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УДК 821.111-31
https://orcid.org/my-orcid?orcid=0000-0003-2338-0854

GENERATIONS' COMMUNICATION VIA ARCHETYPES IN THE TRILOGY "THE LORD OF THE RINGS" (J. R. R. TOLKIN)

Khalabuzar O.A., Candidate of Pedagogical Sciences, Associate Professor,
Associate Professor of the Department of Philology and Translation
Kyiv National University of Technology and Design

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Communication in its various forms exists within the social ability to communicate timeless truths across generations, and J. R. R. Tolkien's trilogy *The Lord of the Rings* exemplifies this phenomenon via the use of archetypal symbols. The master of word proves that the interaction between characters, symbols, and narrative events creates a shared language of values, fears, and aspirations that resonates beyond the immediate story. This research explores how the archetypal symbols in Tolkien's trilogy function not only as literary devices but also as instruments of intergenerational communication, shaping readers' understanding of heroism, morality, and the human condition. The mythopoetic framework of J. R. R. Tolkien's trilogy "The Lord of the Rings" serves as a complex canvas upon which a multifaceted system of symbols is constructed and developed; within which the symbols don't exist as the merely

decorative elements but function as integral components of the narrative structure and semantic depth. Tolkien's sub-created world of Middle-earth operates as a symbolic space where myth, language, and culture are intricately interconnected due to the archetypal symbols which are the universal motifs and images recurring in myths, legends, and literature across cultures and epochs, carrying deep psychological and cultural meaning. They function as elements of the collective unconscious, in line with C. Jung's theory, and convey fundamental human ideas and values. The relevance of the study is reflected in the need to find effective approaches to the interpretation of a unique literary phenomenon - the myth-making of J. R. R. Tolkien whose creative heritage covers a significant volume of texts that are characterised by the depth of artistic design. Despite the wide popularity of the writer's works in Ukraine, most scientific research is concentrated mainly in the field of cognitive linguistics (in particular, the works of D. Pavkin and O. Kolesnyk). Literary studies are presented in a limited way, in particular, by the work of V. Bojnitsky, O.Khalabuzar devoted to certain aspects of symbolism in Tolkien's work [3,4].

The issues of archetypes, structural and symbolic aspects of myth were considered in the works of J. Campbell, N. Fry, J. Matthews and other researchers, who emphasized the author's ability to transform the genre possibilities of fantasy, giving mythology a dynamic character, which opens up new prospects for the interpretation of the text. At the same time, a significant layer of symbols and mythologemes in Tolkien's work remains insufficiently studied, which confirms the relevance of the chosen topic. We'd like to underline that on our point of view, archetypes such as the Ring, the Tree, and the Sword serve as universal markers, enabling readers of all ages and cultures to engage with the narrative on multiple levels because these symbols are not static; they evolve with the narrative and with the reader's interpretation, reflecting both character development and broader societal ideals. By examining the mechanisms through which these archetypes operate, we can trace the ways in which Tolkien communicates complex concepts such as power, temptation, courage, and sacrifice across temporal and cultural boundaries. In Tolkien's works, archetypal symbols are often polysemous, combining spiritual, moral, and aesthetic dimensions, they help construct moral and psychological landscapes while emphasizing the conflict between good and evil; the interaction between light and darkness functions as a central symbolic opposition, structuring the moral universe of the trilogy, where the struggle between good and evil acquires a timeless and universal significance. The author employs archetypal imagery, such as the Tree, the Ring and the Sword, to convey universal philosophical and ethical ideas due to the fact that these symbols evolve dynamically throughout the narrative, reflecting the moral

transformations of the characters, enabling both literal and allegorical interpretations.

