

utterance must generate a specific ‘cushioned blow’ effect leading to the hearer holding assumptions about speaker’s intentional evasiveness and evoking the feeling of ‘not saying it all’.

Footnote

- Euphemisms can be used with a humorous/ironic attitude to what is said, for instance one can produce an ironic understatement «He is only a little tipsy» about someone who is completely drunk. On the issue of irony and intentionality see Gibbs [2: 104-115]

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Summary. The article discusses the role of intentionality in the interpretation of *x-phemistic* utterances and argues that the *x-phemistic* value of utterances is not a property of the linguistic units used, but entirely depends on intentions underlying their use. A conclusion is made to the effect that this type of intentional communication can be best explained within the framework of Sperber and Wilson’s *Relevance Theory*.

Key words: *euphemisms, dysphemisms, intentionality, cognitive pragmatics, Relevance Theory.*

Отримано: 27.06.2012 р.

УДК 811.111'37

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THE LANGUAGE BEHIND TOLKIEN’S MYTHOLOGY

У статті робиться спроба встановити зв’язки між творами британського письменника-міфотворця Д.Р.Р. Толкіна та його академічною роботою як професора давньоанглійської мови. Доводиться, що в інтерпретації творів автора, в літературознавчому чи перекладознавчому аспектах, слід керуватися тим, що Толкін був перш за все лінгвістом, а потім письменником, відтак, лише знання витоків творчості автора та ретельний лінгвістичний аналіз його текстів може бути основою для можливих інтерпретацій та перекладів.

Ключові слова: джерела, лінгвістичний аналіз, інтерпретація, адекватний переклад.

What should one know before he/she attempts to translate J.R.R. Tolkiens creative works? The first thing to remember is that there were not two Tolkiens, one an academic and the other a writer. They were the same man, and the two sides of him overlapped so that they were indistinguishable. So if one is going to understand anything about his work as a writer he/she should spend some time examining Tolkien’s scholarship.

Both Tolkien’s academic career and his literary production are inseparable from his love of language and philology. He specialized in English philology at university and in 1915 graduated with Old Norse as special subject. He worked for the **Oxford English Dictionary** from 1918 and is credited with having worked on a number of words starting with the letter **W**, including **walrus**, over which he struggled mightily. In 1920, he became Reader in English Language at the University of Leeds. He gave courses in Old English heroic verse, history of English, various Old English and Middle English texts, Old and Middle English philology, introductory Germanic philology, Gothic, Old Icelandic, and Medieval Welsh. When in 1925, aged thirty-three, Tolkien applied for the Rawlinson and Bosworth Professorship of Anglo-Saxon at Pembroke College, Oxford, he boasted that his students of Germanic philology in Leeds had even formed a «Viking Club». He also had a certain, if imperfect, knowledge of Finnish.

The first thing to understand is why he liked languages. The fact that he was **excited** by the Welsh names on coal-trucks, by the 'surface glitter' of Greek, by the strange forms of the Gothic words in the book he acquired by accident, and by the Finnish of the **Kalevala**, shows that he had a most unusual sensitivity to the sound and appearance of words. They filled for him the place that music has in many people's lives. Indeed the response that words awakened in him was almost entirely emotional.

But why should he choose to specialize in early English? Someone so fond of strange words would be more likely to have concentrated his attention on foreign languages. The answer is again to be found in his capacity for **excitement**. We know already of his emotional response to Finnish, Welsh, and Gothic, and we ought to understand that something equally exciting happened when he first realized that a large proportion of the poetry and prose of Anglo-Saxon and early medieval England was written in the dialect that had been spoken by his mother's ancestors. In other words it was remote, but at the same time intensely personal to him.

Tolkien was deeply attached to the West Midlands because of their associations with his mother. Her family had come from the town of Evesham, and he believed that this West Midland borough and its surrounding county of Worcestershire had been the home of that family, the Suffields, for countless generations. He himself had also spent much of his childhood at Sarehole, a West Midland hamlet. That part of the English countryside had in consequence a strong emotional attraction for him; and as a result so did its language.

He once wrote to W.H. Auden: 'I am a West-midlander by blood, and took to early West-midland Middle English as to a known tongue as soon as I set eyes on it.' [1, 137]. **A known tongue**: something that already seemed familiar to him. One might dismiss this as a ludicrous exaggeration, for how could he 'recognize' a language that was seven hundred and fifty years old? Yet this was what he really believed, that he had inherited some faint ancestral memory of the tongue spoken by distant generations of Suffields. And once this idea had occurred to him, it was inevitable that he should study the language closely and make it the centre of his life's work as a scholar.

This is not to say that he only studied the early English of the West Midlands. He became well versed in all dialects of Anglo-Saxon and Middle English and (as we have seen) he also read widely in Icelandic. Moreover during 1919 and 1920 when he was working on the **Oxford Dictionary** he made himself acquainted with a number of other early Germanic languages. In consequence by the time he began work at Leeds University in 1920 he had a remarkably wide range of linguistic knowledge.

