

Intermedial Basis of Novels by J. Tolkien and Nick Perumov

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Abstract: The article deals with a modern understanding of the term intermedialism, characterizes the intermedial basis of the novel's "The Lord of the Rings" by J. Tolkien and "The Ring of the Darkness" by Nick Perumov thanks to the spatial-visual literary-artistic impregnation of conceptual concepts of architecture and sculpture and time code of the song. It was discovered that the British writer described in detail the architecture created by the world: a similarity with the classic, Gothic, Romanesque architectural styles can be traced. Thus, the reader perceives the thought of the world at the same time as real. Frequent song lyrics are aimed at showing fantasy races, their way of life, moral values, culture, as well as their place and role in opposing good and evil. In "Ring of the Darkness" by Nick Perumov, these artistic codes are not frequent and unrepresentative. As a free extension of "The Lord of the Rings" by Nick Perumov yields to him in terms of the content load intermedial components.

Keywords: intermediality; intertextuality; text; synthesis of arts; interdisciplinary research

Intermedialism in art and literature in particular is an actual and perspective direction of the contemporary research. It is understood the interaction of various media systems as elements of a special communicative strategy (Schröter, 2011).

The activation of intermedial processes in modern literature is connected with the change in the cultural paradigm and it means orientation towards not only literarycentrism, based on rationalism and didactics, but on the transition to artcentrism.

This phenomena of inter-semiotic intertextuality, when the text of one art is included in the artistic space of another and loses its own independence, starting living according to the laws of new environment. In this case, there is not just a dialogue of arts, but their translation. One understands it "... as a metaphor that refers to the process of interpretation within which invested a significant amount different from each other texts» (Haminona, 2012, pp. 373-374).

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When the text is one more art structure, it is subject to additional coding, thereby doubling occurs both content and basic structure of the final work, while significantly extend connotative series of images (Haminona, 2012, p. 374).

It should also be understood that intermedialism is not limited by the synthesis of the arts, it is based on the theory of syncretism, based eclectic laws which explain the combination of different forms of expertise and knowledge, philosophical, psychological, sociological, mathematics, physiological, astronomical, geographical, historic and etc.

According to author's book N. Kuzmina principle intermedialnost includes: inner code which means - usage except verbal, and even graphic, painting, musical, architectural, photography, film and other codes that form a subsystem in the middle of these books; organization of the book on the laws of natural language as a system of systems; the relative autonomy of each subsystem of the book and its isomorphism; the integrity of the book - the existence of a single architectonic principle, which is differently implemented by the specific means of each subsystem; reading guideline is the presence of the Reader who is capable of interpreting communications in the middle of the system (Kuzmina, 2011, p. 98).

N. Tishunina in the narrow sense interprets intermedialism as a special type of intertextual connections in the artistic text, which is based on the interaction of artistic codes of various types of art. In a broader sense, it is the creation of an integral poly-artistic space in the system of culture (or the creation of an artistic meta-language of culture). And in the end, intermediality is a specific form of dialogue of cultures that is achieved through the interaction of artistic references (Tishunina, 2001, p. 149).

The introduction of elements of other arts in a non-characteristic verbal series significantly modifies the very principle of their interaction. According to the researcher's observation, the description of the picture gives the figurative content of the color, form, composition, etc. to the literary text. At the same time, the "transposition of the visual" elements into a verbal line generates a special artistic effect that arises a number of meaningful associations. It can be approved that intermedialism is the presence of such figurative structures in the artistic text that carry information about other types of art, which determines the polysemy of the term (Tishunina, 2001).

E. Masyaykina uses the intermediate method of analysis to the Russian reception of the film "The Lord of the Rings". She analyzes the musical insertions in the film trilogy, reveals their role and states that "P. Jackson fully uses the intermedial potential of Tolkien's novel in the film, transmedial translation is carried out adequately in functional terms. Musical insertions fulfill the function of the discovery of characters, illustrate the cultures of the bearers of the texts and the

enrichment of audiovisual material through various forms of reproduction of poetic incorporation in the film” (Masyajkina, 2015, p. 100).

The purpose of our study is to characterize the intermedial basis of the poetics of the novels of J. Tolkien and Nick Perumov due to the split in the texts of the authors of spatial (architecture – sculpture) and time (song) of literary and artistic codes.

It is known that the English writer J. Tolkien carefully created his own mythology: geography, nature, history and culture of peoples, their languages. Russian, and now the American author Nick Perumov literally completed the trilogy of the professor, creating its free continuation “The Ring of the Darkness” in the 1990’s of the last century.

