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**Common Elements of Fantasy Genre in the works of
John Ronald Ruel Tolkien and Nato Davitashvili**

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Abstract

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Introduction

Fantasy is the most popular, developing and widespread genre nowadays. Being influenced by many authors it develops into different subgenres so rapidly that it is often quite complicated to categorise different literary works in them. Although mystic and magic elements always existed in literature throughout its history, fantasy, as an isolated genre is comparatively new. It started in the twentieth century and it is sharply different from folktale and science fiction, despite having many similarities with them. J.R.R.Tolkien is considered as a founder of Fantasy genre by the literary critics. He influenced on many foreign authors, including Georgian author Nato Davitashvili. There are many similarities in their works, though, working throughout different periods of the development of genre, there are many differences between them as well.

The aim of the thesis is to discuss the works written by two fantasy authors, English J. R. R. Tolkien and Georgian Nato Davitashvili according to the main literary elements (setting, characters, plot, structure, style, atmosphere and theme); to find out the common elements in their works and to study the magic elements invented by them for creating new fantasy worlds.

The objectives of the thesis are to:

- a) Discuss fantasy, as a part of “Fantastika” in literature.
- b) Draw the parallels of the literary elements in the works of J.R.R.Tolkien and Nato Davitashvili and point out their common and distinctive features.
- c) Present additional magic elements created and used by J.R.R.Tolkien and Nato Davitashvili.

The thesis consists of introduction, three chapters, conclusion, reference list and illustrations.

Chapter 1

Fantasy – Literary Genre

1.1. Fantasy, as a part of fantastic literature

As fantasy is considered by many critics as one of the perspectives of fantastic literature, first of all, it is better to attribute the term “Fantastic”. Non-English authors can use the word “fantastic” quite freely, but in the English language this term had some difficulties to be used as a name of genre. It could not be used as a noun, as in English it is an adjective meaning “wonderful or exciting”. In 2007 John Clute used a non-English term “Fantastika (Fantastyka)” which combining science fiction, fantasy, horror and other subgenres (Clute, 1995:91)

1.2. Todorov’s understanding of Fantasy

Bulgarian literary critic Tzvetan Todorov has had the greatest role in the formation of fantasy definition. In his book “Fantastic: the structural approach of the literary genre” he explains that “fantastic” is a specific term for him which stands between two literary facts – “uncanny” and “marvelous”. According to him, “Fantastic” can be defined as a moment of hesitation in believing and not believing the supernatural thing. This is a very subtle literary form which can be easily derived on either side. And the hesitation between these two things makes the literature fantastic. “I nearly reached the point of believing” that is the formula which sums up the spirit of the fantastic (Todorov, 1975:31). The main weakness of Todorov’s argumentation is that none of the texts he has based his research on was written after Edgar Poe. But it is known that the most literary works of fantastic were written after after Poe and the genre is still under development. Todorov’s theory is partially vague, but he made a great contribution in the development of the genre theory.

1.3. Minimalistic and maximalistic approaches of the fantastic

In the encyclopedic dictionary of National library of Georgia there are two definitions of the Fantastic – Minimalistic and Maximalistic. “According to Maximalistic approach

fantastic literature covers all the texts where the Natural (physical) Laws are violated. In this case in the fantastic genre can be counted in very large amount of texts from the Bible and Antique Mithology up to science fiction and fairy tales. Unlike maximalistic definition, the minimalistic definition is connected with the suspicion in the existance of supernatural occurance. It can be noticed that the fantastic in literature can be explained in two cases, according to natural laws or by excluding them. Therefore, fantastic literature is based on confrontation between two incompatible explanations (Tsagareli, 2006:1).

English literary critic Michael Moorcock presents three aspects, that differentiates fantasy and early fantastic works (or traditional tales), that gives differences between the structures of the stories as well as the role of author in the creation of settings (Moorcock, 2004:24,25).