Tolkien never lost his literary soul. His philological writings invariably reflect the richness of his mind. He brought to even the most intricate aspects of his subject a grace of expression and a sense of the larger significance of the matter. Nowhere is this demonstrated to better advantage than in his article (published in 1929) on the **Ancrene Wisse**, a medieval book of instruction for a group of anchorites, which probably originated in the West Midlands. By a remarkable and subtle piece of scholarship, Tolkien showed that the language of two important manuscripts of the text (one in a Cambridge college, the other in the Bodleian Library at Oxford) was no mere unpolished dialect, but a literary language, with an unbroken literary tradition going back to before the Conquest. He expressed this conclusion in vivid terms – and it should be appreciated that he is here really talking about his beloved West Midland dialect as a whole: «It is not a language long relegated to the «uplands» struggling once more for expression in apologetic emulation of its betters or out of compassion for the lewd, but rather one that has never fallen back into «lewdness», and has contrived in troublous times to maintain the air of a gentleman, if a country gentleman. It has traditions and some acquaintance with books and the pen, but it is also in close touch with a good living speech – a soil somewhere in England» [5, 374].

This kind of writing, forceful in its imagery, characterized all his articles and lectures, however abstruse or unpromising the subject might seem. In this respect he almost founded a new school of philology; certainly there had been no one before him who brought such humanity, one might say such emotion, to the subject; and it was an approach which influenced many of his most able pupils who themselves became philologists of distinction.

It ought also to be said that he was immensely painstaking. Broad and powerful statements such as that quoted above may have characterized his work, yet they were no mere assertions, but the product of countless hours of research into the minutiae of the subject. Even by the usual scrupulous standards of comparative philology, Tolkien was extraordinary in this respect. His concern for accuracy cannot be overemphasized, and it was doubly valuable because it was coupled with a flair for detecting patterns and relations. 'Detecting' is a good word, for it is not too great a flight of fancy to picture him as a linguistic Sherlock Holmes, presenting himself with an apparently disconnected series of facts and deducing from them the truth about some major matter. He also demonstrated his ability to 'detect' on a simpler level, for when discussing a word or phrase with a pupil he would cite a wide range of comparable forms and expressions in other languages. Similarly in casual conversation he delighted in producing unexpected remarks about names, such as his observation that the name 'Waugh' is historically the singular of 'Wales'.

Besides being responsible for teaching and administration, professors at Oxford as elsewhere are expected to devote much of their time to original research. Tolkien's contemporaries had high hopes of him in this respect, for his glossary to **Sisam's book**, his edition with E.V. Gordon of **Sir Gawain and the Green Knight**, and his article on the **Ancrene Wisse** manuscripts demonstrated that he had an unrivalled mastery of the early Middle English of the West Midlands; and it was expected that he would continue to contribute important work in this field. He himself had every intention of doing so: he promised an edition of the Cambridge manuscript of the **Ancrene Wisse to the Early English Text Society**, and he did a great deal of research into this branch of early medieval English, this language 'with the air of a gentleman, if a country gentleman' which he loved so much [1]. But the edition was not completed for many years, while the greater part of his research work never reached print. Lack of time was one cause. He had chosen to devote the major part of his working life at Oxford to teaching, and this in itself limited what he could do in the matter of original research. But besides this there was the matter of his perfectionism.

Parallel to Tolkien's professional work as a philologist, and sometimes overshadowing this work, to the effect that his academic output remained rather thin, was his affection for constructing languages. The most developed of these are **Quenya** and **Sindarin**, the etymological connection between which formed the core of much of Tolkien's **legendarium**. Language and grammar for Tolkien was a matter of aesthetics and euphony, and **Quenya** in particular was designed from «phonaesthetic» considerations; it was intended as an «Elvenlatin», and was phonologically based on Latin, with ingredients from Finnish, Welsh, English, and Greek. A notable addition came in late 1945 with **Adûnaic or Númenórean**, a language of a «faintly Semitic flavour», connected with Tolkien's Atlantis legend, which by **The Notion Club Papers** ties directly into his ideas about inability of language to be inherited, and via the «Second Age» and the story of Eärendil was grounded in the **legendarium**, thereby providing a link of Tolkien's 20th-century «real primary world» with the legendary past of his Middle-earth.

Tolkien considered languages inseparable from the mythology associated with them, and he consequently took a dim view of auxiliary languages: in 1930 a congress of Esperantists were told as much by him, in his lecture **A Secret Vice**, «Your language construction will breed a mythology», but by 1956 he had concluded that «Volapük, Esperanto, Ido, Novial, &c are dead, far deader than ancient unused languages, because their authors never invented any Esperanto legends» [5, 235].

