personality and intentions. Another example of aural imagery that causes fear is the following: *“They stopped suddenly and stood as silent as tree shadows, listening. There was a sound of hoofs in the lane, some way behind, but coming slow and clear down the wind. Quickly and quietly they slipped off the path, and ran into the deeper shade under the oak trees.”* (Tolkien 2012, p. 89) Here, the author utilizes the sound of hooves to imply that someone is approaching the Hobbits and may even be haunting them. The sound of hooves is appropriate for the current setting, as Hobbits are on the road, and the sound conveys that they are not alone, but because it is dark and distant, they can only hear. This also instills fear of the unknown. The speed, characterized as 'coming slow and clear', is also crucial since it helps to generate suspense and, in this case, conveys a rising threat. As a result, the Hobbits have time to hide and wait. The next sample appeals to the reader's auditory sense by providing a brief description of the riders heard by the Hobbits: *“When it reached the tree and was level with Frodo the horse stopped. The riding figure sat quite still with its head bowed as if listening. From inside the hood came a noise as of someone sniffing to catch an elusive scent; the head turned from side to side of the road.”* (Tolkien 2012, p. 86) The Hobbits were unable to observe the riders because they did not want to be seen, but they could hear what was going on. In this situation, the author uses aural experience to provide an accurate representation of the nature of these passengers. It is stated that there were sniffing noises emanating from under the hoods of riders, giving the impression that they were seeking someone. Such a description generates dislike and weirdness, reinforcing the impression that the characters should remain in their hiding place. The preceding examples demonstrate how the writer conveyed feelings such as anxiety, suspense, uncertainty, and the unknown in *The Fellowship of the Ring* by appealing to the reader's sense of hearing.

Because *The Fellowship of the Ring* is a fantasy novel set in a mythical universe, many themes and characters are deemed fictional, such as the presence of elves. In

portraying these personalities, the author wanted to show them in a variety of ways, including not just their appearance but also their vocal characteristics. The following examples demonstrate the use of auditory imagery: *“But at that moment there came a sound like mingled song and laughter. Clear voices rose and fell in the starlit air. The black shadow straightened up and retreated. It climbed onto the shadowy horse and seemed to vanish across the lane into the darkness on the other side. Frodo breathed again.”* (Tolkien 2012, p. 90) The event generates a kind of sound disagreement; when Hobbits hear the awful sniffing of the unknown rides, a sudden beautiful sound appears, and the riders leave. The sheer concept that the riders must leave produces a sensation of relief and excludes fear and danger. The approaching sound is described as a warm and joyful combination of singing and laughter. These meetings of two contrasting voices generate a sense of light that has arrived and banished darkness. The following sample helps to develop ideas for a more complete description of the song they heard: *“The singing drew nearer. One clear voice rose now above the others. It was singing in the fair elven tongue, of which Frodo knew only a little, and the others knew nothing. Yet the sound blending with the melody seemed to shape itself in their thought into words which they only partly understood.”* (Tolkien 2012, p. 90) Again, there is a pacing feeling 'the singing drew nearer', which adds suspense as the hobbits try to figure out who the singers are. Otherwise, it demonstrates its tranquil nature by not being a loud and forceful tune, but rather one that draws close. Gradually, the companions recognized the elves by their loud voices singing in 'the fair elven-tongue'. The singing is characterized as mystical, as if they could not speak elf language yet found the music so charming that their thoughts began to create the lyrics. Finally, a night spent in the company of elves made a significant impact on the Hobbits and left them in awe: *“Pippin afterward recalled little of either food or drink, for his mind was filled with the light upon the elf-faces, and the sound of voices so various and so beautiful that he felt in a waking dream.”* (Tolkien 2012, p. 94) Here, the author strives to express the concept of how lovely and ethereal the elf nation is. Their brilliant laughs and the wonderful sound of their voices are like a dream that leaves them wondering. This type of auditory imagery is a wonderful technique to present mystical and mythological elements and characters that do not exist in real life by stimulating the hearing sensation.

In the example below, aural imagery is utilized to build a context by describing faraway sounds, therefore predicting the character's current state: *“A long-drawn wail came down the wind, like the cry of some evil and lonely creature. It rose and fell, and*

*ended on a high piercing note. Even as they sat and stood as if suddenly frozen, it was answered by another cry, fainter and further off, but no less chilling to the blood. There was then a silence, broken only by the sound of the wind in the leaves.*" (Tolkien 2012, p. 103)The word 'wail' is used in the example to refer to a long, high cry, typically caused by sorrow or despair. The sound is characterized as one that changes tone and ends on a high note, implying that the remote creature, depicted as malevolent and lonely, is in immense anguish and agony. Then there's a description of another, equally terrifying howl. Following that, the silence was equally significant as the sounds themselves. Here, silence creates a pause and draws attention to what may come next following the pained cries. However, nothing happened because it was disturbed by the wind breeze. Such a backdrop evokes feelings of anxiety and peril as the characters embark on an unknown route. Despite spending time with elves, where they feel protected, they are still out there beneath the big sky in the woods, carrying the wicked Ring that many wish to take away. These sounds could indicate that the group will face a lot of evil and danger on their quest.

The following description conveys the impression of suddenness: *"Suddenly as they drew nearer a terrific baying and barking broke out, and a loud voice was heard shouting: 'Grip! Fang! Wolf! Come on, lads!'"* (Tolkien 2012, p. 105)The description of voices as 'terrific' and 'loud' indicates their forcefulness and rapidity. Baying and barking conjure up images of dogs, while the image of a shouting voice may allude to the dogs' owner. The overall impression of such a voice instills anxiety and uncertainty about whether the owner is a decent or wicked person.

The following example portrays a scene in which Hobbits traveled in secret, guided by Mr. Maggot, the dog's owner: *"It was five miles or more from Maggot's lane to the Ferry. The hobbits wrapped themselves up, but their ears were strained for any sound above the creak of the wheels and the slow clop of the ponies' hoofs."* (Tolkien 2012, p. 109)The chapter states the Hobbits were concerned about hearing any sounds on the road since they knew the horsemen were looking for them. The auditory imagery here attempts to build the scene for the journey by describing the 'creak of the wheels' and 'the slow clop of the ponies'. Ponies' steps give the impression that they are moving slowly and attentively. However, at the end of their brief journey with Mr. Maggot, the Hobbits met someone. By not revealing who is approaching the Hobbits, the author intends to generate tension and terror. In doing so, he used aural sense as stated in the case following: *"They were just beginning to scramble out, when suddenly they heard what they had all been dreading: hoofs on the road ahead. The sound was coming towards them"*(Tolkien 2012,



p. 110)The thought of a sudden sound instills terror in the characters, making them freeze and worry. These sounds were from hooves, and the Hobbits were terrified, believing it was the black horsemen. Finally, mentioning the hooves approaching them produces a sense of anticipation, and as the hooves get closer, terror rises.

The author incorporates the sounds of the fellowship's steps in the following example. From the description, it is obvious that each member has a unique step that foreshadows the distinctive trait of the individual: *"The Company behind him spoke seldom, and then only in hurried whispers. There was no sound but the sound of their own feet: the dull stump of Gimli's dwarf boots; the heavy tread of Boromir; the light step of Legolas; the soft, scarce heard patter of hobbit-feet; and in the rear the slow firm footfalls of Aragorn with his long stride..."*(Tolkien 2012, p. 342)The dwarf steps are regarded as lacking in vividness and excitement; Boromir's steps are heavy, which may eclipse his stubbornness. Legolas' steps are characterized as being light, which speaks of his beautiful elvish nature that is exhibited even in his stride; the hobbits' feet are compared to a faint tapping sound, implying that they are little and light in weight; Aragorn's footfall is described as slow and firm, indicating his intelligent and confident attitude. The description uses sound to provide a notion of where the company was: *"When they halted for a moment they heard nothing at all unless it were occasionally a faint trickle and drip of unseen water..."*(Tolkien 2012, p. 342) The location is described as peaceful, which is reminiscent of the silence before the storm and may predict danger. The use of aural recording aids in the imagination of things that cannot be seen with the human eye, like in the example where members hear the trickle and drip of water, creating a serene, seemingly harmless yet fascinating image of the location. In this tranquil location, Frodo hears some footsteps that are pursuing them: *"Yet Frodo began to hear, or to imagine that he heard, something else: like the faint fall of soft bare feet. It was never loud enough, or near enough, for him to feel certain that he heard it; but once it had started it never stopped, while the Company was moving. But it was not an echo, for when they halted it pattered on for a little all by itself and then grew still."* (Tolkien 2012, p. 342) The description of a faint fall of soft bare feet indicates a small creature that stopped after the company did, implying that it may have followed them. This sound effect of someone following Frodo appears regularly throughout the story. It portrays Gollum, a small malevolent creature who passionately wants to reclaim the Ring, hence the spying and following of the hobbit. An intriguing hypothesis is that only Frodo, who possesses the Ring, can hear Gollum's footsteps. It could imply that being under the influence of the

Ring Frodo becomes sensitive, so he feels like someone is trying to steal the ring from him, instilling terror in him.

When the fellowship got to a point, they discovered a massive hole in the earth, which reminded them of well. One of the hobbits was stirred by an instinct and dropped a stone into it. The next example elaborates on the sound that emerged from the hobbit's act: *“Then far below, as if the stone had fallen into deep water in some cavernous place, there came a plunk, very distant, but magnified and repeated in the hollow shaft.”* (Tolkien 2012, p. 342) The stone was described as making a faraway and dramatic plunk, which is a hollow sound produced when an object is dropped heavily into its bottom. This image adds to the curiosity around the well and what could lie inside. In the following passage, the author used sound effects to enhance the mystery around the well: *“Nothing more was heard for several minutes; but then there came out of the depths faint knocks: tom-tap, tap-tom. They stopped, and when the echoes had died away, they were repeated: tap-tom, tom-tap, tap-tap, tom. They sounded disquietingly like signals of some sort, but after a while, the knocking died away and was not heard again.”* (Tolkien 2012, p. 344) The unexpected knocks that break the silence coming from the well create a very unfavorable meaning for the subject that causes these knocks and instills anxiety in the companions. The repeated sounds that emerged following the echo also filled the protagonists with terror and danger, as it is implied that something, malevolent or not, is producing the tap-tom sounds at the bottom of the well.

A typical application of auditory imagery is to lend voice and tone to characters' speaking so that the reader may get a sense of the characters' intentions and observe how their attitude towards the subject in conversation impacts their inner condition. The passage below is an example: *“‘What’s that?’ cried Gandalf”* (Tolkien 2012, p. 344) The wizard's remarks should be imagined as being said aloud. He may have been terrified, which prompted him to speak up so abruptly. The following line is another example of such imagery use: *“‘Get into a corner and have a sleep, my lad,’ he said in a kindly tone”* (Tolkien 2012, p. 344) The fact that Gandalf now speaks to others in a 'kindly tone' demonstrates his kindness and empathy for them.

The scene below depicts how orcs smashed through the entrance and attacked the chamber where the fellowship was: *“There was a crash on the door, followed by crash after crash. The rams and hammers were beating against it. It cracked and staggered back, and the opening grew suddenly wide. Arrows came whistling in but struck the northern wall, and fell harmlessly to the floor. There was a horn-blast and a rush of feet, and orcs*

*one after another leaped into the chamber*” (Tolkien 2012, p. 356) The author employs loud and aggressive sound effects to paint a picture of the angry and cruel orcs who are eager to capture the company. Aural descriptions such as 'there was a horn-blast and a rush of feet' convey the impression that orcs outnumber their fellow members and are powerful and nasty.

