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## **ТАРЫХЫЙ ЧЫНДЫК ЖАНА ЖАЛПЫ ИНСАНДЫК ЖОН ТОЛКИЕНДИН ЧЫГАРМАЛАРЫНДАГЫ БААЛУУЛУКТАР**

**Аннотация.** Макалада фэнтези жанрындагы чыгармалары менен англис балдар адабиятында жаңы этапка негиз салган жазуучу жана тилчи Джон Толкиендин чыгармачылыгындагы жалпы адамзаттык баалуулуктар маселеси каралат.

Бул изилдөөбүздө жазуучунун чыгармачылыгына мүнөздүү болгон «сыйкырдуу дүйнөнүн» чындыгы, гуманисттик идеялары, «Хоббит» жана «Шакектердин кожоюну» чыгармаларында ойдон чыгарылган дүйнө жүзүндөгү жер жана фантастикалык учуунун татаалдыгы жана идеялык мазмунун терендиги ачылып берилет.

Толкиен өзүнүн дүйнөсүнүн хронологиясынын системасын иштеп чыккан, анда ар бир доорго өз ысымы берилген. Бул чыгармалардын текстинде үч параллели: материалдык жана материалдык эмес дүйнө, жарык жана көлөкө дүйнөсү, тирүүлөр менен өлүктөр дүйнөсү көрсөтүлгөн. Анын "Орто дүйнө" чыгармасындагы тарыхый чындык жана жалпы адамзаттык баалуулуктар окурмандын көңүлүн дүйнө элдеринин маданий баалуулуктарына жана тажрыйбасына негизделген аң-сезимге жана көз карашка, ошондой эле ишке ашырууга бурган негизги нерсе жаңы жана образдуу, көркөм жана поэтикалык боектор менен жаңы дүйнөнү ачкан.

Ал бүткүл өмүрүндө жана чыгармачылыгында биз жашап жаткан дүйнөнүн тарыхый чындыгын сактап калуу, адабий чыгармаларынан тарыхтын эсинде сактала турган жакшылыктарды келечек муундарга өткөрүп берүүнү өзүнүн өмүрүнүн эң бийик максаты катары койгон. Анын көзү өткөндөн кийин анын бай жана көп кырдуу чыгармалары адабий чыгарма катары эсте калып, окурмандардын да, адабият сынчыларынын да үзгүлтүксүз окулуп, алкышына ээ болгондугу бекеринен эмес.

**Негизги сөздөр:** Ж.Р.Р.Толкиен, миф, фантазия, адабий сын, тарыхый чындык, жалпы адамзаттык баалуулуктар, жомоктун контексти, көркөм сөздүн формасы, хоббит сөзүнүн мааниси, балдар адабияты

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## **ИСТОРИЧЕСКАЯ РЕАЛЬНОСТЬ И ОБЩЕЧЕЛОВЕЧЕСКИЕ ЦЕННОСТИ В ПРОИЗВЕДЕНИЯХ ДЖОНА ТОЛКИНА**

**Аннотация.** В статье исследуется проблема общечеловеческих ценностей в творчестве Джона Толкина, писателя и лингвиста, заложившего основу нового этапа в английской детской литературе произведениями в жанре фэнтези.

В нашем исследовании реалии «волшебного мира», свойственные творчеству писателя, а также гуманистические идеи анализируются на основе произведений «Хоббит» и «Властелин

Колец», в которых описывается вымышленный им мир Средиземья, известный замысловатостью полета фантазии и глубиной идейного содержания.

Толкином была проработана система хронологии собственного мира, где каждой эпохе дано своё название. В тексте этих произведений проводится три параллели: мир материального и не материального, мир света и тени, мир живых и мертвых. Историческая действительность и общечеловеческие ценности в его произведении «Средний мир» – главное, на что должно быть обращено внимание читателя, на его сознание и видение, основанное на культурных ценностях и опыте народов мира, а также на воплощение нового мира с новыми и образными, художественными и поэтическими красками.