The certain time-space artistic codes were the objects of scientific study thanks to the screening of “The Lord of the Rings”, but it cannot be said about the trilogy of Nick Perumov.

Thereby, let’s consider the appeal of both writers to architectural and sculptural images that serve to uncover the dominant themes of the texts within the opposition of Good and Evil.

Professor Tolkien already describes Hobitania's hobbit-like architecture, hobbits are the jolly people who love bright clothes from the first pages of the “The Lord of the Rings”. Their faces are “good-natured, wide, eyes are clear, their cheeks are red, and their mouths are always ready to eat, drink and laugh.” So they laughed, they ate and drank often and richly ... they liked not cunning jokes, and sat eating six times a day. They were hospitable, they loved holidays and gifts, which willingly gave and willingly accepted. Despite the fact that nowadays hobbits avoid us, it's easy to understand that they are one of our origin, much closer to us than elves or even gnomes. Once they spoke our language and had the same preferences as ours. However, what kind of relationship it was, it's now impossible to find out in detail. The origin of the hobbits disappeared in the abyss of the Ancients, buried nowadays under the powder of oblivion (Tolkien, 1955).

The writer shows that their architecture was not like an elven or human: “They built in their own way; they did not need the towers. They needed long, low and cozy dwellings. The oldest of them resembled crap crawling out of the ground, covered with hay, straw or peat beds. The walls were a little blurred... The main feature of the hobbits buildings was round windows and even round doors (Tolkien) and smoothness of forms.

There is nothing superfluous and massive in the hobbitshomes’, the color scheme is bright. Park architecture is determined by the cleanliness, flower beds are well-groomed. One of the main characters Sam himself was a gardener at Frodo’s place. This profession in Shiri was honored. All this resembles signs of the classical style in architecture. Round shapes are considered ideal among all others. Circle

symbolizes infinity, perfection, completeness. This geometric figure reflects the continuous development of the universe, of time, of life ... This is a solar symbol, which is determined not only by the form but also by the nature of the twenty four hours and yearly movement of the sun. So, in the book "The Lord of the Rings" these small hobbies - the insignificant people in the history of civilization put on the most important mission of resisting evil and defending the principles of good.

The architecture of the elves is in the Romanesque style. It is characterized by laconicism and organic combination with nature, in particular in the ornaments depicted on buildings, decorations, and clothes. It is noteworthy that the elves have joined nature with the castle architecture. Elrond Castle, for example, is in the woods, which serves him as protection at the same time.

Black country Mordor and its inhabitants orcs symbolize evil. To display such semantics, the author chose the Gothic architectural style, which suggests striving upward. The sharp spikes of Barad-Dûr are too high more than a kilometer. This is perceived by the reader as a symbol of perverted power. Such visual image shows a distorted perception of the idea of good, turning it into a painful desire for superiority over all. And the entrance to Mordor is a huge Black Gate with numerous sharp spikes, similar to the predator's mouth. Perhaps therefore, they are called the *Mordor's fangs*.

For example, the fortresses of Gondor Minas-Morgul and Minas-Tirith are similar to their high-profile spiers, columns and arches, although the first symbolizes evil, and the second one is good. There is an explanation for it: Minas-Morgul belonged to Gondor before Sauron's capture, that's why these architectural structures are similar. It is well-known that in medieval architecture, long Gothic spiers symbolize high spirituality and moral man. For example, the fortresses of Gondor Minas-Morgul and Minas-Tirith are similar to their high-profile spiers, columns and arches, although the first symbolizes evil, and the second one is good. There is an explanation for this: Minas-Morgul belonged to Gondor to Sauron's capture, so these architectural structures are similar. It is known that in medieval architecture, long Gothic spiers symbolize high spirituality and moral man's qualities. Therefore, such architectural details, according to the writer's plan, are directly associated with the greatness of the Gondor's founders and his people.

John Tolkien presents architectural and sculptural images by describing the appearance of objects and the aesthetic effect of their observation.

Nick Perumov in the "The Ring of Darkness" prefers to depict the art of sculpture not so much for aesthetic pleasure, so much in order to show the confrontation of Good and Evil. Telling about the race of people, the author deduces a reader on the topic of war. He finds arguments in the of Thomas Hobbes's philosophy, who is considered to be the founder of his political field. In his main work the treatise "Leviathan" the philosopher emphasizes that people consider themselves more

important than others. For the same reason, they all accumulate. The expression by T. Hobbes “Dog eat dog” has already become catch phrases. According to this logic, a person does not seek equality, and this leads to violence and wars. In our opinion in the given context the description of given by the author of the “The Ring of the Darkness” the strange statues of a woman and a wolf are symbolically perceived, which was considered by the protagonist Folco: “something terrible was in them, unusual.., in the end he understood: the woman had wolfeyes, but the beast had human ones! As soon as the sun shone these stone figures, they recovered their sight... The statues faces brought back to life; beast sensitivity and inhuman wisdom was read in the woman’s view awakened by the sun, and human depth and mind were in the eyes pupils of her companion. The wolf and human beginning were so interlaced in them that they seemed to be sisters” (Perumov, 2002).