One of the key characteristics of Tolkien's work is universalism, which is most clearly manifested in the creation of a system of universal symbols [3]. The interpretation of the symbol of the Tree allows us to establish its connections with mythological, folklore, biblical and literary traditions, which reveals the multifaceted nature of this image. As a result of the analysis, the following features are distinguished: firstly, the symbol of the Tree has a tendency to semantic stratification, embodying a complex of ideas - from the center of the world to the source of life and wisdom; secondly, individual elements of the image (structure, color, shape) create new interpretative possibilities; thirdly, the symbol combines various cultural layers, reflecting the dualistic nature of good and evil. In the folklore context, the Tree performs a number of functions: it can act as a boundary of the magical world, an obstacle or test, protection, a place of residence or even an active participant in events. In Tolkien's work, this image is also associated with mythological creatures - ents, forest spirits and elves. The White Tree of Gondor is described as ("The White Tree of Gondor stood tall and proud, though its branches were bare, a symbol of the fading line of kings and the hope of renewal") [1]. Ent of Fangorn Forest tells about himself: "I am an Ent. Fangorn is my name, for that is the name of the forest where I have lived. A tree-like creature, yet not a tree" [1] Tree is represented as Memory and Time ("The trees and the grasses and all things growing or living in the land belong each to themselves. Yet they are all part of the greater whole") [1]

A special role in Tolkien's mythopoetics is played by the symbol of the Ring/Circle, which personifies the ideas of infinity, unity and cyclicality of being. This symbol being “the Ring” is the core element of the plot of "The Lord of the Rings", proving the magical power of the ring which has deep historical roots and is associated with archaic ideas about cyclical time within various nations of our planet. According to the research works, the Ring performs various functions in the folklore tradition: it grants invisibility, acts as a mediator between the worlds, preserves youth, realises wishes. In Tolkien's work, these properties are transformed: the Ring not only gives power, but also gradually destroys the personality of its owner, emphasizing the ambivalence of the symbol, characterising it as spectral, confusing, manifesting the multiplicity of its variations (three elven, seven dwarven, nine human and one One Ring), expanding the interpretative potential of the image. Thus, the Ring acts not only as an object, but also as a symbolic force, personifying temptation ("The Ring tempted Boromir, whispering promises of strength and victory, yet its gift was only corruption and despair") [1] and moral choice ("The One Ring appeared plain and featureless, but when heated, the inscription appeared in fiery letters, a mark of its dark power" [1].

Beyond the Tree and the Circle, another essential archetypal symbol is the Sword, whci reflect the courage, protection, and spiritual power, magical properties and personal features attached to the characters, being the markers of

responsibility, heritage, choice and justice. The Sword symbolizes and accountability in the fight against dark forces, reinforcing the ethical and moral dimensions of the plot. Thus, archetypal symbols of the swsords in Tolkien's fiction enrich the literary world and create universal semantic structures capable of conveying complex ideas through imagery stylistic devices. For example the sword "Andúril" is described as a symbol of the rebirth of power and succession ("Flame of the West, reforged from the shards of Narsil, it shines anew, a beacon of hope and kingship") [1]. The Bilbo and Frodo's sword "Sting" is a symbol of vigilance and courage ("Sting glowed with a pale blue light whenever orcs were near, warning its bearer of unseen danger") [1] Glamdring (Gandalf's sword) is represented as a sword as a bearer of history and knowledge ("Glamdring, once the Foe-hammer of Gondolin, whispered of ancient battles and wisdom") [1] Isildur's sword, "Narsil" (being split) is a sword which is described as the symbol of loss and hope for rebirth ("Narsil broke beneath the foe's onslaught, yet its shards held the promise of renewal and the return of kingship") [1]. King Théoden's has the sword "Herugrim" as a symbol of leadership and courage ("The King raised Herugrim high, its blade gleaming in the sun, a rallying sign for the Riders of Rohan") [1].

Thus the represented symbols (The Tree, Ring, and Sword) operate on multiple communicative levels: archetypal, structural, cultural, and ethical, mediating between human experience and the fantastical, guiding readers' moral and emotional engagement, shaping plot, developing the characters

As the conclusion we'd like to mention that Tolkien's mythopoetic system establishes an interwoven network of archetypal symbols that communicates directly with the reader, constructing a layered moral universe, which is characterized by multidimensionality and depth of content. Our further research works will be devoted to the analysis of the Mid-Earth geopoetics.

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