The popularity of Tolkien's books has had a small but lasting effect on the use of language in fantasy literature in particular, and even on mainstream dictionaries, which today commonly accept Tolkien's idiosyncratic spellings **dwarves** and **dwarvish** (alongside **dwarfs** and **dwarfish**), which had been little used since the mid-19th century and earlier. (In fact, according to Tolkien, had the Old English plural survived, it would have been **dwerrow**.) He also coined the term **eucatastrophe**, though it remains mainly used in connection with his own work.

Tolkien had a passion for perfection in written work of any kind, whether it be philology or stories. This grew from his emotional commitment to his work, which did not permit him to treat it in any manner other than the deeply serious.

This fact should be kept in mind by anyone who attempts to interpret Tolkien's works. If the author chose a definite word for something, there must have been a reason for that. Tolkien used words meaningfully, thoroughly picking them out of all possible synonyms, «tasting» the way they collocate and sound. The interpreters should take the same approach, which is possible under two conditions: 1) the interpreter should «feel» the language the same way Tolkien did; 2) the interpreter should have the same philological background the author had.

What I am going to suggest now might need some argumentations. Before one starts interpreting or translating Tolkien's works, he or she should read what Tolkien read before creating the Middle-Earth. This challenging task might take a life time of work, but this the only way to recognize in the texts the author's intentions and not to lose or distort them in one's own translations.

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Summary. The article attempts to connect J.R.R Tolkien's mythological works with his academic activities as a professor of Old English. We argue that the interpretation of his heritage, both literary-theoretic and linguistic, should be guided by the fact that for Tolkien, the linguistic aspect always took priority over the literary aspect. Therefore, an adequate interpretation and translation of his texts will only be possible if they are based on the knowledge of the sources of this author's creativity and a thorough linguistic analysis of his texts.

Key words: sources, linguistic analysis, interpretation, adequate translation.

Отримано: 9.06.2012 р.

УДК 821.111-3.09

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ОСОБЛИВОСТІ ПОЕТИКИ ХРОНОТОПУ В ОПОВІДАННЯХ РЕД'ЯРДА КІПЛІНГА «МІСТО СТРАШНОЇ НОЧІ» ТА «САІС МІС ЙОЛ»

Статтю присвячено дослідженню умов формування специфічного кіплінгівського хронотопу та принципів його художнього втілення. Проводиться аналіз основних мотивів та лейтмотивів у малій прозі Кіплінга, їх вплив на формування художнього простору і часу оповідань письменника.

Ключові слова: Р. Кіплінг, художній простір, художній час, хронотоп, мотив, лейтмотив.

Одним з найчастіше цитованих письменників у постмодерністському мистецтві Західної Європи і, особливо, Північної Америки, залишається Джозеф Редьярд Кіплінг – славетний співець Британської імперії, що одним з перших побачив початок її кінця, лауреат Нобелівської премії 1907 року.

Перше знайомство з Ред'ярдом Кіплінгом, одним із найвідоміших письменників Англії, відбувається у дитинстві, коли ми читаємо пригоди Мауглі та інші дивовижні казки. Але літературна спадщина Р. Кіплінга не вичерпується «Книгами Джунглів» та дитячими історіями. Насамперед письменник відомий світу як новеліст, автор нарисів та романів, поет.

Як зазначає М. Стріха: ««Феномен Кіплінга» цікавить і досі багатьох дослідників. Тривалі спроби пояснити його популярність загальноприступністю, екзотичністю, політичною заангажованістю ні на йоту не наближають нас до розуміння літературного явища, яке звалось «Редьярдом Кіплінгом» (чи «залізним Редьярдом» – як казали і друзі, й недоброзичливці, вкладаючи в ці слова зовсім різний зміст). Бо в особі зовні дуже простого Кіплінга маємо-таки одного з найбільших митців слова, творчість якого слід аналізувати за її власними законами» [6, 108].

Період творчості автора припадає на межу століть, на переломний період не лише в літературі, а й у суспільному житті. Відштовхуючись від тверджень В.Я. Гречньова [2], М.П. Утехіна [7] та інших дослідників, які вважають, що особливого розвитку набувають малі жанри саме у зламні епохи, ми звертаємось у своєму дослідженні до специфіки малої прози Р. Кіплінга.

Проте складність вирішення цього питання полягає не лише в аналізі та узагальненні досить різноманітного і великого літературного матеріалу, але і у визначенні особливостей поетики малої прози письменника. Просторово-часова організація художнього твору є важливим аспектом вивчення типу його цілісності. Сучасне літературознавство все частіше звертається до нього як до суттєвого елемента поетики жанру. Необхідність враховувати просторово-часову організацію твору при його аналізі переконливо доведена у працях М.М. Бахтіна [1], Д.С. Лихачова [3], Ю.М. Лотмана [4] та ін.

У зарубіжному та вітчизняному літературознавстві немає праць, у яких дослідження просторово-часової організації твору проводилося б на матеріалі малої прози Р. Кіплінга.

Основним завданням статті є аналіз поетики простору і часу в оповіданні Р. Кіплінга «Місто страшної ночі».