1.4. Development of Fantasy

Strange creatures and magic things can be often seen in early legends and myths. We meet fantasy elements in the middle romance period as well. In the period of renaissance heroic literature was still very popular, although the mystic tendencies could also be noticed in literary works. A good example of it is Sir Thomas Malory (1408-1471) "Death of King Arthur", which is the mixture of fantasy and non-fantasy. We should mention one of the most important literary works of that time, Edmund Spenser's "The Faerie Queene", one of the first works where a great number of elves are presented instead of people.

In the period of Enlightenment literary fairy tales became popular. Here we see authors such as Charles Perrault (1628-1703) and Madam d'Aulnoy (1650-1705). Many fairy tales written by Perrault became a pattern of other fairy tales and later had a great influence on fantasy genre. Despite its popularity, this epoch was hostile towards fantasy elements existing in literary works. New style authors such as Defoe, Richardson and Feilding wrote with realistic style and their attitude to fantasy elements in literary works was very critical (Waggoner, 1978:47). Even in childrens' stories there was very little amount of fantasy, as fairy tale was considered as story consisting lies.

One of the first innovations in the 18th century literature was “Gothic” novel, a literary genre that started in Britain with “The Castle of Otranto” (1764) by Horace Walpole. This was the predecessor of modern fantasy and horror literature, and the term “Gothic” was connected with stories consisting of dark and horror. Its combination with Fantasy later gave birth to a new fantasy subgenre called “Dark Fantasy”.

Modern fantasy genre first was formed at the end of 19th and the beginning of 20th century. Its history starts by Scottish author George McDonalds with the works “Princess and Goblin” and “Phantastes”, the latter of the two was considered as first fantasy story written for adults. McDonalds is the author who had the greatest influence on J.R.R.Tolkien and C.S.Lewis, although in the development of fantasy genre Tolkien’s role was so great that he is considered as the founder of the genre. The other important fantasy author of that age was William Morris with his famous work “The Well at the World’s End”. Morris’s works were first, describing absolutely new invented world: Fantasy World (Clute, 1997:951).

Edgar Alan Poe and Oscar Wilde also had important influence on the development of fantasy genre, they influenced on H.P.Lovecraft and other authors of “Dark Fantasy”. O.Wilde also wrote many stories for children that are entitled to Children’s Fantasy subgenre, e.g. his collections of fairy tales “Happy Prince” (1888) and “House of Pomegranates” (1891) (Mendlesohn, 2012:40). At this period other classic children’s fantasy stories were published, such as, Lewis Carroll’s “Alice’s adventures in Wonderland”, J.M.Barrie’s “Peter Pan”, Frank Baum’s “The Wonderful Wizzard of Oz” and others. In the early period of 20th century fantasy was accepted mainly in children’s literature, so, an author who wanted to write a fantasy story often wrote in children’s literature style, in order to gain more readers, although the story itself did not belong to children’s literature.

At this period the terminology of the genre still was not stated. Many fantasy stories were called as “Fairies”. Since 1923 term “fantasist” was used for those authors (in this case, Oscar Wilde), who created fantasy stories (McClintock, 1987:27). Term fantasy was used after Tolkien wrote “Hobbit”, before that term “Fairy tale” was used to describe these types of literary works.

1.5 Fantasy in Pulp Magazines

The popularization of fantasy was mostly affected by printing them in pulp magazines. In 1923 first fantasy magazine was published in England named „Weird Tales“, and in 1949 monthly issue of “The Magazine of Fantasy and Science Fiction” was published. It was a wise plan of the editors to publish the stories of two genres in one magazine. The post-war society was more interested in science fiction than in newly born fantasy genre. The authors such as Ray Bradbury, Clark Ashton Smith, H. P. Lovecraft started their career in this journal (Clute, 1997:609).

With the popularization of pulp magazine the genre itself gained many readers, as well as writers. In 1940 literary critics were interested in it. They thought the genre required more attention. In his book Herbert Edward Reed devoted a separate chapter to fantasy genre. He says: “The western world does not seem to have conceived the necessity of Fairy Tale for grown-ups” (Scholes, 1987:18).

1.6. Fantasy VS Science Fiction

As mentioned previously, according to many critics, Fantasy and Science Fiction are two main subcategories of Fantastic. Fantasy elements occurred in literary works throughout the whole period of its history and we can see its signs in ancient literary works, but Science Fiction is mainly connected with scientific-technological progress of the 19th century. There are usually described achievements of science and technology, from the point of utopian or dystopian angle.