На протяжении всей своей жизни и творчества Джон Толкин ставил перед собой высшую цель своей жизни – сохранить историческую реальность мира, в котором мы живем, передать будущим поколениям то добро, которое может быть передано в память истории от его литературных творений. Не случайно после его смерти его богатые и многогранные произведения запомнились как литературные произведения и регулярно читались и приветствовались как читателями, так и литературными критиками.

**Ключевые слова:** Дж.Р.Р. Толкин, миф, фэнтези, литературная критика, историческая действительность, общечеловеческие ценности, контекст сказки, форма художественного выражения, значение слова хоббит, детская литература.

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## **HISTORICAL REALITY AND HUMAN VALUES IN THE WORKS OF J.R.R.TOLKIEN**

**Abstract.** J.R.R. Tolkien's works in the fantasy genre began a new period in English children's literature. This article examines how the dilemma of universal human values functions in his works.

Tolkien's *The Hobbit* and *The Lord of the Rings* are known for the complexity of a flight of fancy and the depth of ideological content. It is these works, which tell the story of fictional Middle-earth, that are the basis for this study's analysis of the realities of the "magical world" and humanistic ideas inherent in the author's work.

As a writer and linguist, Tolkien devised a chronology for his own world in which each era was given a distinct name. These works thereby explore three parallel worlds – the worlds of matter and non-matter, of light and shadow, of the living and the dead. Another of his works, *Middle World* primarily draws the reader's attention to the consciousness and vision based on the cultural values and experience of the peoples of the world, as well as to the embodiment of a new world with figurative and poetic colours through historical reality and universal values.

The preservation of the historical truth of the world we live in and passing on the good that is preserved in historical memory to subsequent generations were Tolkien's top priorities throughout his life and work. It is no coincidence that after his death, readers and literary critics alike frequently read and praised his vast body of work as a literary masterpiece.

**Keywords:** J.R.R. Tolkien, myth, fantasy, literary criticism, historical reality, human values, the context of the tale, a form of the artistic expression, meaning of the word hobbit, children's literature.

### **Introduction:**

J.R.R. Tolkien, who is constantly in search of English philology, is recognised as one of the creators of the artistic word. It is not accidental that even the writer himself compares his practice and cre-

ative exploration to that of a hard-working and practical domestic bird. In the writer's own words on his love of creativity, "A pen is to me as a beak is to a hen".

The historical reality and human values in the works of J.R.R. Tolkien have been a topic of active discussion, in Anglophone countries in particular. His rich, multi-faceted creativity has been the focus of many researchers topic of discussion "rich history" and "geography" of "Tolkien's world of words", as well as the wonders of the fairy tale "reality" of the "magical world" characteristic in his work.

### Results:

Placing human values above all, Tolkien has made it his primary life goal to preserve the historical reality of the world we live in and to pass on, through his literary works, historical memory of the positive aspects of our times to future generations. It is no coincidence that after Tolkien's death, his rich and multifaceted creativity is remembered as a much-read collection of literary works that is much-loved by both readers and literary critics. Even in 2008, the *The Times* recognised J.R.R. Tolkien as the sixth among the "50 outstanding British writers from 1945 to now."

Tolkien kept the manuscript to this tale to himself until 1958, when he sold it to Marquette University at an auction in England for £1,250. He also auctioned the manuscripts of his works *The Lord of the Rings*, *The Hobbit*, and *Gaillar the Farmer from the City of Ham* to Marquette University.

For Tolkien's most famous novel, "The Lord of the Rings" published in 1950s, the writer created literary images of elves, demons, dragons, and wizards along with fairy-tale heroes. Evoking a feeling of reality and folklore, readers of Tolkien "live with the fairy tale reality" of the supernatural events and heroes described in the works of the writer. The evocation of the struggle to become the ruler of the world by capturing the magic rings is a manifestation of the writer's created world with a rich folklore and tradition.