In one of the chapters, the fellowship explores the Mines of Moria, which are characterized as dark and treacherous. Tolkien employs auditory imagery as a recruiting tool throughout the chapter to create suspense and anxiety about something unknown and awful. This case is presented in the following text: “*Doom, doom went the drums in the deep. The great voice rolled out again.*” (Tolkien 2012, p. 357) The author selected to use the sound of drums 'doom, doom' emanating from beneath the ground. The loud and powerful sound expresses might and mystery, leaving the characters afraid throughout the chapter. After a while, the sound of drumming is heard again, slightly louder and heavier, and the walls are reported as vibrating: “*The walls seemed to be trembling. Every now and again the drum-beats throbbed and rolled: doom, doom.*” (Tolkien 2012, p. 357) The author not only recounts the sound but also describes its movement, giving the impression that something moves it. “*They stumbled after him wondering what had happened. Doom, doom went the drum-beats again: they now sounded muffled and far away, but they were following. There was no other sound of pursuit, neither tramp of feet, nor any voice.*” (Tolkien 2012, p. 358) As the company fled the orcs, they could still hear the drum beats, but they were remote and muffled. The silence and faint sound give the group hope that they have avoided danger. However, in the following passage, the sound effects became more intense, which increased the terror. “*Even as he spoke they heard again the pursuing drum-beat: Doom, doom, doom. Away beyond the shadows at the western end of the hall, there came cries and horn-calls. Doom, doom: the pillars seemed to tremble and the flames to quiver.*” (Tolkien 2012, p. 360) The phrase 'the pursuing drum-beat' conveys the disturbing sensation that it is following them and may eventually find them. The image also portrays the stronger sound, which is supposed to tremble the pillars. The orc army approached, accompanied by screams and horn calls. Such a description heightens anxiety, as the approaching sounds encircle the group, making escape impossible. “*Doom, doom rolled the drum-beats, growing louder and louder, doom, doom.*” (Tolkien 2012, p. 361) The technique of repeating the sound 'doom, doom' produces a gradual loudening as it approaches. It also employs onomatopoeia to simulate the sound of genuine drums, enhancing the movement and frequency. Overall, the usage of auditory imagery is ideal for

the dark and dreary scene since it generates anticipation and provokes pictures that would otherwise be impossible to see because of the darkness.

The following example employs sound descriptions to suggest the approaching powers of a conflict that will begin with a loud crash. The scene is presented in the example that follows: *“Loud the challenge rang and bellowed, like the shout of many throats under the cavernous roof. For a moment the orcs quailed and the fiery shadow halted. Then the echoes died as suddenly as a flame blown out by a dark wind, and the enemy advanced again”* (Tolkien 2012, p. 362) The description of the enemy's loud noises and cries reveals their brutal and harsh nature while also eliciting their multitude. For some reason, the orcs came to a standstill as they approached, as evidenced by their shouts going out, before suddenly returning.

The following example employs the sound of leaves being shaken by the wind to describe the natural surroundings of the characters. *“The night-wind blew chill up the valley to meet them. Before them a wide grey shadow loomed, and they heard an endless rustle of leaves like poplars in the breeze.”* (Tolkien 2012, p. 370) Tolkien enjoyed nature and was constantly in harmony with it, consequently nature in his literature delivers a positive message. On this occasion, the rustling of leaves provides the group with a sense of amazement, refreshment, and liberation, especially after being confined in Moria's deep mines, pursued by orcs and the horrible Barlog.

The following description conveys the setting of a magnificent region near Lothlorien, an elvish location. The exhausted and heavy-hearted group decided to sit in silence, most likely deep in thought, but they could hear the waterfall, which claimed to be a remnant of music. This description emphasizes the magic that the elfin water creates. Frodo even heard some singing intermingled with the sound of the river. *“At length a silence fell, and they heard the music of the waterfall running sweetly in the shadows. Almost Frodo fancied that he could hear a voice singing, mingled with the sound of the water.”* (Tolkien 2012, p. 372)

When the hobbits approached the borders of Lothlorien, they came across elves. The author seeks to draw the reader's attention to the wonderful voices of the elves by appealing to the hearing sensation, as shown in the instances below: *“But even as he swung there for a moment, a voice spoke suddenly from the tree-shadows above him.”* (Tolkien 2012, p. 375) The voice is presented as unexpected, which surprises the character. The description of the voice's direction gives a sense of where the speaker must be because he is unseen. *“There was a sound of soft laughter over their heads, and then another clear*

*voice spoke in an elven tongue.* (Tolkien 2012, p. 375) Soft laughing conveys an impression of the individual's personality. The characters may feel relieved upon hearing such a sound because the quiet laughter foreshadows the kindness and good nature of the ones lurking above them.

The following example is from the scenario in which the hobbits eventually arrive at Frodo's new home after being pursued by black riders. The example utilizes aural imagery when one of the hobbits takes a hot bath: *"The voice of Pippin was suddenly lifted up above the others in one of Bilbo's favorite bath-songs."* (Tolkien 2012, p. 115) Pippin is reported as singing a cheery song in the restroom, with his voice suddenly rising. This moment perfectly captivates the reader's imagination, and the use of auditory imagery conveys that the hobbit is pleased to finally wash away the weary of the road, and he feels safe, hidden in the cottage away from the black riders' sights.

The following scene depicts what Frodo heard and thought as he ventured outdoors to have a peek at the sight before they started on their journey to the Old Forest: *"Then he heard a noise in the distance. At first, he thought it was a great wind coming over the leaves of the forest. Then he knew that it was not leaves, but the sound of the Sea far-off; a sound he had never heard in waking life, though it had often troubled his dreams."* (Tolkien 2012, p. 124) Frodo hears an attractive noise that reminds him of the wind blowing through the leaves, but it is something the hobbit has never seen: the sea. The thought that Frodo hears the sea, which is unusual to him, emphasizes the sense that the small hobbit has arrived in new locations, with many weird and new things and routes ahead of him. It also conveys the sense of his bravery and companionship; a small, somewhat insecure creature was able to travel a difficult path because of his courage and the companions that accompanied him.

The following scene depicts hobbits in the home of a foreigner named Tom Bombadil. The hobbits are speaking to his wife and the environment appears weird to them, but the hobbits try to rely on their aural sensation, which helps to depict a view of the outdoors by employing distant sounds and noises: *"Everything was still, and far-away noises seemed near and clear: fowls chattering in a yard, someone closing a door of a distant house."* (Tolkien 2012, p. 125) The area is serene, and the sound of 'fowls chatting' reminds of a farmhouse. The idea of a distant house could represent a shanty.

The scenario is taken from when the hobbits arrive at the Prancing Pony Inn. They were nervous and uncertain because they had never been there before, and the place appeared to be enormous for a hobbit's size, with many strangers and men. The example

uses the element of music to provide the impression that the environment is welcoming and pleasant: *“As they hesitated outside in the gloom, someone began singing a merry song inside, and many cheerful voices joined loudly in the chorus. They listened to this encouraging sound for a moment and then got off their ponies. The song ended and there was a burst of laughter and clapping.”* (Tolkien 2012, p. 173) It is said that hobbits hesitated, which means they were reluctant to come inside, but then someone began to sing, and the place became more appealing and inviting. The pleasant melody sung by a few people was the element that melted the ice in the hobbits' hearts and convinced them to change their minds.

Harry is an orphan raised by his aunt Petunia's family, who disliked and oppressed him. This aggressive attitude is elicited even in the aural images shown in the instances below: *“Mr. Vernon Dursley had been woken in the early hours of the mourning by a loud, hooting noise from his nephew Harry's room.”*(Rowling 2014, p. 8) This passage comes from *Harry Potter and the Chamber of Secrets*, the second book in the series. The statement uses aural imagery to depict the characteristics of the sound. First and foremost, it is supposed to be 'hooting', which could reflect the sound of Harry's owl, which Dursley disliked because he obtained it from his magical school of wizards, another truth that the Dursleys could not stand. Second, the descriptor 'loud' refers to the degree of volume, which irritates the Dursleys because they loathe Harry. They paid him little attention and did not want him to be noticed or heard. As a result, the mental image of Harry disturbing Uncle Vernon symbolizes social transgression. Another example illustrates this concept: *“Harry tried to argue back but his words were drowned by a long loud belch from Dursley's son, Dudley.”*(Rowling 2014, p. 8) On this occasion, the image of a long loud belch' was employed to interrupt Harry's speech, emphasizing his status in the family and Dudley's lack of etiquette.

One distinguishing feature of *Harry Potter* is the abundance of dialogue, which primarily contributes to narrative development but is also utilized to focus on the characters' feelings, ideas, and inner states. In dialects, voice description is critical for eliciting the characters' feelings and attitudes. In these cases, auditory imagery plays a key role in conveying further connotative meanings to the reader by appealing to the auditory senses, as shown in the following examples: *“said the creature (Dobby) in a high pitched voice”* (Rowling 2014, p. 16) The description of a high-pitched voice implies that the creature was terrified and likely shouted something banned. Another example highlights human nature and character: *“Aunt Petunia's high, false laugh abounded from the living*

room.” (Rowling 2014, p. 16) Aunt Petunia is a typical homemaker who cares deeply about her family and does everything possible to ensure their well-being. Despite this, she despises her sister's son, owing to childhood difficulties with her sister. The preceding example describes Petunia's loud false laugh during a conversation with her relatives, which may reflect superficiality and an insincere attitude. The following example uses auditory imagery to describe a cry as a loud one: “*To his horror, the elf burst into tears - very noisy tears.*” (Rowling 2014, p. 17) The cry suggests that the elf is in severe sadness. The emphasis must be on the term 'noisy', which implies that Harry may be in trouble for having a noisy elf in his chamber, despite Uncle Vernon's warning to remain silent during his business dinner. The next example suggests that Dobby, the house-elf, plans to say something significant; the fact that he spoke whispering says that it was private and he did not want others to hear it. “*- Dobby's voice dropped to an urgent whisper*” (Rowling 2014, p. 20)

Rowling also employed auditory sensations to represent events from a distant location that could not be perceived in other ways. The following passage is an excellent example of this: “*There was a silence broken only by the chink of knives and forks from downstairs and the distant rumble of Uncle Vernon's voice.*” (Rowling 2014, p. 19) Harry could hear 'the chink of knives and forks' coming from the kitchen implying that the family and guests were dining. Harry could also hear Uncle Vernon's voice, which reminded him of his order to stay silent. As a result, the passage suggests that Harry might feel anxious that his noisy house elf in his room might get him into trouble. The situation progresses negatively, as the house elf did put Harry into trouble, as shown in the following example: “*There were screams from the dining room and Uncle Vernon burst into the kitchen to find Harry...*” (Rowling 2014, p. 23) The depiction of cries adds to the overall turmoil of the situation, implying that the main character, Harry, will be harshly reprimanded by his family.

The following scene depicts Harry being rescued by his friends Ron, George, and Fred. The fellows arrived in a flying car to carry Harry back to the magical world. Auditory imagery is used to elicit the rising sound of the car and the crushing sounds generated by tugging the bars, which considerably contributes to the authenticity of the scene: “*The car revved louder and louder and suddenly, with a crushing noise, the bars were pulled clean out of the window as Fred drove straight up in the air.*” (Rowling 2014, p. 27) As the scene progresses, the author employs additional sound effects to construct a mental picture in the minds of the audience, as shown in the sample below: “*But as Harry climbed onto the windowsill there came a sudden loud screech from behind him, followed*

*immediately by the thunder of Uncle Vernon's voice.*" (Rowling 2014, p. 28) The act of Harry climbing into the flying automobile through his window represents the idea of fleeing difficult conditions and regaining freedom. However, Uncle Vernon's loud cry behind him disrupts this happy scene, causing concern and fear for Harry's fate.

The following sample illustrates the situation where Harry and Ron are attempting to go past the barrier to catch the Hogwarts Express, but something goes wrong and they hit the hard wall: *"Both trolleys hit the barrier and bounced backwards. Ron's trunk fell off with a loud thump"* (Rowling 2014, p. 61) In this scenario, aural imagery is used to enhance the scene by generating the sound of a collision.

While Harry and Ron are traveling in the flying car, the author chose to mention the car's sound for two reasons: first, to make the scene appealing not only to the visual sense but also to the aural sense; second, because it is a magical car that can fly and open its doors on its own, so Rowling wanted to give voice to the car to create the impression that it is alive. The samples below give an idea of its aural application: *"And they both pretended not to notice the whining growing louder and louder as the sky became steadily darker."* (Rowling 2014, p. 65) These noises may foretell potential issues with the car to which the boys pretend not to react. The writer prefers to repeat the sound effects numerous times to utilize the technique of personification by giving the car its voice, giving the sense that Harry and Ron have a third companion, who is always wobbling; *"The car gave a nasty wobble."* (Rowling 2014, p. 64) The following example uses unusual sounds to evoke that there is an issue that resulted in the car stopping: *"There was a loud clunk, a splutter, and the engine died completely."* (Rowling 2014, p. 54) These sound effects arouse curiosity and concern in the character's thinking.