When comparing Fantasy and Science fiction several main peculiarities should be mentioned. Fantasy author describes a story set in unreal or invented time, but time described in science fiction refers to future or time, which is not happened yet. Setting in the Fantasy genre is completely non-existent and invented. Fantasy world is so diverse, full of names of locations, complex theme and narrative sequence that author has to create a map for the reader to enable him understand the framework of the story and imagine its fictional world. The world presented in science fiction is unreal as well, but its setting is in other

space or other planet. It may be the Earth that is visited by the representatives of other planets and the events may take place on the Earth. Both genres have the characteristics of time and space travel, the difference is that fantasy characters use magic means for it, whereas the characters of science fiction use time machines of technologically developed equipment. As for the characters of fantasy, to some extent they remind us of the characters of folktale. We meet a number of magic beings here: kind and evil wizards, dwarves, elves, goblins, valars, speaking animals and birds, dragons, and invented races and species of people, invented by the author making the story more interesting and mystic. The characters in the science fiction may be aliens, mutants, robots or humanoids.

1.7. Fantasy VS Folktale

“By its systems of peculiarities Fantasy is very close to folktale. In literary studies it is quite a widespread idea that fantasy is a thick novel-shaped fairy tale, and folktale is a fantasy of small size” (Tsagareli, 2013:2). Although, besides having many similarities, there are many differences between them. “The roots of folktale should be sought in the archaic society and their way of thinking, as for fantasy, it is a genre developed new (modern) epoch” (Tsagareli, 2013:2). Before we speak about the difference between folktale and fantasy, we should specify that in our differentiation we do not mean literary fairy tale. Literary fairy tale is often mistakenly equated with fantasy story, which is a wrong approach. From the article “Peculiarities of Literary Fairy Tale” written by literary critic Nestan Kutivadze we can see that literary fairy tale is similar to folktale by its form and shape, but by context it is similar to fantasy.

The most vivid difference between folktale and fantasy is their form. Folktale is usually short, fantasy may consist several volumes. This is because the plot of the folktale is simple but in fantasy the action takes place in several locations and consists of many different stories that in all present one problem and its solution. Accordingly, the difference is between the number of the characters. Fantasy author creates not only a character, but his family tree, ancestors and the history of his family. As for the naming of the characters in a folktale, here we see general names (often only the main hero has personal name), such as prince, king,

stepmother, wizard, fairy etc. There is a difference between the settings of folktale and fantasy. The place in a folktale is not stated with concrete location, it is usually called as “beyond the mountains”, “in a distant country”, “he passed a long way”, etc. In fantasy the location is so precise that the author has to create a map to help the reader to understand the places and names. As for the time element, in folktale it is not concrete. In fantasy the author often creates his own timeline. For instance, Tolkien has divided the time into three ages, where he has dated the events according to the calendar. The main theme of folktale is the battle between good and evil, as for fantasy, its frames are open to other themes and genres. It may be combined with epic, horror, romantic, feminist, religious and other themes. This is the reason for fantasy having so many subgenres, such as historic fantasy, urban fantasy, science fantasy, children’s fantasy, dark fantasy etc.

As we have seen, the differences between fantasy and folktale, and fantasy and science fiction are quite vivid, which places them in different dimensions in the genre classification.

Chapter 2

The analysis of main elements of fantasy genre in the works of J.R.R. Tolkien and Nato Davitashvili

Fantasy, as an independent literary genre, can be distinguished from other genres by specific peculiarities. In the second chapter of the thesis we have discussed fantasy stories according to the main literary elements, such as setting, characters, plot, structure, style, atmosphere and theme. The elements are discussed according to the works of two authors – J.R.R. Tolkien and N. Davitashvili. Our aim is to study the peculiarities of these seven elements in their works.