The Russian researcher V.Y. Propp noted in his study "The morphology of the fairy tale" that lead heroes occupy an important place in the context of the fairy tale, determining that there are usually 31 permanent functions in these tales. If in the first function, one of the hero's family members is displaced from his native home, then in the final function the hero starts a family and achieves power after going through various tests [13].

Literary tales, including Tolkien's work among others, have been formative in building unique folklore heritage of countries and languages, as well as in expanding the language through unusual language units and sayings, often entering the study of linguistics thanks to the efforts of scientists.

When it comes to Tolkien, an important factor when considering the functions of the fairy tale is the audience it was written for and how it was perceived. Researcher Michael A. Hall has drawn attention to the contemporaneous judgment of the literary style in Tolkien's *The Hobbit*, which was accepted for publication by the publishing house Allen & Unwin in early 1937. The following letters of both individual publishers and the young writer was submitted for publication as an addition to the piece: "I agree with you that this work (*The Hobbit*) is one of the best stories I have longed for and come across in years." In that review, the author also noted that "The only thing I worry about is that many parents ... will be wary of certain parts of that work. Reading this story to your children before bedtime will terrify them beyond measure." [10, p.5]

In fact, Tolkien intended to present *The Hobbit* as a "magical tale", writing it in a simple style aimed at children. However, the author himself later took the opposite position and said that this tale was not written for children, admitting instead that he wrote this work out of his interest in mythology and legends.

Furthermore, American researcher and folklorist Jack Zipe emphasises in the *Oxford Guide to Magical Tales* emphasises that even though Bilbo is an non-typical character for a magical tale [8, p.525], the work has gained the status of a pioneering fantasy novella in literature.

Classic stories are a literary genre that children have loved to read and study at all stages of literary history. If a child reads classical literature and turns it into an important tool in the formation of

their personality, it can be considered logical to include this literature in the category of children's literature. The late literary critic Aziz Mirahmedov explained his attitude to the problem as follows: *"In fiction, there are classic works with advanced idea content, heroic and humane characters, interesting plot, simple and clear form of artistic expression, which children read enthusiastically, and these works occupy a prominent place in children's literature."* [11]

J.R.R. Tolkien was addicted to classical literature in his childhood, reading the world classics of Homer, English poets Geoffrey Chaucer, and William Shakespeare.

In English children's literature of the 20th century, it is possible to find original names and characters that appeared in literary fairy tales and became children's favourite fairy-tale heroes. The Russian scientist N. Shereshevskaya touches on this point in her preface "Fairytale World" to the fairy tale collection *Forgotten Birthday. Tales of English writers* (1990): *"Not long ago – a few years ago, a new favourite hero of English children, Muffin, appeared... When Muffin was invited to London television, he became the favourite of millions of young English children."* [6, p.583]

If Anne Hoggart brought the character of Muffin to children's literature and the children's world with the fairy tale "Muffin and his Merry Friends", then Tolkien created a new and original type of the magical world of heroes with the character of Hobbit in the story *The Hobbit, or There and Back Again*, to the world of fairy tales. The aforementioned researcher N. Shereshevskaya writes: *"From the happy, carefree world of children, you will fall into the magical world of this heroic fairy tale, mysterious and full of danger. "The Hobbit" is at least the beginning of the red book of the Western world. As if it is his prehistoric age. The book is called "The Lord of the Rings."* [6, p.587]

In fact, the word "hobbit" is an expression of Tolkien's creative pursuits. We find certain statements about the history of the origin of this word in literary criticism. It turns out that one day, while checking the exam papers of a group of Oxford University students, Tolkien was surprised to see that nothing was written on the essay paper of one of them, and he wrote the following note on that paper: "There was a hobbit in a den under the earth." Later, he began to invent and tell new stories about the hobbits, which attracted the attention of his children. Thus, the tales told by Tolkien to his children could become one of the masterpieces of children's literature.