In the following sample, Mrs Weasley's voice description indicates her characteristic qualities: *"Mrs Weasley's yells, a hundred times louder than usual, made the plates and spoons rattle on the table, and echoed deafeningly off the stone walls."* (Rowling 2014, p. 76) The text describes the intensity of Mrs. Weasley's cry, which made everything around her quake. The use of such auditory imagery depicts her as a strict mother figure who looks after and guides her children.

The entire plot of Harry Potter and the Chamber of Secrets revolves around the mystery of the Secret Chamber and the beast that may reside within it. Rowling was able to include a recruiting element that heightens the mystery, veracity, and horror surrounding this beast. This element is a voice that only Harry can hear, and the origin of it is unknown until the end. The example can be seen in the following passage: *"And then he heard*



*something – something quite apart from the spitting of the dying candles and Lockhart’s prattle about his fans. It was a voice, a voice to chill the bone-marrow, a voice of breath-taking, ice-cold venom. ‘Come ... come to me ... let me rip you ... let me tear you ... let me kill you ...’*” (Rowling 2014, p. 101) It is nighttime, and the classroom and hallways are abandoned. The overall picture appeared serene, but suddenly Harry heard a voice that sounded like 'breath-taking' and 'ice-cold' venom. Such a description portrays a not-so-pleasant voice, possibly horrible and nasty. The words that this voice mutters merely add to the terror of this element. The following example also demonstrates the element of the awful voice: *“And then Harry heard it. ‘... rip ... tear ... kill ...’ It was the same voice, the same cold, murderous voice he had heard in Lockhart’s office. He stumbled to a halt, clutching at the stone wall, listening with all his might, looking around, squinting up and down the dimly lit passageway.”* (Rowling 2014, p. 115) This voice piques the interest of the listener because it can be heard but not seen. In such circumstances, auditory imagery is important because it can include elements that the author wants to keep hidden from the reader and characters. The following passage presents another example of the dreadful voice that Harry hears: *“The voice was growing fainter. Harry was sure it was moving away – moving upwards. A mixture of fear and excitement gripped him as he stared at the dark ceiling; how could it be moving upwards? Was it a phantom, to whom stone ceilings didn’t matter? ‘This way,’ he shouted, and he began to run, up the stairs, into the Entrance Hall. It was no good hoping to hear anything here, the babble of talk from the Hallowe’en feast was echoing out of the Great Hall. Harry sprinted up the marble staircase to the first floor, Ron and Hermione clattering behind him.”* (Rowling 2014, p. 115) In this depiction, the voice is portrayed as rising from the dungeons to the hallways. It is also mentioned that Harry felt both interest and terror at the same time, demonstrating his courage in hearing a cold and murderous voice and not being frightened to investigate its source. The text illustrates a disagreement at the point when Harry climbs up to hear the venom's voice and begins to hear the cheerful chatter of the students from Great Hall. This represents Hogwarts' joyful and tranquil atmosphere, as well as the presence of enigmatic evil hidden within the school. The mysterious voices resulted in a horrific message on the hallway wall and a petrified cat. The next example uses aural imagery to represent the voices Harry heard from the approaching students: *“A rumble, as though of distant thunder, told them that the feast had just ended. From either end of the corridor where they stood came the sound of hundreds of feet climbing the stairs, and the loud, happy talk of well-fed people; next moment, students were crashing into the passage from both ends. The chatter, the*

*bustle, the noise died suddenly as the people in front spotted the hanging cat. Harry, Ron and Hermione stood alone, in the middle of the corridor, as silence fell among the mass of students, pressing forward to see the grisly sight.*” (Rowling 2014, p. 117) The voices in this moment emphasize the likelihood that Harry, Ron, and Hermione are in jeopardy because they were the first to arrive at the crime site. As the three of them stood there, they immediately heard footsteps and noises coming from both ends of the corridor; this was the student's approach. At this point, Harry, Ron, and Hermione worried that others would suspect them of the murder. As the chattering crowd approached, they grew silent. This implies that students were astounded by the horrible sight.

The following scene tries to illustrate what feels like a tedious lesson with a monotonous professor at Hogwarts School: *“Today was as boring as ever. Professor Binns opened his notes and began to read in a flat drone like an old vacuum cleaner until nearly everyone in the class was in a deep stupor, occasionally coming round long enough to copy down a name or date, then falling asleep again.”* (Rowling 2014, p. 125) In this example, auditory imagery is utilized to convey the tone and character of one of the professor's voices. The description of the voice uses the words 'flat', which denotes unappealing, and 'old Hoover', which conveys the repetition of the speech and may be bothersome to the kids. Such a phrase implies that the professor's class was dull, and almost everyone paid no attention to the subject.

In one of Lockhart's teachings, students learned how to defend themselves in battle. As a result of the mistake, one spell managed to deliver a snake, which Professor Lockhart attempted to delete, but something else happened, as seen in the following example: *“He brandished his wand at the snake and there was a loud bang; the snake, instead of vanishing, flew ten feet into the air and fell back to the floor with a loud smack. Enraged, hissing furiously, it slithered straight towards Justin Finch-Fletchley and raised itself again, fangs exposed, poised to strike.”* (Rowling 2014, p. 160) The scene's sound effects appear to be quite crucial, as they contribute to a more vivid image. For example, it creates a magical element such that a loud bang can be heard during Lockhart's spell. The statement of a 'loud smack' when the snake fell as a result of the spell suggests that the snake was injured, which enraged him as he hissed at the kids. A hissing snake is never a positive indication since it evokes anxiety and danger.

The following description depicts Harry entering Dumbledore's office. The representation manages to include auditory imagery, as demonstrated in the example: *“It was a large and beautiful circular room, full of funny little noises. A number of curious*

*silver instruments stood on spindle legged tables, whirring and emitting little puffs of smoke.*” (Rowling 2014, p. 169) The description is told from Harry's point of view, as a 12-year-old child who is drawn to magical and humorous components. The room is claimed to be full of hilarious small noises. The description is not very detailed, allowing the young reader's imagination to work. However, the noises evoke a sense of positivity, cheerfulness, and something magical. As Harry progressed deeper into the Head Master's office, he had a glimpse of the sorting hat and an intriguing bird that was abruptly destroyed by fire. The description includes the use of sound to better present what happens: *“‘You’re wrong,’ he said aloud to the still and silent Hat. It didn’t move. Harry backed away, watching it. Then a strange, gagging noise behind him made him wheel around.”* (Rowling 2014, p. 170) The fact that Harry said his comments demonstrate his confidence and assurance in his opinions. The abrupt commotion behind Harry drew his attention to its source. The bird's voice expresses its suffering and foreshadows its death: *“The bird, meanwhile, had become a fireball; it gave one loud shriek and next second there was nothing but a smouldering pile of ash on the floor”* (Rowling 2014, p. 170)

Harry's ability to speak Parseltongue, along with the fact that he was captured at the crime site, led the students to believe that he is evil and the heir to Slytherin. The following scenario depicts how Harry struggles with all of the negative attention from the school: *“But Harry was glad that most people were leaving. He was tired of people skirting around him in the corridors, as though he was about to sprout fangs or spit poison; tired of all the muttering, pointing and hissing as he passed.”* (Rowling 2014, p. 172) The aural imagery aids in depicting 'muttering and hissing', giving the impression that Harry was abandoned by the school's social groupings. This mainly contributes to the protagonist's emotional state and suggests that he felt miserable at the moment.

When a semester ends at Hogwarts, almost every student returns home for a break. With the following description, the author wanted to express the tranquility of the school that arose from the absence of pupils: *“At last the term ended, and a silence deep as the snow on the grounds descended on the castle. Harry found it peaceful, rather than gloomy, and enjoyed the fact that he, Hermione and the Weasleys had the run of Gryffindor Tower, which meant they could play Exploding Snap loudly without bothering anyone, and practice duelling in private.”* (Rowling 2014, p. 173) In the example, the author successfully compared the silence to the snow that fell on the castle. This portrayal helps to capture not only the splendour of the season but also the mood that pervaded the castle.

Furthermore, it is clear that Harry enjoyed the silence; it provided him with tranquility and the opportunity to be out of the other's sight.

The author successfully represented the character of the ghost Moaning Myrtle by describing her as having a whiny and unpleasant voice. The following example presents a scene that uses aural imagery to get a notion of Myrtle's loud and unpleasant voice: *“Moaning Myrtle was crying, if possible, louder and harder than ever before. She seemed to be hiding down her usual toilet. It was dark in the bathroom, because the candles had been extinguished in the great rush of water that had left both walls and floor soaking wet.”* (Rowling 2014, p. 188) Such a description of voice conjures up images of the ghost personality; she is perceived as irritating, and people rather avoid her company.

In the next excerpt, Harry uses the unusual diary he discovered in the bathroom to transport himself to an event from 50 years ago. The scene was able to employ voices and sound to provide a better comprehension of the events: *“For perhaps five minutes they followed the footsteps, until Riddle stopped suddenly, his head inclined in the direction of new noises. Harry heard a door creak open, and then someone speaking in a hoarse whisper.”* (Rowling 2014, p. 201) The arrival of new noises is utilized to direct the characters' attention to a certain place. The idea of a raspy whisper implies a secret or mystery that is intended to be hidden.

The next scene mentions that Harry heard the evil voice that hunts the school, but it succeeded in showing the voices of the student population that overwhelmed the hall: *“Harry stood, irresolute, trying to catch the voice again, but people were now emerging from the Great Hall behind him, talking loudly, exiting through the front doors on their way to the Quidditch pitch.”*(Rowling 2014, p. 208) The students' voices are characterized as being louder than the unknown noises Harry heard. This image sparks debate once more since it depicts cheerful and busy youngsters spending days at school while still conveying the idea that they are not safe because something awful lives someplace in the castle.

When Hagrid, the gamekeeper, and Professor Dumbledore, the Headmaster, are barred from attending the school by the Ministry of Magic, Harry and Ron get a message from Hagrid to follow the spiders. As a result, this guidance led them to the Forbidden Forest, where the lads encountered a creature resembling a massive spider. The following examples managed to portray the impression of the danger of the location utilizing visual, tactile, and auditory images: *“Harry didn't even have time to turn around. There was a loud clicking noise and suddenly he felt something long and hairy seize him around the middle and lift him off the ground, so that he was hanging, face down. Struggling, terrified,*

*he heard more clicking, and saw Ron's legs leave the ground too, heard Fang whimpering and howling – next moment, he was being swept away into the dark trees.*” (Rowling 2014, p. 224) The usage of the so-called 'clicking sound' that portrays the spiders is the primary factor that generates weirdness and terror. This is prominently employed in this scene to draw the protagonists' and reader's attention to the crowd of hungry and furious spiders of various sizes, as well as to instill fear and predict danger. The description also mentions Fang, Hagrid's dog, who escorted the lads into the forest, but the whimpering and howling noises indicate the animal's cowardliness. The same spiders were given the ability to communicate, as demonstrated in the following example: *“Harry suddenly realised that the spider which had dropped him was saying something. It had been hard to tell, because he clicked his pincers with every word he spoke.”* (Rowling 2014, p. 225) This use of aural imagery, a spider that can speak while also clicking, contributes to the creation of a magical element that depicts the wizarding world. The author opted to imitate the clicking sound by employing the technique of onomatopoeia in which she employed the 'click' word by reproducing the noise-like sound: *“Click, click, click went the pincers of the spiders all around the hollow.”*(Rowling 2014, p. 225) The repetition of the sound heightens the anticipation and horror. The following section provides another example of a clicking sound: *“Aragog clicked his pincers furiously, and all around the hollow the sound was echoed by the crowd of spiders; it was like applause, except applause didn't usually make Harry feel sick with fear.”* (Rowling 2014, p. 225) Aragog leads the spider family. According to reports, hundreds of other spiders echoed his clicking. As a result, a loud, violent sound may be produced, frightening the lads and holding them in more terror. Such a strong sound also emphasizes the creatures' wicked character, foreshadowing their refusal to allow Harry and Ron to leave the woodland peacefully. The following example uses sound to illustrate that spiders were not paying a lot of attention to the boy's comments or wishes: *“His words were drowned by a loud outbreak of clicking and the rustling of many long legs shifting angrily; large black shapes shifted all around him.”* (Rowling 2014, p. 226) Harry's remarks were drowned out by a deafening burst of clicking, emphasizing the spiders' forcefulness and wilderness. They did not treat them as equals and with respect, but rather as food to be caught.