2.1. Setting

Setting is one of the most important literary device. According to Encyclopaedia Britannica it is the location and time frame in which the action of a narrative takes place. Literary critic Regie Routman distinguished two subgenres of fantasy according to the setting – Low Fantasy and High Fantasy. According to the Genre Characteristics chart in Law Fantasy “the world is governed by the laws of this world but inexplicable things occur”. High Fantasy is “set in a secondary world of magic and inhabited by supernatural beings and creatures” (Routman, 2005:192).

Term “Secondary world” was used by Tolkien to present fictional world, which is the opposite of real world. In “The Encyclopedia of Fantasy” the term “Fantasyland” is the basic venue in which much genre Fantasy is set. A typical Fantasyland is presented by means of prefatory maps, with the list of landscape ingredients (Clute, 1997:341).

The world created by Tolkien, “Arda” is totally invented. Its its creator is “Eru” or “Illuvatar”. In “Silmarillion” there is a cosmogonical myth of creating the world. The events of the First Age happening here take place in Beleriand, which in the third age was named “Middle Earth”. In his interview Tolkien says: “Most people have made this mistake of thinking Middle-earth is a particular kind of Earth or is another planet of the science fiction sort but it’s just an old fashioned word for this world we live in, as imagined surrounded by the Ocean”. (Collier, 1964:1). For presenting the complicated relief of the Middle Earth the author has created maps, which make it easier for the reader to follow the plot and visualize the location of the protagonist. (See illustration 1,2).

The world created by Tolkien has its own chronology of time. The timeline is divided into three ages here. In Arda’s calendar we see the same chronology of months and weeks as we use in the real world. E.g. in 1600 year of the Second Age Sauron created the Ruling Ring in Orodruin. In 2941 of the Second Age Bilbo Baggins meets Smeagol-Gollum and finds the Ring, and on the 25th March, 3019 of the Third Age Frodo and Sam go up to the Mount Doom, where Gollum seizes the Ring and falls in the abyss. The calendar of hobbits is different. Here Tolkien used Anglo-saxon words to name the months (see illustration 3). A year in Elvish calendar is divided into six seasons: Tuile (spring), Laire (summer), Yavie

(autumn, harvest), Quelle (fading), Hrive (winter), Coire (stirring) (Tolkien, 1999:428). Elvish week consisted of six days. Each day was named after Stars, the Sun, the Moon, the Two Trees, the Sky and the Valars.

Nato Davitashvili's "The Chroicles of Lile Iroeli" consists of six books. Three of them – "In and Beyond the Fog", "The Story of Lile Iroeli" and "The Road of Aia" are based on Georgian mythology and the vanue of the plot is set on ancient Georgian territory. Other three books "When the Winged Lions Return", "Four Lands and Four Pillars" and "The Dancer of a Blue Carpet" describe the worlds where Lile Iroeli went through the door. The setting beyond this door is the example of High Fantasy or "Alternative World". According to John Clute "Alternative world" does not belong to our world. It is *other*. When the character enters this world he feels that it is governed other rules different from our world (Clute, 1997:21). Such are the worlds where Lile Iroeli entered (see illustr. 5)

The stories of Lile Iroeli take place on the territories shown on the maps of the book. The writer gives many ancient real names of the places: Samshvilde, Roshkash (Dusheti), Batsaligo (Dusheti), Sarapani (Castle Shorapani), Tabakoni (Zugdidi), Gudani (Khevsureti). Although we also meet invented names as well: Okshi, Kamara, the river Kiri, the Lands of Dalis, the Swamps of Guri, the Lands of Devis, the Lands of Khalibs, the Lands of Red Rocks, Flaming Lands etc. (see illustr.4). As for the time of the stories, it is not stated, but the introduction of mythological creatures in the texts indicates that the actions take place in ancient time.

2.2. Characters

Characters are especially important in Fantasy story. Their precise choice and the diversity of characters make the story more interesting. Fantasy story is peculiar with the huge number of characters. Among them it is necessary to exist: Protagonist, Antagonist, Mentor, the Fellowship and Invented magic creatures.