Inevitably, the question arises: What is the meaning of *The Hobbit*? First of all, let's note that the creator of this word is Tolkien himself. Let us likewise pay attention to the judgment and interpretation of researcher N. Shereshevskaya about the word "hobbit". Shereshevskaya writes: *"The meaning of this word is as follows: "ho" is the beginning of the Latin word "Ho-mo", which means "man", and "bbit" is the ending of the English word "rabbit", which means "house rabbit". In the character of the Hobbit, human romantic bravery and courage and the cowardice and lack of courage typical of an impartial, beloved, soft-haired rabbit found expression."* [6, p.588]

However, the word "hobbit" in modern English has several other meanings depending on the context. For example, depending on the context, sometimes a child with short and thick hair or a greedy eater is called a "hobbit".

In some dictionaries, it is said that the word "hobbit" was invented by Tolkien and thereby introduced to people's imagination as a man with relatively small and hairy legs.

In the Oxford Encyclopedic dictionary, we find the meaning of the word "hobbit" as a small creature belonging to the human race although called "halflings" due to their size being half of that of normal people. These creatures, the dictionary states, usually appear in legends or myths.

One of the main issues that concern the modern reader and especially the researcher is the scientific understanding of the invisible attributes of Tolkien's work. Of course, the literary understanding of the writer's works is determined, first of all, by the scientific study and research of his creativity. In this regard, we consider it appropriate to refer to certain studies in Western countries, especially in Britain, in order to determine the understanding of his work in Azerbaijani literary circles.

A complex approach to Tolkien's work in Russian literary studies prompts us to identify a number of issues reflected in the writer's works, especially the important elements of his entire work becoming an original stage in English literature.

First of all, it is of great interest to bring up a number of topical issues in the works of Tolkien in Russian literary studies, to conduct certain scientific studies, and to pay special attention to the creativity of the writer in the Russian literary area.

Researcher I.A.Maklakov's study "J.R.R.Tolkien's epic *The Lord of the Rings* in the context of Western European literary traditions" highlights the allegorical, mythological and religious aspects of the epic within the criteria of literary studies [9]. In general, conducting research on any writer serves to comprehensively study the elements specific to his creativity. Conducting research on separate aspects of Tolkien's work is important for a complete understanding of his oeuvre both by the reader and by the scientific audience. According to the quantitative investigations of researcher I.Belov, 2 scientific research works were published on Tolkien's in 1983, 8 in 1993, 11 in 2001, and 19 in 2003 in the USSR and the post-Soviet space pre-1991 and post-1991, respectively. As we can see from this data, even in the non-Anglophone world the topic of Tolkien's oeuvre has drawn increasing research interest [3].

Tolkien's *The Lord of the Rings* informs in some senses similar themes as those reflected in Plato's *Republic*, which was written in the form of a dialogue. One of the questions in the *Republic* is "Why should you be moral?" During the dialogues in books II-X, one of the participants is the philosopher Socrates, who defends the importance of moral life, while one the other is Plato's elder brother Glaucon, who advocates an immoral life, acting arguing for promiscuity. Glaucon and Plato's other brother Adimantus are the authors of conversations about the connection between morality and justice. From the dialogue, it becomes clear to the reader that if an immoral life leads a person to wealth, power and fame, a moral virtuoso life leads him to poverty, powerlessness, and humiliation. So why should we be moral? The discussion continues by Plato raising his voice in protest against the shameless and dishonorable result, seeing the value of moral life and justifying it. Thereby, the reader is satisfied with the answer to the philosophical and basic question that makes everyone think in life:

– How should I live my life?

The solution to the important and vital problem presented as an excursus to the moral life of the ancient world in Plato's *Republic* was also answered by Tolkien's characters.