When the horrifying and terrible situation appeared to have reached a climax and the lads saw no way out of the hungry spiders, Mr. Weasley's flying car emerged with a loud burst of the horn to assist them. The presence of the car is accompanied by loud noises of the horn and engine, as shown in the following example: *“Even as he reached for*

*his wand, Harry knew it was no good, there were too many of them, but as he tried to stand, ready to die fighting, a loud, long note sounded, and a blaze of light flamed through the hollow. Mr Weasley's car was thundering down the slope, headlamps glaring, its horn screeching, knocking spiders aside; several were thrown onto their backs, their endless legs waving in the air. The car screeched to a halt in front of Harry and Ron and the doors flew open*" (Rowling 2014, p. 227) Here, the sound of the horn serves as both a distraction and a source of hope and escape.

When Harry opened the Chamber of Secrets, he pronounced something in his speech, which others perceived as a hissing sound: *"Except that the words weren't what he heard; a strange hissing had escaped him, and at once the tap glowed with a brilliant white light and began to spin."* (Rowling 2014, p. 224) The peculiar hissing gives an idea of what the Parsel tongue is like resulting in the description of a magical element. The chapter below tells how Harry, Ron, and Lockhart fell into the dark chamber. The description adds aural images to add to the scene's authenticity: *"'C'mon,' he said to Ron and Lockhart, and off they went, their footsteps slapping loudly on the wet floor."* (Rowling 2014, p. 245) When they are in the bathroom, where the chamber is located their loud steps on the wet floor can be heard, implying that the floor is covered in water and pointing to the pipes from whence the water originated and the beast that lives there.

When Harry discovered the Chamber, he already knew the beast was a basilisk, a serpent whose eyes are fatal to those who look into them. According to it, Harry had to walk with his eyes closed and rely solely on his hearing ability. This allows for the utilization of auditory sense, as is described in the following excerpt: *"He pulled out his wand and moved forward between the serpentine columns. Every careful footstep echoed loudly off the shadowy walls."* (Rowling 2014, p. 248) The Chamber appeared calm where Harry was walking gently, however, each step resonated around the chamber. This description expresses uncertainty, worry, and suspense. The odd silence foreshadows the dangers that the protagonist will encounter.

The melody of Dumbledore's phoenix bird is a crucial aural aspect that contributes to the disagreement about the basilisk's hissing sound. It also offers a message of good versus evil. The appearance of the music is seen in the following sample: *"Music was coming from somewhere. Riddle whirled around to stare down the empty chamber. The music was growing louder. It was eerie, spine-tingling, unearthly; it lifted the hair on Harry's scalp and made his heart feel as though it was swelling to twice its normal size. Then, as the music reached such a pitch that Harry felt it vibrating inside his own ribs,*

*flames erupted at the top of the nearest pillar. A crimson bird the size of a swan had appeared, piping its weird music to the vaulted ceiling. It had a glittering golden tail as long as a peacock's and gleaming golden talons, which were gripping a ragged bundle.*" (Rowling 2014, p. 255) The music Harry heard, which seemed to grow louder with each passing instant, symbolized optimism in his darkest hour when the enemy appeared to have defeated him. The adjective 'eerie, spine-tingling, unearthly' suggests a nice and attractive tune that evokes favorable sensations. This scene also depicts Riddle's evil and cruel laugh which echoes the chamber: "*Riddle began to laugh again. He laughed so hard that the dark chamber rang with it, as though ten Riddles were laughing at once.*" (Rowling 2014, p. 255) This scene of aural imagery elicits fear and terror in the characters.

When Harry eventually defeats Tom Riddle, he uses the basilisk's tooth to penetrate the diary. When it happened, it let forth a scream, representing the evil's torment and pain: "*There was a long, dreadful, piercing scream. Ink spurted out of the diary in torrents, streaming over Harry's hands, flooding the floor. Riddle was writhing and twisting, screaming and flailing and then ... He had gone. Harry's wand fell to the floor with a clatter and there was silence. Silence except for the steady drip drip of ink still oozing from the diary. The Basilisk venom had burned a sizzling hole right through it.*" (Rowling 2014, p. 261) After Riddle left, it was stated that a tremendous silence descended over the area. This reflects the end of the war and the peace that the heroes experienced after defeating the enemy.

### **3.4. The use of Biblical imagery in the novels**

It can be challenging to explain the nature of a book like the *Bible*. Each nation and every individual has an interpretation of it based on their depth of belief. But most people, if not all of them, would concur that the *Bible* is a very enigmatic book with a wealth of knowledge. This is the most widely read, printed, and cited book in human history. The *Bible's* themes, motifs, and archetypes can significantly impact the meaning and message of literary works.

While these themes may be present in the *Bible*, *The Lord of the Rings*, and *Harry Potter*, it's crucial to remember that the circumstances and tales in which they emerge are different. While both Tolkien and Rowling incorporated elements of mythology, literature, and culture into the creation of their stories, *The Fellowship of the Ring* and *Harry Potter* are essentially works of fiction rather than a religious text, despite possible links with religious themes.

Before attempting to locate any Biblical imagery in *The Fellowship of the Ring*, the following statement of the writer should be considered. Although Tolkien was a devout Catholic throughout his life, he once stated in a letter dated December 2, 1953, to his Jesuit friend Robert Murray that even though it has very little religious content and no explicit allusions to Christianity, *The Lord of the Rings* is still "a fundamentally religious and Catholic work". As previously stated, *The Lord of the Rings* and the *Bible* tell different stories in different contexts. Tolkien's literary creation is a work of fiction and should not have the same impact on readers' convictions as the Bible, though it may contain biblical themes that eventually point to God or Christianity. The following essay attempts to demonstrate the existence of such themes through the use of imagery.

A recurrent motif in both *The Fellowship of the Ring* and the *Bible* is sacrifice. Biblical themes of self-sacrifice for the sake of others are echoed by characters such as Gandalf and Aragorn, who voluntarily place themselves in danger for the benefit of others. However, there are two types of sacrifice: the first is selflessness when someone gives up their safety for the sake of another, and the second is willing death. *The Fellowship of the Ring* provides a classic example of an individual dying for others. The first one, in which a person gives their life to save others, serves as a reminder of what Jesus' death on the cross accomplished for humanity. Such examples may be discovered as the fellowship journeys into the underground kingdom beneath the Misty Mountain, known as the Mines of Moria, where the group encounters the terrifying Balrog, a creature reputed to be a servant of the Secret Fire. During the encounter, the fellowship crosses the bridge of Khazad-Dum and is stopped by the Balrog. However, Gandalf, the wizard, tenaciously takes the fight and prevents others from joining in. This is shown in the following section: "*At that moment Gandalf lifted his staff, and crying aloud he smote the bridge before him. The staff broke asunder and fell from his hand. A blinding sheet of white flame sprang up. The bridge cracked. Right at the Balrog's feet it broke, and the stone upon which it stood crashed into the gulf, while the rest remained, poised, quivering like a tongue of rock thrust out into emptiness. With a terrible cry the Balrog fell forward, and its shadow plunged down and vanished. But even as it fell it swung its whip, and the thongs lashed and curled about the wizard's knees, dragging him to the brink. He staggered and fell, grasped vainly at the stone, and slid into the abyss. 'Fly, you fools!' he cried, and was gone.*" (Tolkien 2012, p. 363) The description uses visual, aural, and kinesthetic images to describe the situation and the movement of the combat. Gandalf's decision to save others and put himself at risk may be observed when it is described as 'Gandalf lifted his staff and crying aloud he smote the



bridge before him'. With this conduct, he disconnected others from himself and made it hard for them to come and assist. As the bridge was destroyed, it shattered under Barlog's leg, causing him to fall. However, he swung his whip and caught Gandalf's leg, sending the wizard into the abyss. This depicts that the wizard went into the underground, and as the plot develops, it is evident that he does not die but transforms from Gandalf the Grey to Gandalf the White and becomes more powerful against the evil power. This strongly reminds of Jesus, who, according to the early Christians, went to the underworld after his death to save the righteous, for example, Adam and Eve. Evidence for this statement can be found in 1 Peter 3:19: "*by which also he went and preached unto the spirits in prison.*" (n.d. KJV: 1 Peter 3:19) Other Christians think it was not an actual descent to hell, but rather an allusion to how when Jesus died on the cross, the weight of the world's sin caused him great suffering and sent him to hell. This representation must be chosen by each reader. However, Gandalf's transition from grey to white appears to symbolize rejuvenation, strength, and new flesh.

The fight between good and evil in *The Lord of the Rings* is evident, much like in the *Bible*. Characters like Frodo, Gandalf, and Aragorn are examples of goodness and morality, whereas Sauron and his forces stand for evil. Given that *The Lord of the Rings* is set in a created mythological universe, it has two universal forces that are continuously fighting for supremacy: good and evil. Even though the entire story focuses on the light forces overpowering the dark ones, there is historical evidence that depicts earlier battles in which the good triumphed against the wicked. The following description provides Gandalf's account of prior wars: "*The strength of the Elves to resist him was greater long ago; and not all Men were estranged from them. The Men of Westemness came to their aid. That is a chapter of ancient history which it might be good to recall; for there was sorrow then too, and gathering dark, but great valour, and great deeds that were not wholly vain. It was Gil-galad, Elven-king and Elendil of Westemness who overthrew Sauron, though they themselves perished in the deed; and Isildur Elendil's son cut the Ring from Sauron's hand and took it for his own. Then Sauron was vanquished and his spirit fled and was hidden for long years, until his shadow took shape again in Mirkwood.*" (Tolkien 2012, p. 61) The report states a 'gathering dark', as in the current story, which means that Sauron had grown stronger, and as a result, the powers of light, comprised primarily of elves and men, gathered to fight. Gilgalad, the Elven-king, as well as Elendil and his son Isildur, once seized the ring from Sauron and has retained it ever since. This

description of the conflict represents the never-ending battle between God and Lucifer, as depicted in the Bible.

In both the Bible and *The Fellowship of the Ring*, temptation and corruption are major themes. Frodo encounters many temptations on his quest, most notably from the One Ring's power. Biblical stories like Jesus being tempted by Satan in the wilderness or Adam and Eve being tempted in the Garden of Eden are reflected in this battle. Frodo's temptation is conveyed throughout the novel, and one example is offered in the following section: *"A sudden unreasoning fear of discovery laid hold of Frodo, and he thought of his Ring. He hardly dared to breathe, and yet the desire to get it out of his pocket became so strong that he began slowly to move his hand. He felt that he had only to slip it on, and then he would be safe. The advice of Gandalf seemed absurd. Bilbo had used the Ring. 'And I am still in the Shire,' he thought, as his hand touched the chain on which it hung. At that moment the rider sat up, and shook the reins. The horse stepped forward, walking slowly at first, and then breaking into a quick trot."* (Tolkien 2012, p. 86) The example employs visual, tactile, and organic images to help the reader grasp how tempting the Ring must have been to Frodo. It is reported that he discovered a longing that he couldn't comprehend or avoid; a desire that forced his hand to move and touch the ring. Such a description offers the reader an impression of how powerful the ring is. It is not simply a piece of gold, but a living and strong object. A common feature of all temptations is that they appear sweet but are poisonous and damaging. The ring, like any other temptation, is deceiving since it promises to save or provide joy to the user, but in reality, it will put Frodo in danger and make him visible to the enemy. However, Frodo is not the only one who is drawn to the enemy's Ring. Another example is Gandalf, who was similarly playing with the concept of acquiring the ring, but his sober thinking made him firm, allowing him to fight his desire, as demonstrated in the following text: *"'No!' cried Gandalf, springing to his feet. 'With that power, I should have power too great and terrible. And over me the Ring would gain a power still greater and more deadly.' His eyes flashed and his face was lit as by a fire within. 'Do not tempt me! For I do not wish to become like the Dark Lord himself. Yet the way of the Ring to my heart is by pity, pity for weakness and the desire of strength to do good. Do not tempt me! I dare not take it, not even to keep it safe, unused."* (Tolkien 2012, p. 71) The example employs Gandalf's narration to reject the One Ring power. It also combines visual and auditory images to authentically replicate Gandalf's reaction in the reader's mind, by utilizing such descriptions as 'cried Gandalf, springing to his feet. Such wording confirms the wizard's determined intention to refuse the enticing