2.2.1. Protagonist

Protagonist in Fantasy, as well as in folktale, is often presented as an inexperienced young man who becomes strong, brave, wise and victorious at the end of the story. Fantasy protagonist is mainly a round and dynamic type of character. He is the main centre of the story who has to solve the main conflict. By his personal qualities and functions he reminds us of folktale hero. By comparing Frodo Baggins and Lile Iroeli we can conclude that both, English and Georgian Fantasy protagonists take their roots from folktale.

Here are given the functions of folktale hero that we meet in fantasy stories:

One of the members of the family absents himself from home (Propp, 2009:26). This function has subtitles: 1) *The person absenting himself can be a member of the older generation*. In “The Lord of the Rings” Bilbo Baggins leaves home, and he leaves his whole heritage and his most precious thing, the ring, to Frodo, his heir and relative. 2) *An intensified form of absention is represented by the death of parents*. We can see the same function as the second subheading in the story written by Nato Davitashvili. Lile’s both parents are dead. The reason of Father’s death is not stated. His mother died while giving birth to him. Both heroes live without parents. Therefore, the functions of Frodo and Lile coincide with those of folktale hero.

The hero leaves home (Propp, 2009:39). Propp states that in some stories we do not have a route and “the entire action takes place in one location”. In fantasy story, the route passed by the protagonist is very long and full of differences and with such complicated territories that the reader needs a map to observe the location of the protagonist. Frodo leaves Bag End soon after he gets advice from Gandalf. He has the Ring the Dark Lord Sauron is looking for, so Frodo must leave his village, not to endanger Hobbiton. His long way to Mordor starts. Lile is brought up among the Devis (A Giant, one or several-headed ogre from Georgian mythology). Buknai Baaduri the Monk is looking forward to his growth. He wants to see Lile as an adult man who will fulfill his mission and break the Chalice of Grief. He leaves his house by accident and his adventures begin. If we observe the beginning of the route of both these heroes, we discover that both of them were obliged to leave their homes, which makes them a dynamic type of person.

The hero acquires the use of a magical agent (Propp, 2009:43). Propp speaks about different magical agents, including a sword. Frodo has a sword, made by elves, having a special feature: when orcs are approaching, it turns blue, indicating its owner about the danger. Lile has a special sword as well. His weapon was made by Pirkushi (the demigod from Georgian mythology) with Khalibian steel on the Flaming Lands. Only this kind of sword can break the Chalice of Grief. The sword gives out light in the darkness. Besides, Lile has a magic necklace with the ornament of the sun, the sign of Iroeli, as a descendant of this surname, which also shines in the darkness

A difficult task is proposed to the hero. (Propp, 2009:87). Propp provides different examples of tasks given to the hero. This function is followed by another one: *The Task is Resolved.* Folktale hero generally manages to resolve even the most complicated task rather easily, without any efforts, with the help of a magical agent. The problem of folktale hero is private (family conflict, proving love), but the way of fantasy protagonist is more complicated, and the task is almost impossible. He has to save the world from the common enemy that is going to rule the whole universe.

The hero is transferred, delivered or led to the whereabouts of an object of search (Propp, 2009:50). The object of search or the destination of the hero is in another, “secondary world”. It is impossible to pass this way for an ordinary man. The folktale hero manages it through the help of a magic agent. However, for fantasy protagonist magic things are only additional elements for overcoming one or several obstacles. He usually passes the way himself, with his own efforts. This function of the protagonist in the fantasy literature is expressed in more details, here are physically and logically explained the difficulty of the protagonist route and the reader can clearly see the difficult task the protagonist has to tackle.

The hero and the villain join in direct combat. The villain is defeated. (Propp, 2009:51). In folktale the combat of the protagonist and antagonist is presented in a simple way. Here the antagonist is mainly a physical hero, who can be defeated with the help of physical strength or smart mind. As Propp states, there are different kinds of fighting that involve physical as well as mental combat. Fantasy antagonist is not a physical hero. His existence is

strengthened by magic, which cannot be overcome by other villain. He can only be defeated by one action: Someone must destroy the source of its power. Therefore, it must be done not by someone the villain knows and observes, but by someone else, granted with a special unusual gift from God, distinguishing him from others. This is the reason why Tolkien chose Frodo Baggins for fulfilling the mission and not any other experienced warrior like Legolas or Aragorn. Hobbits are the best at hiding from enemies. Frodo must take the ring to the Mount Doom so that Sauron does not notice him.