In the books that he dedicated to children, especially *The Lord of the Rings*, the keys to the secrets that call people to happiness are defined. It is no coincidence that Gregory Bassham, head of the philosophy department and director of the Center for Ethics and Public Life at King's College in Pennsylvania, USA, who explained that there are six keys or six lessons to "happiness", clarified this issue in his study entitled "Tolkien's Six Keys to Happiness." Both the reader and the researcher know very well that both in one's personal life and in one's activities, one should try to be an admirer and guide of the path of truth, spiritual and moral life. Tolkien, who was reunited with his beloved wife, was in possession of such happiness. First of all, this is the formula that the writer discovered in his works and created his artistic representation, even though the world of Tolkien's works is different from the world we live in now. Researcher Gregory Bassham writes: "*There are no traffic jams, no people, and no TV shows that show the reality alien to humanity in the Middle Earth.*" [2, p.49]

The world we live in is, nonetheless, similar to the Intermediate World created by the writer despite it being possible to see the differences between both worlds. However, the secrets of true happiness that Tolkien shared with his readers inevitably make everyone think, regardless of who they are. What is the secret of happiness in the world inhabited by hobbits and elves? And how can we benefit from the secrets which Bassham called the six essential happiness lessons? Of course, Bassham, who went in search of these questions, tried to find their main answers by bringing the names of those lessons to the title of his essay. According to him, they consist of the following:

1. Satisfaction in the simplest things;
2. To shed light on one's concerns;
3. To be yourself;
4. To form one's personal positive character;
5. Have fun creating beauty;

## 6. Rediscovering wonder.

Although the work *The Lord of the Rings* is valued as a tragedy with a good ending, which makes children feel good, it is also a beautiful example of art that makes people familiar with evil and the nature of evil, creating a vivid image of it that allows a better navigation of our reality. This work has won the love of readers because it instills confidence in the future in children, inspiring the possibility of victory over evil. When we read *The Lord of the Rings*, we realise that evil lives with us in the world we live in. The series of books that include *The Hobbit* and *The Lord of the Rings* stand out among Tolkien's famous works as the most beloved and popular, being translated into numerous world languages and selling over two million copies worldwide. In *The Lord of the Rings*, Tolkien openly declares that he was in search of answers to the vital questions that concern humanity. These can be supposed to include questions such as: is it important to be moral? What path should one choose in life? What kind of person should one aim to become? The novel inevitably reveals the artistic solution of such vital and fundamental questions, the very issues that moral philosophy poses to humanity. In the 21<sup>st</sup> century, it can even be called the most important moral book specific to people in the new stage of English children's literature.

Tolkien's work dedicated to the attraction and power of the ring mentions that the above questions were first answered by Plato about 2,400 years ago. However, the piece is not merely a reconstruction of older moral ideals as it also is a creation of a unique style and a series of new images which confirm that he is also a master writer in an original position and in search of new words and ideas.

Tolkien's *The Hobbit*, which stands out among his works, clarified the issues of universal importance and special relevance in the modern world. It should be noted that the second perfect-bound edition of *The Hobbit*, first published in London in 1937, was made available to readers in 1995 with changes and additions. About the identity of the Hobbit, which has become one of the masterpieces of modern art, we read in Chapter I, "The Unexpected Guest":

*"... do you know who the hobbit is? Indeed, it is necessary to talk about hobbits in detail, because nowadays, in modern times, they are rarely found, and hobbits, as they say, descend from the High Nations, that is, from us. They are a short nation, about half as tall as we are, even shorter than bearded dwarfs..."*

*Hobbits have big bellies, they like to dress brightly, mostly green and yellow, and they don't wear shoes, because by nature the bottoms of their feet are covered with leather, and the top, like their heads, is covered with warm gray fur. They have long, quick fingers of dark color on their hands, gentle and friendly faces."* [17, p.6-7]

It is no coincidence that scientists who left a mark in the memory of history and are now searching for the identity of little people with archaeological excavations often refer to this work of the writer. It is one of the most beautiful signs of humanity that people support each other in a life full of historical turmoil and struggles.