power since he knows it will do no good. The statement 'His eyes flashed and his face was lit as by a fire within' attempts to convey Gandalf's enthusiasm and a strong drive towards his goal. Such a description may imply that if the good wizard obtained the One Ring, it could lead to terrible things and change him. Gandalf's statements about how seductive it is emphasise the notion that the Ring is a liar; it discovers a person's vulnerability and attempts to deceive them. However, Frodo and Gandalf were not the only ones the Ring tried; Lady Galadriel, the Queen of Lothlórien, who possessed one of the three Rings for the Elven-kings, was also enticed and promised tremendous power, as described in the following section: "*Gently are you revenged for my testing of your heart at our first meeting. You begin to see with a keen eye. I do not deny that my heart has greatly desired to ask what you offer. For many long years I had pondered what I might do, should the Great Ring come into my hands, and behold! it was brought within my grasp.*" (Tolkien 2012, p. 401) The Queen admitted to fantasizing about having the One Ring for years. The Queen's physical metamorphosis parallels her inner state as she imagines herself wearing the One Ring, as depicted through visual imagery in the following description: "*She lifted up her hand and from the ring that she wore there issued a great light that illumined her alone and left all else dark. She stood before Frodo seeming now tall beyond measurement, and beautiful beyond enduring, terrible and worshipful. Then she let her hand fall, and the light faded, and suddenly she laughed again, and lo! she was shrunken: a slender elf-woman, clad in simple white, whose gentle voice was soft and sad.*" (Tolkien 2012, p. 401) The use of adjectives like 'enduring, terrible, worshipful' instills terror and worry in the reader, making it clear what the enemy's ring would do to the noble and wise Queen. The above examples depict the nature of the Ring as one that cultivates selfishness, arrogance, and envy in people who own it.

The following part from the book presents a devastating act of Smeagol killing his brother: "*‘Oh, are you indeed, my love,’ said Smeagol; and he caught Deagol by the throat and strangled him, because the gold looked so bright and beautiful. Then he put the ring on his finger*" (Tolkien 2012, p. 62) This example employs visual and kinesthetic imagery to recreate the murder scenario in the reader's head. It is said that this act was driven by the ring; Deagol owned it and refused to give it to Smeagol, thus Smeagol killed his brother. This event is reminiscent of another biblical account in which Cain kills his sibling Abel: "*And Cain talked with Abel his brother: and it came to pass, when they were in the field, that Cain rose up against Abel his brother, and slew him.*" (n.d. KJV: Genesis 4:8) The motive of the two brothers is apparent in both stories, as is envy, which appears to be the

fundamental cause of the killings. In both instances, Cain and Smeagol were envious since the other brother was regarded superior in one case and owned something valuable in the other, and both Cain and Smeagol began to harbor animosity towards their sibling, which evolved into a desire for rather than not having a brother. The book chapter also opens with Smeagol's continuing fate; he is outcasted by the family and lives a self-destructive and cursed existence alone, creating a likeness to Cain's fate, who was cursed by God, similarly: "*And now art thou cursed from the earth, which hath opened her mouth to receive thy brother's blood from thy hand; when thou tillest the ground, it shall not henceforth yield unto thee her strength; a fugitive and a vagabond shalt thou be in the earth.*" (n.d. KJV: Genesis 4:11) Similarly, Smeagol became such a restless wanderer on the earth. With this representation, Tolkien wanted to depict the rotten nature of sin and the dreadful consequences of temptation by drawing a parallel to the cursed lives of Cain and Smeagol.

Since Harry Potter is a fiction novel intended for children, critics of Christian culture have frequently argued that it should be restricted from the hands of the younger generation because it involves magic, which God has forbidden humanity from engaging. The author, on the other hand, did not understand such criticism, claiming that the books contained many Christian ideas and themes and that she was primarily borrowing from the Bible.

The very first similarity that appeared between the book and the Bible was the story of the making of Hogwarts Wizarding School. The following example describes it: "*...that Hogwarts was founded over a thousand years ago – the precise date is uncertain – by the four greatest witches and wizards of the age. The four school houses are named after them: Godric Gryffindor, Helga Hufflepuff, Rowena Ravenclaw and Salazar Slytherin. They built this castle together, far from prying Muggle eyes, for it was an age when magic was feared by common people, and witches and wizards suffered much persecution. ... For a few years, the founders worked in harmony together, seeking out youngsters who showed signs of magic and bringing them to the castle to be educated. But then disagreements sprang up between them. A rift began to grow between Slytherin and the others. Slytherin wished to be more selective about the students admitted to Hogwarts. He believed that magical learning should be kept within all-magic families. He disliked taking students of Muggle parentage, believing them to be untrustworthy. After a while, there was a serious argument on the subject between Slytherin and Gryffindor, and Slytherin left the school.*" (Rowling 2014, p. 126) The narrator uses visual and organic imagery to construct a picture of the

past while also eliciting the characters' interior feelings and thoughts. The school is supposed to have been founded and maintained in peace by four great wizards, but one of them, Salazar Slytherin, once sought to be more selective in terms of student admissions. Salazar left because of this conflict. This picture resembles the account recounted in the Book of Ezekiel about Lucifer's fall: "...*Thine heart was lifted up because of thy beauty, thou hast corrupted thy wisdom by reason of thy brightness: I will cast thee to the ground, I will lay thee before kings, that they may behold thee.*" (n.d. KJV: Ezekiel 28:17) Salazar, like Lucifer, is introduced as a magnificent figure with power and respect. However, something changes in both individuals in a terrible way, which Rowling effectively conveys through the use of organic imagery; '*Slytherin wished to be more selective.*' In both circumstances, the individual departs, with the only distinction being that Lucifer is an outcast from Heaven, whereas Slytherin chooses to leave Hogwarts on his terms. What is more comparable between these personalities is that over time, Slytherin was the house that trained the most wizards who mastered the art of dark magic in their terrible deeds, implying that Slytherin was the most evil of the four great wizards. The Slytherin house emblem, which depicts a serpent, is an important symbolic element that links Slytherin to Lucifer, a personification of evil.

Another notable connection between Salazar Slytherin and Lucifer is the Chamber of Secrets, which resembles the pit of hell. The author was able to provide a detailed account of the Chamber through the use of visual and kinesthetic images, evoking in the reader's mind the concept of a secret horrible place located very deep under the surface. The description is provided in the following passage: "*It was like rushing down an endless, slimy, dark slide. He could see more pipes branching off in all directions, but none as large as theirs, which twisted and turned, sloping steeply downwards, and he knew that he was falling deeper below the school than even the dungeons.*" (Rowling 2014, p. 245) The statement 'he was falling deeper below the school than even the dungeons' provides the reader with a sense of the chamber's location as well as a connotative implication that the dark and frightening Chamber is the deepest area, evoking the image of hell. The following description continues to outline the mystery Chamber and is rich in visual, auditory, and kinesthetic imagery that helps build the right suspense and emotion in the readers: "*But the tunnel was quiet as the grave, and the first unexpected sound they heard was a loud crunch as Ron stepped on what turned out to be a rat's skull. Harry lowered his wand to look at the floor and saw that it was littered with small animal bones. Trying very hard not to imagine what Ginny might look like if they found her, Harry led the way forward, round a*

*dark bend in the tunnel.*” (Rowling 2014, p. 245) The use of words like 'grave', 'skull', and 'bones' conjures up images of death, decay, and peril that the protagonists may face. The author also utilizes comparison to infer that the location is reminiscent of a grave, which contributes to the underworld imagery.

The novel is filled with many symbolic elements, one such element is the mysterious diary that Harry found in the abandoned girl's bathroom. The following passage shows a description presented by Tom Riddle aka Voldemort, who tells the function of this diary: “*If I say it myself, Harry, I've always been able to charm the people I needed. So Ginny poured out her soul to me, and her soul happened to be exactly what I wanted. I grew stronger and stronger on a diet of her deepest fears, her darkest secrets. I grew powerful, far more powerful than little Miss Weasley. Powerful enough to start feeding Miss Weasley a few of my secrets, to start pouring a little of my soul back into her ...*” (Rowling 2014, p. 251) The example offers a realistic image, which can astonish the reader, by the use of such powerful expressions as 'on a diet of her greatest fears', 'feeding Miss Weasley a few of my secrets', and 'start pouring a bit of my soul back into her'. The paragraph reveals that Tom Riddle captivated Ginny through his diary so that he might eventually possess her soul. This feature connects to Satan, who likewise charms and persuades humans to eventually gain their souls. The Bible warns human beings this way: “*Be sober, be vigilant; because your adversary the devil, as a roaring lion, walketh about, seeking whom he may devour*” (n.d. KJV: 1Peter 5, 8) The verse compares the devil to a lion who wishes to devour someone, which means to ruin him and his soul, making him miserable. Similarly, Tom Riddle depicts himself in the diary as someone who grew stronger by being fed on Ginny's greatest fears and darkest secrets. Such comparisons and character descriptions help the reader visualize pure evil and associate Voldemort with it.

One of the universe's most important and recurring themes is the conflict between good and evil. The elements of such themes may be found in practically every piece of literature and are regarded as the basic premise of the *Bible*: the conflict between God and Satan. Children's literature frequently focuses their attention on it as a moral lesson. It's no surprise that Rowling's Harry Potter features a similar concept. An outstanding example is shown in the provided section: “*Ah, if Harry Potter only knew!*” *Dobby groaned, more tears dripping onto his ragged pillowcase. ‘If he knew what he means to us, to the lowly, the enslaved, us dregs of the magical world! Dobby remembers how it was when He Who Must Not Be Named was at the height of his powers, sir! We house-elves were treated like vermin, sir! Of course, Dobby is still treated like that, sir,’ he admitted, drying his face on*

*the pillowcase. 'But mostly, sir, life has improved for my kind since you triumphed over He Who Must Not Be Named. Harry Potter survived, and the Dark Lord's power was broken, and it was a new dawn, sir, and Harry Potter shone like a beacon of hope for those of us who thought the dark days would never end, sir ...'*” (Rowling 2014, p. 148) The example contains powerful visual imagery and uses comparisons to draw readers' attention to the conflict between good and evil. The verse portrays the concept of slavery by describing how regular people were 'treated like vermin' during times when evil acquired authority. This draws a parallel with the real world, in which sin has tainted every area of life since the Garden. However, the narrative begins with Harry defeating Voldemort, which causes a significant alteration. The dramatic picture describes this as 'it was a new dawn', which surely conveys hope for the broken and enslaved. This story resembles the one in the Bible in which Jesus was sent by God to become the perfect sacrifice, freeing humanity trapped by sin. The 'new dawn' in Harry Potter also depicts the defeat of evil, as it recalls the dawn when Jesus was risen on the third day and evil was conquered. Finally, the following sentence employs comparison and visual imagery to underscore the concept that Harry is the hope in the gloom: *'Harry Potter shone like a beacon of hope for those of us who thought the dark days would never end'*.(Rowling 2014, p. 148) Harry is compared to a beacon, which is defined by the Longman dictionary as "a light put somewhere to warn or guide people, ships, vehicles, or aircraft." As a result, Harry serves as a beacon of light for those who sit in darkness. The Bible gives a similar encouraging text, depicting Jesus as the light that has come into the darkness that is the world: *“The people which sat in darkness Saw great light; And to them which sat in the region and shadow of death Light is sprung up.”* (n.d. KJV: Matthew 4:16)

The novel's climax occurs when Harry encounters Voldemort in the Chamber. Their conflict is initially shown as uneven, reminiscent of the battle between David and Goliath. The passage below offers a powerful depiction through the use of visual and kinesthetic sensory imagery: *“The enormous serpent, bright, poisonous green, thick as an oak trunk, had raised itself high in the air and its great blunt head was weaving drunkenly between the pillars. As Harry trembled, ready to close his eyes if it turned, he saw what had distracted the snake. Fawkes was soaring around its head, and the Basilisk was snapping furiously at him with fangs long and thin as sabres. Fawkes dived. His long golden beak sank out of sight and a sudden shower of dark blood spattered the floor. The snake's tail thrashed, narrowly missing Harry, and before Harry could shut his eyes, it turned. Harry looked straight into its face, and saw that its eyes, both its great bulbous*

*yellow eyes, had been punctured by the phoenix; blood was streaming to the floor and the snake was spitting in agony.*” (Rowling 2014, p. 258) Before outlining the conflict, the author chose to focus on envisioning each fighter so that the reader might gain an understanding of their power. Voldemort's Basilisk is shown as a massive, fearsome snake. Its thickness is compared to an oak tree, and the colour is characterized as a 'poisonous green'; the phrase poisonous has a negative meaning for the creature. On Harry's side, the author placed a bird, a phoenix, which is much smaller and more harmless than the massive snake. On the other hand, the characteristics of Harry and Voldemort are shown as unequal; Voldemort is older, more confident, and appears to be stronger than his antagonist, Harry, who is a second-year inexperienced student. Such a description may remind the reader of the well-known Biblical account of David and Goliath, in which the small and weak defeated the powerful antagonist. A similar event occurs in Harry Potter when he and the Phoenix finally defeat Voldemort and the Basilisk. It should also be remembered that Harry was sent the bird and a sword by Dumbledore, who is not present in the scene and is merely acknowledged as a remote helper, reinforcing the image of divine guidance that is extensively employed throughout the Bible.