Lile Iroeli, on the other hand, was brought up as a warrior. He was granted by God the Creator with special abilities and his destiny was obvious to Buknai Baaduri the monk even before his birth. Lile has to destroy the Chalice of Grief. Every tear of unhappy and suffered people that drop from their eyes, leak to this bowl as bitterness and collect in it. Samsala and his servants get their undefeatable power by drinking this bitterness out of the Chalice. The more people are suffered by these evil spirits, the more drops of tears fall into the Chalice of Grief and it is likely that soon Samsala will get his governance over the whole world. However, God the Creator and demigods are looking for the salvation. Lile's birth was predicted in the old scriptures and all the demigods and governors were looking forward to this special event. His blood was the mixture of three origins: of men, demigods and Kajis (a kind of evil creature, like an imp from Georgian mythology) that is why the stroke of sword he makes has a great power. This is the reason that such a great mission was put on Lile, rather than experienced demigods who were great warriors. From the examples of Frodo Baggins and Lile Iroeli it is obvious that a fantasy hero does not have enough strength to involve in the physical fight with evil antagonist. He has to destroy the agent that gives power to Dark Lord.

The hero is branded (Propp, 2009:52). In folktale, the branding of the main hero is not as important as in fantasy. If in the folktale a kind of a wound or any mark on his body has only a function of recognition or marking, in fantasy stories we see this process as a punishment for the protagonist's bravery to meet the Dark Lord. Frodo lost his finger on the Mount Doom and it was a kind of sacrifice for his bravery. As for Lile, he tasted the drop of

Bitterness from the Chalice of Grief which effected on his spiritual state in the last book. Both Protagonists suffered great pain that was eternal brand for them. Therefore, we see that the wounds of fantasy heroes are eternal and more painful and the reason is the fact that the Evil that protagonist fights against has a much greater dimension than in folktale.

Some critics think that Tolkien presented a different image of hero through Frodo – Humble Heroism – and they discuss him as being a Christian hero. Someone having the least power must take the ring to Mordor. The ring has its tempting influence, so the humbler and less powerful the Ring-bearer is, the less influence the ring will have on him (Dalfonzo, 2007:2). Frodo is a humble hobbit, with strong inner personality. Critics Joseph Pearce and Bradley J. Birzer compare Frodo to Christ. Birzer writes, “Fulfilling the role of priest, he carries the Ring - the cross of Christ, the sins of the world – into the heart of hell (Mordor). Frodo does this out of profound love for his friends and for life itself”(Dalfonzo, 2007:2).

The Hero returns home. (Propp, 2009:55). In the “Morphology of the Folktale” V. Propp has mentioned the point of returning home, but here he speaks about general returning, when a hero goes to search something or somebody, finds it and returns to its starting position. In the fantasy story, childhood home has meaning that is more important. Usually, when Fantasy protagonist starts his journey, he has an interesting and exciting life ahead, great recognition, fame, award, but in difficult situations, he is always missing his home, starting point when he was free from the responsibility of saving the world. Frodo and Sam went to their homeland after destroying the Ring and they put everything in order there. Lile disappeared after breaking the Chalice of Grief. Buqnai Baaduri the monk and other demigods were looking for him everywhere. They thought that he was killed in the Abyss, or he was alive but could not escape from there and demigod Kopala was planning to go down and save him, but they got the news that Lile was in Roshkash, in his home village, with the family of the Devis who had brought him up. He spends some time there, constantly thoughtful and dreary, trying to rehabilitate himself in the depth of nature and solitude. Thus, the author shows the inner pain of the hero that is beyond his fame. Sam and

Frodo, being very close to their destination, speak about heroism and its painful nature. Frodo explains how he hates the environment around and how he is missing his native village.