The manifestation of the time artistic code in the mythology of J. Tolkien (song (melody) testifies to the frequent professor’s use of song lyrics. Their content is about certain fantasy race: hobbits, elves, etc. For example, the desire for a hobbits quest is evidenced in such a song:

The Road goes ever on and on
Down from the door where it began
Now far ahead the Road has gone
And I must follow, if I can (Tolkien, 1955).

In such original songs hobbits meditate on of their home comfort, but this is opposed to the great desire to experience the unknown:

Upon the hearth the fire is red
Beneath there is a bed
But not weary are our feet
Still round the corner we may meet;
A sudden tree or standing stone;
That none have seen alone (Tolkien, 1955).

The professor wraps in the text canvas not only road songs, but also in some song texts the peculiarities of the life of hobbits are sung, as evidenced by humorous thematic contexts, for example, the so-called bath song:

Sing hey! for the bath at close day
That washes the weary mad away!
A loon is he that will not sing:
O! Water Hot is a noble thing! (Tolkien, 1955)

The campaign hobbits song testifies to their desire to see the world and protect it at the price of life if it need:

Farewell we call to hearth and hall!
Though wind may blow and rain may fall,
We must away ere break of day
Far over wood and mountain tall.
To Rivendell, where Elves yet dwell
In glades beneath the mistry fell,
Through moor and waste we ride in haste,
And whither then we cannot tell (Tolkien, 1955).

Little hobbits who have a great responsibility to destroy the ring of the All-Power and at the same time the evil that it symbolizes. They also doubt themselves and are afraid of difficult trials. To support their spirit Tolkien invests in their mouth melodies for vivacity, such is the song Frodo:

O! Wanderers in the shadowed land
despair not! For though they stand,
all woods there be mast and last,
and see the open sun go past:
the setting sun, the rissing sun,
the day's end, or the day begun.
For east or west all woods must fail... (Tolkien, 1955).

Man-made trees from the old Farnorg Forest also have their own song melodies, they present the history of entrance:

Ere iron was found or tree was hewn,
When young was mountain under moon
Ere ring was made, or wrought was woe,
It walked the forests long ago (Tolkien, 1955).

And bearers of eternal knowledge the elves glorify themselves in songs through their own special status in the mythology:

Giltoniel! O Elbereth!
Clear are thy eyes and bright the breath!

Snow-white! Snow-hite! We sing to thee

In a far land beyond the Sea (Tolkien, 1955).

As we see, J. Tolkien diversifies the form of content presentation by presenting numerous song contexts in order to draw readers' attention to the diversity of fantasy races, their way of life, moral values, culture, as well as their place and role in opposing good and evil.

“The Ring of the Darkness” by Nick Perumov in this regard loses “The Owner of the Rings”, although it is considered as a free extension. The Russian author offers another style of story: he even describes the magic as real things without the charm of a magic fairy tale. At the same time, the exposition of modern phraseologisms, which absolutely does not contribute to the reader's perception of the described events, is very rich in exposition. Perumov's characters almost do not sing, they either moan or talk humbly. The author writes about the songs of the forest without the inclusions of the song text: “Our songs saved the memory of the great battle in the Helm Valley, when the Forest managed to timely and helped break the Orcs of the Orcs” (Perumov). However, occasionally the writer still presents the reader with samples of songs of mariners of militant content:

Under the evening starry

In a quiet canopy of sails

We argue with a stupid fate

At the far shores!

Sailors, fighters, tramps.

Steel swords, chain mail, shields.

Black and Flaming Banners –

The rich beaches... (Perumov, 2002).

From the above, it is noticeable that the intermedial basis of the works of J. Tolkien and Nick Perumov is not the same. The professor as a linguist more strongly appeals to internal codes, widely using in addition to verbal, as well as architectural, sculptural, song codes that form the subsystem in the book. It cannot be found in the text of a Russian follower (a microbiologist on a specialty).

Further researches will be focused on the study of poetics of works by J. Tolkien and Nick Perumov.

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