## **PART IV COMPARATIVE ANALYSIS OF ARTISTIC TOOLS FOR EXPRESSING IMAGINATION IN THE BOOKS *THE LORD OF THE RINGS: THE FELLOWSHIP OF THE RING* AND *HARRY POTTER AND THE CHAMBER OF SECRETES***

At first glance, the three-part Lord of the Rings book and the Harry Potter series may appeal similarly to individuals who are unfamiliar with both. However, if one delves deeper into the issue, one will discover that these two works are entirely distinct. Yet, to attempt and discover some kind of commonalities, a thorough analysis should be done to find and compare shreds of evidence. The first distinction between these works is that they are both considered fantasy, albeit of different kinds. There are several disputes and viewpoints about classification, as well as other factors to consider when attempting to categorize them. According to Steven S. Long's criteria for high and low fantasy, *The Lord of the Rings* belongs to the high fantasy subgenre because it contains powerful magic and magical beings set in a parallel world filled with epic elements, whereas *Harry Potter* is considered low fantasy. After all, it contains magic that is difficult to cast and learn. Another feature of low fantasy is the ability to incorporate a love story because it focuses on the characters' emotions, as opposed to high fantasy, which focuses on narrative development and features that offer a unique universe. (Long, 2011) Another element that distinguishes both novels is that they were written at different times, with 44 years separating the two publishing. This primarily contributed to the aspects that influenced the writers and, through them, the novels, as Tolkien, who experienced the dreadfulness of the First and Second World Wars, built elements on these experiences, and Rowling, who lived in a peaceful world but experienced crisis and depression at a young age, reflected this in her novels. It should also be noted that Tolkien's *The Lord of the Rings* was written for adults, as evidenced by the sluggish progression of the plot, but the *Harry Potter* series was intended for children at a speedier pace. There are many other distinctive characteristics in these two novels, but the focus of this examination is on the imagery use and its consequences on the reader's understanding and perception of the work. While these two novels differ in subject matter, the use of imagery and its impact on the characters and readers may be comparable.

Imagery is a powerful tool for imagination that creates a vivid picture in the reader's mind that appeals to the senses, elicits strong emotions, and puts the reader at the heart of the story. Because imagery is referred to as descriptive language, it aids in the

development of narrative and the transmission of additional connotative concepts that may contribute to the overall topic. Since imagery is a wide field with an abundance of research data, this study has chosen three aspects to compare and contrast in the analysis: the use of food elements and their impact on characters' emotions; the usage and effectiveness of aural imagery; and evidence of Biblical imagery.

#### **4. 1. Comparing the role of food through the lens of imagery**

The first aspect is the image of food, which has connotative meaning and can be represented by visual, gustatory, and olfactory imagery. The examination of food in both novels through the lens of imagery seeks to highlight what connotations these images may entail and how food affects the characters' inner state. There is a widespread belief that eating puts people in a happier mood and improves their overall well-being. The research of Peter J. Rogers concludes that eating and drinking may have an impact on people's emotions, but the opposite is also true: mood influences hunger. (Rogers, 1995) The concept may be conveyed in the narrative using imagery that includes food descriptions. Tolkien once said of food in a letter to a friend: *"I am in fact a Hobbit (in all but size). I like gardens, trees and unmechanized farmlands; I smoke a pipe, and like good plain food (unrefrigerated), but detest French cooking; I like, and even dare to wear in these dull days, ornamental waistcoats. I am fond of mushrooms (out of a field);"* (Tolkien 2012, p. 213) The author states that he feels like a hobbit and lists food as a positive element, implying that hobbits enjoy food. Thus, it may be argued that whenever food or eating is depicted in the text, its quality may reflect the primary characters' (hobbits) inner state or emotions.

The legendary universe of *The Lord of the Rings* makes no mention of social rank as a key indicator of an individual. It does mention money and wealth in the form of gold, although it is not highly emphasized throughout the novel, save in the opening chapter, where Bilbo Baggins is shown as a hobbit with piles of treasure in his burrow. In the first chapter of the book, Bilbo Baggins has a spectacular birthday party that is characterized as abandoned with food and drinks: *"There were three official meals: lunch, tea, and dinner (or supper)."* (Tolkien 2012, p. 34) Such wording implies that Bilbo's social rank and wealth allow him to host a lavish feast and feed everyone. In other circumstances, food reflects Elves' superiority. Though there is no indication that elves rely on money or fortune, their food is unique and even has healing abilities. *"...bread, surpassing the savour of a fair white loaf to one who is starving; and fruits sweet as wildberries and*

*richer than the tended fruits of gardens; he drained a cup that was filled with a fragrant draught, cool as a clear fountain, golden as a summer afternoon”* (Tolkien 2012, p. 94) The detailed description, which portrays Elven food as perfect and ethereal, suggests the nation's flawlessness and superiority. Rowling's work frequently uses food as an indicator of social rank and money. Harry Potter lives with his relatives, who manage a little business that provides for the family, as evidenced by statements that their son, Dudley, is overfed and the scenario in which they save their most delectable and complicated delicacies for the Mangers. Meanwhile, Harry's existence at Dursleys is particularly terrible because it is stated that they underfeed Harry, as shown in the example: *“pushing a bowl of tinned soup into the room... The soup was stone cold, but he drank half of it in one gulp.”* (Rowling 2014, p. 25) Harry's hunger serves as a symbol of his disrespect and misery. When Harry arrives in London, he visits Gringotts to withdraw his wizard riches and buys large ice cream cones for himself and his classmates. Harry's ability to purchase sweets reflects his increased prominence in the wizarding community. His desire to share this joy with his buddies exemplifies his generosity.

The idea of someone offering meals for others evokes feelings of kindness, empathy, and love. This is most evident in passages in which Bilbo Baggins hosts a sumptuous feast for all Shire people; even though his relatives and friends have only a surface relationship with Bilbo because they are envious of his wealth, he still likes and respects them. The sequence in which Mr and Mrs Maggots, the farm owners, warmly welcome the hobbits and feed them well demonstrates their affection and concern for the wanderers. A similar example may be seen when the exhausted hobbits arrive in Rivendell, where the elves are said to have prepared a feast. This demonstrates Elve's pleasant demeanor, empathy for the guests, and nurturing. Similarly, Harry Potter and the Chamber of Secrets employs food to induce kindness, understanding, and love. Harry is well-fed from the moment he arrives at the Burrow. Mrs. Weasley feeds her sons despite frequently shouting at them. Food symbolizes the Weasley family's fondness for Harry and one another. This contrasts with Harry's tenure at Dursleys when he was underfed, whereas at Weasleys, he is treated with affection and respect, which is predicted in food consumption.

Nearly every mention of food and beverage intake generates a warm, comfortable atmosphere in which the characters feel cheerful and at peace. This is especially true when the protagonists are on a risky adventure and encounter someone who feeds them. For example, when Frodo and his companion hobbits are tormented by the Black Riders, they encounter Elves who stay with them for the night and share their magically delicious food.

*“Some went to and fro bearing cups and pouring drink; others brought food on heaped plates and dishes.”* (Tolkien 2012, p. 94) Another example is the preceding scene in which the hobbits share a meal with the Maggots' household. The scene is described as welcoming and warm, implying safety for the hobbits. After escaping the horde of orcs in the Mines of Moria, the fellowship was discovered by elves who invited them to Lothlorien, where there is a mention of supper, eliciting the feeling of safety and positively influencing the characters' inner states. This theme is also conveyed in the Harry Potter book, where Harry feels miserable living with the nasty Dursleys, who underfed him; in contrast, at Weasleys and Hogwarts, Harry feels safe and at home, as seen by the food he eats there.

Food descriptions often serve as a means of presenting an imaginative world. Tolkien utilizes food in *The Lord of the Rings* to convey the awesomeness of the Elven people. The narrative uses elements such as *“fruits sweet as wildberries and richer than the tended fruits of gardens”* or *“fragrant draught, cool as a clear fountain, golden as a summer afternoon”* (Tolkien 2012, p. 94) That surely makes the reader contemplate not just about the food, but also about the elves. In this scenario, food represents elves, and its description mostly provides insight into their nature. Similarly, the wizarding realm of Harry Potter demonstrates its traits through food. This is mostly demonstrated throughout the novel in the scenes in which Mrs. Weasley employs magic to prepare dinner for the family, or when the Hogwarts School conjures lavish feasts for its students.

The story explores the concept of forgiveness via food descriptions. Mrs Maggot gives Frodo a basket of his favorite mushrooms as a gift, but mushrooms are also a gesture of mercy because when Frodo was a boy, he stole mushrooms from Mr. Maggot's farm and was terrified of Mr. Maggot until he encountered him again on their the journey. When they separated, he was given a basket of mushrooms, which represents Maggots' forgiveness, love, and kindness. A similar illustration can be seen in the Harry Potter book. The teachers disapprove of Harry and Ron arriving at Hogwarts in a flying automobile and believe that they will be deported. However, Professor McGonagall conjures delectable food for the boy, foreshadowing the teacher's forgiveness, compassion, understanding, and love.

The novels also imply that the quality of food and the amount consumed reflect the characters' inner state and feelings. *The Lord of the Rings* evokes this idea every time the characters are on a journey or in peril, as shown in the following example: *“They ate a very frugal supper (for hobbits), and then went on again”* [p. 82] It's reported that the

hobbits ate poorly even the narrative is poor. The author chose to skip detailed descriptions of delightful meals implying that the hobbits are on a mission and are having a difficult time, with a lot on their mind and heart, so they are not in the mood to enjoy a magnificent feast. Similarly, this concept is addressed in the Harry Potter series, as Harry is continually thinking about the Chamber of Secrets and just discovers that his friend Hagrid is connected to it. Harry's heavy heart stops him from enjoying his food, as shown in the example below: *"Harry didn't fancy his shepherd's pie as much as he'd thought."* (Rowling 2014, p. 101)

The analysis that follows contrasts how food is depicted in *The Fellowship of the Ring* with *Harry Potter and the Chamber of Secrets*. In light of this, the comparison demonstrated how the writers represented similar concepts that in some way related to the major topics of implementing food. Food serves as a metaphor for ideas like compassion, tenderness, safety, forgiveness, and kindness throughout both books. The writers were able to convey aspects of their distinct and enchanted universe through food descriptions, and at last, one can comprehend the characters' emotional states through consumption. It's interesting to note that neither of the two novels makes extensive use of food descriptions that convey the different flavors or senses of taste. Rowling and Tolkien focused mostly on the aesthetic aspects of food, which aided in addressing more general issues like safety, home, family, love, and care.

#### **4. 2. Comparison and contrast of aural imagery**

Aural imagery can help readers be more creative while also adding metaphorical beauty and/or elegance to what they are reading. It paints the scene with many noises, each providing some information. Aural imagery is the second most common type of imagery in literary works, and it is widely used to create terror and suspense.