Similar to Zarathustra's statement *"I drag the blessings of what I understand into the abyss... and happy is the man who still blesses himself"* [4, p.78] in Nietzsche's *Thus Spoke Zarathustra*.

Furthermore, researcher Eric Bronson notes that we come into the world with history and are formed by life experiences... And when history reminds us that we are great, it becomes a very valuable work [4, p.78].

Tolkien himself thought about the fate and future of 20<sup>th</sup>-century Europe and talked about its pain and suffering that people were facing.

Buffalo State University professor George W.E.Grasin writes in his essay dedicated to the work of Tolkien: *"The lesson we learned from Tolkien's saga (the Lord of the Rings) is as clear as day to us. For ordinary people like you or me, happiness can only be achieved in a social context, and the key to it is love. And this love is embodied in loyalty and in sharing it... Happiness in humans, as in hobbits, requires sharing it with others, and this also means maintaining a sense of love with others in such a way that we can maintain and achieve the path towards it."* [7, p.71]

Tolkien's *The Lord of the Rings* can also be called a classic example of art that gives a vividly depicts the struggle between good and evil. As the researcher Scott A. Davison wrote, one of the main reasons for the popularity of *The Lord of the Rings*, is that it is a story of modern people [5, p. 99].

In the second chapter of Aristotle's *Poetics* it is said that comedies surround people worse than us, epics are about people better than us, and tragedies are about people just like us [1].

A number of scholars, including Scott A. Davison, who come from such a perspective and understanding of Aristotle, called Tolkien's work a tragedy with a good ending.

Let us pay attention to the following point in the literary encyclopedic essay "Children's Literature" by Michael Rosen, a well-known British children's poet and professor at the University of London: "*J.K. Rowling's seven-volume Harry Potter series (1997-2007), Philip Pullman's trilogy (1995-2000), C.S. Lewis' revival of the seven-volume Narnia series (1950-1956), and C.R.R. Tolkien's (1937-1955) fantasy It influenced the reading habits of children between 8 and 14 years of age.*" [14, p. 27]

We would like to touch upon some elements of a certain historical reality that are far from the children's world and the reader's attention about *The Lord of the Rings*, which was in fact based on historical examples, with the writer's imagination, the logic of his thoughts, with love and hard work. The question may be: Why did the author call his work "The Lord of the Rings"?

It should be noted that the ring is considered a very important attribute of the mythology of many peoples, especially Scandinavian and Germanic peoples.

One of the epithets of the ruler in the Anglo-Saxon heroic epic "Beowulf" is "giving rings as a gift". In fact, giving a ring as a gift was considered a symbol of giving power or trust to the person who was given the ring in this or that place.

Tolkien's *The Lord of the Rings* deals with both foreign and domestic journeys. This, above all, reminds us of the motifs of travel in many ancient Eastern and Western epics. The epic of Gilgamesh, which is considered the first book of the world belonging to Akkad-Sumerians, Homer's "Iliad" and "Odyssey", Dante's "Divine Comedy", Boccaccio's "Decameron", Geoffrey Chaucer's "Canterbury Tales" shows certain parallels and resonances are possible to meet in the writer's saga.

### Conclusion:

One of the main reasons why Tolkien's works dominate the hearts of millions of readers, is the author's creation of his "own" myth. He spent many years in search of creativity to create his own myth. It is possible to look for certain parallels with the ancient epics in the unique original myth of the writer. Since its publication in 1954-1956, the *The Lord of the Rings* became a beloved art monument that instilled aesthetic and spiritual values in the reader.

The characters presented in the epic "The Lord of the Rings" somehow contain the traditions of the characters embodied in the ancient Icelandic epic and in "Beowulf" and "Song of the Nibelungs" from the Germanic epics of the Middle Ages. Historical reality and human values in Tolkien's work and the Middle Earth where his stories play out draw the attention of the reader on the basis of the cultural wealth and experience of different peoples of the world, as well as to the embodiment of the new world with new and imaginative artistic and poetic paints.

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