At Bilbo's birthday party, there are pieces of evidence of Bilbo's suppression of voice. When Bilbo wished to give a speech, his companion began using instruments to continue the celebration, ignoring Bilbo and his speech, demonstrating the superficiality of their connections. *"They contained instruments, small, but of perfect make and enchanting tones. Indeed, in one corner some of the young Tooks and Brandybucks, supposing Uncle Bilbo to have finished (since he had plainly said all that was necessary), now got up an impromptu orchestra, and began a merry dance-tune."* (Tolkien 2012, p.36) In the Harry Potter books, Harry is openly mistreated in the Dursley household. In the following case, auditory imagery is evidenced by the following passage: *"Harry tried to argue back but*

*his words were drowned by a long loud belch from Dursley's son, Dudley.*" (Rowling 2014, p. 8)'A long loud belch' is the metaphor used to abrupt Harry's speech, highlighting both his position within the family and Dudley's lack of manners.

Using silence and distant voices, auditory imagery can also build suspense and elicit fear: "*He turned to go back, and then stopped, for he heard voices*" (Rowling 2014, p. 80)is an example from *The Lord of the Rings* in which Frodo suddenly hears faraway, odd voices that foretell danger. Such instances are used often throughout the novel. Such use of auditory imagery perfectly creates mystery and anxiety in the protagonists as well as in the readers.

The novels frequently use repetitive sounds to evoke anxiety in the characters. Tolkien used recurring sounds to evoke an image in the reader's mind. For example, in the following line, the author employed the sound of hooves on the road to indicate that the Black Riders are coming: "*There was a sound of hoofs in the lane, some way behind, but coming slow and clear down the wind*" (Rowling 2014, p 89) By conveying such an image, every time the narrative describes the sound of hooves, the reader may feel anxious and recall the Black Riders.

*The Lord of the Rings* uses the description of voices to illustrate character aspects of the individual, like in the following example: "*But at that moment there came a sound like mingled song and laughter. Clear voices rose and fell in the starlit air*" (Rowling 2014, p. 90) The description gives a notion of the fairy voices of elves and portrays them as magnificent creatures. Tolkien, on the other hand, was able to extract distinguishing features of the fellowship through the employment of both voice and footstep sounds. This unusual application of auditory imagery is shown in the next line: "*the dull stump of Gimli's dwarf-boots... the light step of Legolas*" (Tolkien 2012, p. 342)In this case, words like 'dull' and 'light' convey information about the individual's personality as well as their weight. Rowling also uses voice description, mentioning the distinct sound of specific characters' voices several times, such as Professor Lockhart's voice in the second book because he is a new character, and thus the author introduces him to the readers.

The use of noises reinforces the idea of good against evil. The following sample from the Fellowship of the Ring shows how the hideous Black Riders' hooves faded away as the clear and light music of elves approached: "*Clear voices rose and fell in the starlit air. The black shadow straightened up and retreated.*" (Tolkien 2012, p. 90) Such conjured images painted by music contribute to the major subject, which portrays a battle between light and dark forces. Similarly, the Harry Potter novel employs sound effects to

juxtapose the evil and good powers. When Harry is in the Chamber, he constantly hears the awful hissing sound of the basilisk. Suddenly, strange music erupts and fills the chamber, becoming more louder. Such a moment adds to the fundamental topic, the conflict between good and evil.

Auditory imagery is a fantastic way to express something that cannot be seen. This is primarily used in *The Fellowship of the Ring* when the companions hear the hooves of horses on the road, when Frodo hears mysterious footsteps and weird voices following him on his journey, or when the companions are traveling across the Mine of Moria and hear unusual drum sounds. Such a strategy does not provide the reader with information regarding the source of the sound, but it does convey the notion of its existence. Such an aspect is also used in the Harry Potter novel when Harry hears a terrible hissing noise and is unable to determine the source of it. This creates a puzzle that Harry and his companions want to solve.

*The Lord of the Rings* employs repeated auditory elements that evoke the sensation of someone following the heroes, as shown in the following example: “*Yet Frodo began to hear, or to imagine that he heard, something else: like the faint fall of soft bare feet.*” (Tolkien 2012, p. 342) This is used frequently throughout the story, and it is later revealed that Frodo was pursued by Smeagol, who wished to reclaim the One Ring. In comparison, the Harry Potter novel lacks such an audio aspect that conveys a sense of pursuit.

One of the main uses of sound description in novels is to give voices to characters to understand their intentions and emotions. Such technique can be found in the book *The Fellowship of the Ring*, though it is not that frequent. Such an example can be seen in the following line: “*‘Get into a corner and have a sleep, my lad,’ he said in a kindly tone*” (Tolkien 2012, p. 344) Rowling constantly uses auditory images to elicit the tone of her characters' speech. Such use of auditory imagery helps the dialogue continue, allowing the reader to learn about the characters' ambitions and emotions.

Sound effects are vital in portraying a fight scenario because they add aggression and turmoil. Tolkien employs extended and forceful sounds such as 'horn blast' and thundering footsteps of the army of orcs. Surprisingly, the sounds exclusively describe the bad side, heightening the sense of fear and emphasizing the difficulty of defeating the evil one. In addition, Rowling sought to employ aggressive and violent sounds to convey a fight situation, like as when Harry and Ron visited the Forbidden Forest and confronted Aragog, a giant spider, and hundreds of his relatives who planned to consume them. The escape scenario is packed with blaring horns as the flying car arrives to save them. Another

example is when Harry is in the Chamber and destroys Tom Riddle's diary, causing Tom to fade away; this event is portrayed with a scream from the diary, representing the enemy's suffering.

Tolkien employs the well-known technique of onomatopoeia to instill anxiety and foretell danger. This approach generates words by emulating the sound of their source. For example, while traveling through the Mines of Moria, the fellowship regularly hears the sound of drums. The description employs the words 'doom-doom' to conjure up images of thunderous drums in the reader's mind. This invisible sound causes panic and concern in the characters, foreshadowing a horrible entity. Similarly, Rowling used sound mimicry in the scene where Harry and Ron are in the forbidden forest and hear the clicking sound of spiders. Rowling uses the phrase 'click-click' to draw attention to the hungry spiders and create a sense of terror and peril.

The use of audio imagery to convey the beauty of nature promotes environmental awareness and speaks out against industrialization. It is stated that *The Lord of the Rings* shares an ecological responsibility and stewardship by presenting the harmful consequences of industrialization. However, it would be incorrect to claim that the author was a technophobe. (Goodwin 2019) Tolkien's epic tale describes nature extensively using visual, kinesthetic, and auditory imagery. In this way, displaying the sounds of the wind and leaves helps to support the above-mentioned environmental argument. However, the *Harry Potter* novel solely contains landscape descriptions and receives little attention. This is explained by the fact that the plot is primarily situated within buildings rather than in natural environs.

Singing is represented as a type of emotional outburst and is utilized to reveal the character's emotions, as shown in the following sentence: "*The voice of Pippin was suddenly lifted up above the others in one of Bilbo's favourite bath-songs.*" (Tolkien 2012, p. 115) In the example, the hobbit sings merrily and delightedly since he is in a warm house, away from the dangers of the road, and taking a hot bath. Another example is when the hobbits arrive at the Prancing Pony Inn and hear the guests' happy music, which is very welcoming to them. However, not all music is pleasant; for example, when the fellowship approaches Lothlorien, they come across a river with a waterfall, and Legolas begins to sing the bitter legend of the waterfall, which expresses his sorrow. However, Rowling does not use the element of singing to disclose an individual's inner emotions. Despite this, the story emphasizes Faweks' music, though it is used as a symbol of light, good, and help.



Overall, both novels contain auditory imagery; the distinction lies in how it is used. While Tolkien relies on picturing the surroundings and eliciting something that cannot be seen with sound, Rowling relies on aural sensations to paint the voices of her characters and to evoke horror by envisioning certain scenarios with sound effects. Meanwhile, these two novels differ in their use of aural imagery; both use sound to create tension and instill fear in the audience.

#### **4. 3. Comparative analysis of Biblical imagery in the novels**

Imagery helps the mind construct vivid scenes that engage the reader's senses. As a result, imagery can build a scene that reminds the reader of the *Bible*. Both Tolkien and Rowling stated that their writings contain Bible-related ideas and events. The following comparison seeks to emphasize Biblical imagery and determine whether the writers utilized the same ones.

The conflict between good and evil is crucial to *The Lord of the Rings* trilogy. This universal subject is well-known and serves as the foundation for several literary works. Tolkien's mythology could not be built without integrating the ancient energies of light and dark forces eternally fighting one other, which characterize his universe. This concept is portrayed throughout the narrative in various forms, including description. It is aroused when the Black Riders' hooves are forced to flee as the good and warm voices of the elves approach, or when Gandalf recalls the fight in which Sauron was vanquished by Isildur, using visual imagery and imagining aspects of that event. Similarly, the plot of *Harry Potter* revolves around this universal topic, which is conveyed through descriptive language. For example, in the last duel, where the novel reaches its peak, a young, seemingly weak, but extremely valiant kid, Harry, faces up against the evil, seemingly strong, and intelligent Tom Riddle, the young Voldemort. This scene resembles the biblical account of David and Goliath, in which the two sides' uneven forces culminated in the good conquering the bad. Interestingly, both *The Lord of the Rings* and the *Harry Potter* novels describe a previous battle in which the enemy was defeated by the light forces and reveal that the evil Sauron and Voldemort are gaining power, foreshadowing another fatal battle in the future.

*The Lord of the Rings* strongly uses the concept of temptation, and its main symbolic artifact, the One Ring, can entice those who are near or holding it. Everyone who possesses the ring is enticed to obtain power from it. Bilbo retains the Ring for nearly 60 years, and it is difficult for him to leave it in the home for Frodo; yet, it is revealed that

when Bilbo finally puts it down, he feels quite serene and light. Gandalf the wizard was also offered the Ring, but the wise wizard firmly refused since he knew it would do him no good. Boromir, one of the fellowship members, turned against Frodo in an attempt to capture the ring but was unsuccessful. The Queen of Lothlorien, who owns one of the three Elven rings, also fantasizes about how glorious and powerful the One Ring would make her, though she manages to resist its temptation; finally, Frodo, the ring keeper, is constantly tempted to put the ring on his finger but manages to deal with this feeling. Thus temptation is an important recurring element in *The Lord of the Ring*. This concept is also explored in the *Harry Potter* novel, albeit with less significance. Temptation is provided through Tom Riddle's notebook, and he gains power over Ginny Weasley, a first-year girl. Ginny puts her soul into her diary, which in turn causes her to do things she is unaware of; on a subconscious level.

The pit of hell is depicted in some of the literature. In *The Fellowship of the Ring*, it is the abyss into which Gandalf and the Barlog plunge in the Mines of Moria. The location is described as being dark with fires emanating from the depths. Similarly, the *Harry Potter* novel describes the Chamber of Secrets as a dark location hidden deep beneath the school's dungeons. It is also revealed that the location is littered with rats' skeletons, implying that it is a wicked and horrible place. The use of sensory descriptions in both novels contributes to the creation of the image of hell inspired by the *Bible*.

Characters such as Gandalf and Frodo carry the sacrifice idea throughout the novel. Gandalf is sacrificing himself in the Mines of Moria when the monstrous Barlog prevents the fellowship from reaching the bridge. Gandalf cuts the bridge and instructs the others to flee. When the Barlog falls into the abyss, it also carries Gandalf down. Another sacrifice is made by Frodo, a small hobbit who voluntarily, albeit occasionally hesitantly, bears the weight of the ring and carries it on the perilous journey to eventually destroy it. Similar to Frodo's sacrifice, Harry and Ron put themselves in danger by intentionally opening the Chamber of Secrets and confronting the horrible basilisk to save Ron's sister Ginny Weasley. These sacrifices point to Jesus' final and most profound sacrifice on the cross, which delivered humanity.

*The Lord of the Rings* incorporates the issue of envy by depicting the moment in which Smeagol kills his brother for refusing to give him the Ring. This scene reminds the viewer of the biblical account in which Kain murders his brother Abel because he is jealous of his sibling's prosperity. Such a picture can only be found in *The Lord of the Rings*; the *Harry Potter* books do not address the issue of envy.

The Harry Potter book has an intriguing Biblical depiction of the founding of Hogwarts. It is reported that the School was constructed by four great wizards, one of whom eventually developed opposing opinions on student selection. This wizard is Salazar Slytherin, who decided to leave the School but not before creating the underground Chamber of Secrets and hiding a monster within. The departure of Slytherin represents Lucifer's fall, who had different beliefs and began to wish to be like God, and as a result, he was thrown to hell. The departure of Slytherin and the establishment of the Chamber, which resembles the pit of hell, and Lucifer's fall and descent to hell provide parallels and allow the reader to draw connections between them.

In a nutshell, the three areas in which the effects of images are presented share more similarities than differences. The goal of implanting and characterizing food parts using visual, gustatory, and olfactory imagery is to induce feelings of safety, care, and enjoyment. In its negative connotations, it may foretell societal transgression. The use of auditory imagery in both works primarily serves to induce anxiety and suspense. However, it is also utilized to share information in situations where sight is impaired. The third feature, Biblical imagery, is present in both novels. It frequently illustrates the conflict between good and evil while also teaching moral values to the reader.

## CONCLUSION

The thesis discusses the influence of imagery in three areas: the mention and description of the food, the use of sounds and voices, and the evidence and significance of Biblical imagery in the works *The Fellowship of the Ring* by J.R.R. Tolkien and *Harry Potter and the Chamber of Secrets* by J.K. Rowling. The work also provides a possible interpretation of the imagery example and, lastly, compares the employment of the three aspects in both works.

*The Lord of the Rings* and the *Harry Potter* series are not the same type of fantasy literature. One is considered high fantasy due to its powerful magic and epic elements, while the other is considered low fantasy due to the difficulty of learning and casting magic. The novels in some way represent Tolkien's World War experiences and Rowling's life crisis, making them unique and different. Another distinctive feature is the audience for which the novels were written as Tolkien's writings were written for adults while the *Harry Potter* series was created for children. After reading the novels, it is obvious that Tolkien provides numerous thorough descriptions of various settings and events since his primary concentration is on plot development. Meanwhile, Rowling employs numerous dialogues and character descriptions to provide additional insight into their feelings, focusing the reader on character development.

The above-mentioned distinctions are discovered in the first two sections of the current thesis paper, in the writers' biographies, and the information provided about their writing styles. This was important to establish at the beginning so that it is evident in what ways the novels for the comparison are distinct or similar.

Although the first half of the work presents evidence that Tolkien's and Rowling's works vary in many aspects, the second part of the thesis paper aims to discover whether there is any similarity in the use of imagery and whether its influence on characters and readers may present further similarities.

The third part also includes the definition of imagery to have a clear idea of what is going to be focused on and analyzed in the novels. Accordingly, it is a powerful tool that is also referred to as descriptive language which through reading stimulates the 5 senses of the reader to better portray the elements of the invented worlds. Using imagery the author has a chance to grab the readers through their hand and walk them through the different events of the story.

Three aspects were chosen, and imagery from the novels was selected for each. When reading the novels, special emphasis was placed on descriptions that included food, images that depicted some form of sound or voice, and finally descriptions that drew connections to some Biblical story.

The first aspect is the investigation of imagery that contains food descriptions. Both novels are works of fantasy, thus similarly the two works use food as an element through which magic is reinforced. Tolkien presents the wonderful nation of elves by eliciting a description of elven food. He uses visual, olfactory, and gustatory imagery to empower his narrative by triggering three sensations of the readers simultaneously.

In *The Lord of the Rings*, food is presented as a symbol of social rank and wealth by eliciting the universal idea: those who have money have food, though evidence of such imagery is found only at the mention of Bilbo Baggins' lavish feast. On the other hand, Tolkien's realm contains mystical creatures such as elves, who seemingly are independent of wealth and always have and share food that is presented as being perfect, thus superior to other food, which elicits the high rank and royalty of this nation. Similarly, *Harry Potter* also holds this idea of food as a representation of wealth. An interesting idea that might be elicited in the Harry Potter novels is that wizards who conjure food by magic are more powerful and superior to muggles (people not possessing magic) who need to work physically to make meals.

Food also arouses sentiments of love, compassion, and kindness in scenes like Bilbo Baggins' birthday party, the Weasley family's welcome for Harry and Mr. and Mrs. Maggots, and the farm owners' hospitality toward hobbits. Such scenes present people willingly sharing their meal which reinforces the idea of kindness, care, and love for each other.

Through descriptions of food, the novel delves into the idea of forgiveness. Mrs. Maggot gives Frodo a basketful of mushrooms as a token of her kindness and similarly, Harry and Ron are forgiven by McGonagall's professor who conjures a delicious supper for them.

To summarise, both novels use imagery portraying food for identical purposes, producing the same concepts and emotions. During such food descriptions, the reader maintains that the characters are safe since they are well-treated, which evokes a good and warm feeling toward the place where they are.

The second feature is the employment of various sounds and voices, or auditory imagery, in the novels. The paper focused on identifying these images and understanding their use within the novels.

Both pieces use an excellent example of auditory imagery, and their effects are largely comparable. To begin, the author regularly employs sounds to create an atmosphere in which the protagonists feel scared. Such a picture suggested that the characters were in peril and being pursued by evil. Tolkien sent Frodo on a journey to obtain the One Ring, which the evil coveted, and as a result, the protagonist is pursued by the Black Riders and constantly hears the goose-bumping hooves of horses. Similarly, Harry is at Hogwarts School, where a terrifying beast can be seen by no one, but Harry is pursued by its hissing, cold voice.

The stories appear to be full of anxiety, and the authors are unwilling to tone them down to convey the magnitude of the peril that the heroes face. To evoke anxiety and tension, the authors used repetition and onomatopoeia, as seen in E. A. Poe's well-known poem *The Raven*.

The ability to give dialogue voices is a significant distinction that addresses the aural imagery used in both works. While Rowling's novel is overflowing with dialogues, with each line describing the tone and voice with which it was said, eliciting the character's feelings and focusing on their inner state and change, Tolkien's work managed to present such a notion sparingly because he did not intend to elicit much from his characters and instead dealt with plot development. That is why on the other hand, Tolkien's writing contains many descriptions of the surrounding landscape using aural imagery, such as the silence of the land or the voice of leaves disturbed by the wind. This is most likely the primary distinction between the two works in terms of aural imagery.

The third aspect investigates the use of imagery that draws some sort of connection between the novels and the Bible and reveals whether these might have any similarity in their manner.

The fundamental resemblance between the works is that they both feature the Bible's universal theme of good versus evil. Though both Tolkien and Rowling avoid mentioning an almighty good power, God, in their writings, evil is personified in prominent characters such as Sauron and Lord Voldemort, while good is represented by a variety of other characters, who together fight against evil.

Another pivotal theme that is taken from the Bible is the temptation found in both novels, though in different degrees and significance. The Lord of the Rings presents this

theme throughout the novel and by an apt use of imagery it elicits how hard it is for the characters to reject the temptation of the One Ring. Similarly, temptation is present in the Harry Potter novel, though to a much lesser degree. It is presented through Tom Riddle's diary, which tempts little Ginny Weasley to do dreadful things.

Both novels address the major issue of sacrifice. In Tolkien's work, Gandalf decides to confront the Balin, an underworld creature and ultimately falls into the abyss. Frodo also makes a sacrifice by accepting the mission to deliver the One Ring to Mordor. He gives up his safety and life to save everyone by avoiding evil to regain strength. In parallel, Harry Potter introduces this topic when Harry and Ron willingly open and enter the Chamber of Secrets to save Ginny Weasley.

As the analysis shows even the majority of Biblical imagery conveys the same ideas between the novels making their themes very alike.

Overall, the imagery use of the three aspects shows more parallels than deviations. This suggests that the primary themes might provide similar notions and perspectives. Furthermore, the usage of the same imagery implies that novels addressing the three themes have similar effects on readers' perceptions.

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## РЕЗЮМЕ

Романи «Володар перснів» і «Гаррі Поттер» стали популярними серед дорослих та юних читачів. Читаючи ці твори стає очевидним, що вони за багатьма аспектами вважаються досить різними. Відмінною рисою є і аудиторія, для якої вони написані, оскільки твір Толкієна більш орієнтований на дорослих, тоді як серія книг про Гаррі Поттера створена для дітей. Прочитавши романи, стає зрозумілим, що Толкієн детально описує різні середовища і події, оскільки його основна увага зосереджена на розвитку сюжету. Натомість Роулінг використовує численні діалоги та характеристики персонажів, щоб надати додаткове уявлення про їхні почуття, зосереджуючи увагу читача на становленні персонажів твору.

У роботі проводиться компаративний аналіз художніх засобів для втілення образності на сторінках творів «Братство персня» Толкієна та «Гаррі Поттер і таємна кімната» Дж. Роулінга. Образність – це потужний інструмент, який також називають мовою описування, щоб краще змалювати елементи вигаданих художніх світів. Використовуючи образи, автор має можливість подати читачеві руку і провести його через різні події в світі романів. Порівняльний аналіз цих творів показав, що в обох творах їжа використовується як елемент, за допомогою якого посилюється значення магії. Толкієн представляє дивовижну расу ельфів, описуючи ельфійську їжу. Він використовує візуальні, нюхові та смакові образи, щоб підсилити свою розповідь.

У «Володарі перснів» їжа представлена як символ соціального статусу та багатства, що підкреслює універсальну ідею: хто має гроші, той має їжу, хоча докази такої образності знаходимо лише у згадці про пишний бенкет Більбо Бегінса. З іншого боку, у світі Толкієна існують містичні істоти – ельфи, які, здавалося б, не залежать від багатства і завжди діляться їжею, яка постає як довершена, тобто перевершує іншу їжу, що водночас підкреслює високий ранг і величність цієї раси. Подібним чином Гаррі Поттер також дотримується цієї ідеї про їжу як репрезентацію багатства. Цікавою є паралель, яку можна знайти в романі про Гаррі Поттера, яка полягає в тому, що чарівники, які створюють їжу за допомогою магії, є більш могутніми і вищими за маглів (людей, які не володіють магією), яким доводиться докласти зусиль щоб приготувати їжу. Їжа також викликає почуття любові, співчуття і доброти в таких сценах, як святкування дня народження Більбо Бегінса, прийом сім'ї Візлі та гостинність містера і місіс Магготс. У таких сценах люди охоче діляться їжею, що підсилює ідею доброти, турботи та любові один до

одного. Через описи їжі роман заглиблюється в ідею спокутування. Місіс Маггот дарує Фродо кошик грибів на знак своєї доброти, і так само Гаррі та Рон отримують пробачення від професорки МакГонегел, яка з допомогою чаклунства приготувала для них смачну вечерю. Підсумовуючи вищенаведене, можна сказати, що обидва романи використовують образи їжі з однаковою метою, створюючи однакові концепції та емоції. Під час таких описів їжі читач переконаний, що персонажі знаходяться в безпеці, оскільки з ними добре поводяться, що викликає добрі та теплі почуття до місця, де вони перебувають.

Другою співзвучною особливістю є використання в романах різних звуків і голосів, або слухових образів. Обидва твори використовують чудові приклади слухових образів, і їхні ефекти багато в чому співзвучні. Автори регулярно використовують звуки для створення атмосфери, в якій протагоністи відчувають страх. Така картина підказувала, що персонажі перебувають у небезпеці і їх переслідує зло. Щоб викликати тривогу і напругу, автори використовували техніку повторення і ономапоею.

Робота також акцентує на образах, які встановлюють своєрідний зв'язок між романами та Біблією. Фундаментальна схожість між творами полягає в тому, що вони розкривають універсальну біблійну тему добра і зла. Хоча і Толкієн, і Роулінг уникають згадки про всемогутню добру силу Бога, в їхніх творах зло уособлюється у видатних персонажах, таких як Саурон і Лорд Волдеморт, в той час як добро представлене безліччю інших персонажів, які разом борються проти зла.

Загалом, використання образності свідчить про те, що основні теми романів співзвучні. Тема роботи сприяє кращому сприйняттю та розумінню робіт Толкієна та Роулінга.

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**Еніке Надь-Коложварі**

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Ким перевірено:

**I + U + DB + P + DOI**

Кількість сторінок:

**92**

Кількість слів:

**37243**

<b>Схожість 15%</b>	Збіг: <b>10 джерела</b>	Вилучено: <b>0 джерела</b>
Інтернет: <b>3 джерела</b>	DOI: <b>0 джерела</b>	База даних: <b>0 джерела</b>
<b>Перефразовування 1%</b>	Кількість: <b>10 джерела</b>	Перефразовано: <b>493 слова</b>
<b>Цитування 6%</b>	Цитування: <b>117</b>	Всього використано слів:
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