As we have seen, some functions of the fantasy hero and the folktales are identical. These two fantasy heroes have adopted the following functions of a folktale, but there are other functions that differentiate fantasy protagonists from folktale hero:

- 1) Fantasy heroes have personal names. Even the least important hero is presented with name. Protagonist is described through genealogy and we even know their ancestors by names.
- 2) Fantasy protagonist hero is not ideal. He is afraid of something, he is bored, or angry, disappointed etc. The author describes the weak sides of their personality that evoke sympathy in the reader and it is not a humiliation of the hero.
- 3) Fantasy protagonist is not fighting to solve his personal problems. He is fighting against evil, who is trying to gain power over the whole world or the region.
- 4) Fantasy protagonist does not involve in the common fighting by his desire. He is ordered to do so, or such is his destiny.
- 5) Fantasy protagonist is not fighting alone. A group of people (fellowship) and the closest friends constantly help him morally as well as physically and support him everywhere.
- 6) Fantasy protagonist does not fight physically against the Dark Lord. His mission is to destroy the magic weapon that gives power to the evil.

Therefore, Fantasy protagonist has many functions taken from folktale, but in the development of the new genre, he has acquired other distinctive elements, which distinguish him from the folktale protagonist hero.

2.2.2. Antagonist

Antagonist is a necessary hero in fantasy story. Evil character or antihero can be met in any literary work. As Carl Jung states, the archetype of antagonist is a universal symbol that exists in any literary or mythological story of any cultural and historical period.

Antagonist can be one evil character, or a group of characters, or any other power, that creates obstacles or is involved in direct conflict against protagonist or the whole society. The antagonist found in fantasy genre is extremely evil. If we compare the main antagonists in English and Georgian fantasy works - Sauron (from "The Lord of the Rings") and Samsala (from "The Story of Lile Iroeli") we can make conclusion that although being absolutely different types of characters, there are still some similarities between them which can be presented in four types: 1) origin, 2) appearance, 3) preparation and strategy, 4) destructive weapon.

1) Origin.

The antagonists created by these two authors are neither the antonym of God the Creator nor the Original Evil. In "The Encyclopedia of Fantasy" main evil antagonist is presented by the name "Dark Lord", and, as explained, "The Dark Lord may not be explicitly a Devil or an Antichrist" (Clute, 1997:250). They are only the servants of Dark Power. If we discuss "The Silmarillion", the first evil evoked in the world was Melkor, who was created together with other Ainus by Eru, before men and elves were created. Melkor's turning to evil reminds us of Biblical story of Satan's rebellion against God.

After several struggles Illuvatar spoke: "Mighty are the Ainur, and mightiest among them is Melkor; but that he may know, and all the Ainur, that I am Illuvatar, those things that ye have sung, I will show them forth, that ye may see what ye have done. And thou, Melkor, shalt see that no theme may be played that hath not its uttermost source in me, nor can any alter the music in my despite. For he that attempteth this shall prove but mine instrument in the devising of things more wonderful, which he himself hath not imagined"(Tolkien, 1998:4). And Illuvatar went away from that place with his supporter Ainurs. Therefore Melkor became opposition. Sauron, who is the main Dark Power in "The Lord of the Rings", is the servant of Melkor. We meet him later in the third age in the Middle-Earth, where he tries to influence over the place and become the Lord of whole Middle-Earth.

In the books of Georgian writer Nato Davitashvili, the main antagonist is called Samsala. The author has chosen the main ruling power from Georgian Mythology - God the Creator, whose dwelling is in heaven. He sent Buqnai Baaduri the monk with other Demigods Kopala and Iakhsar to help people. At that time the underworld and the upworld were governed by ten powerful Demons. Samsala was one of them. Many of the Demons were full of power and witchcraft, but Samsala was more treacherous and sly and he always wanted to be in a higher position than others. And he managed to do it when he deceived the other demons, nailed them in the Chalice of Grief and made them its eternal guards, and he made himself as the prior of others. Samsala, as well as Sauron, is not the prototype of Satan. He is the Dark Lord, who tried to strengthen his power over Kolkheti. Consequently, both antagonists are in a lower position than the Original evil spirit and they are only his servants and the kinds of Dark Lords.

2) Appearance:

The appearance of fantasy antagonist is very ugly. Constant thinking about evil and being in the darkness and Abyss has its influence on his appearance. The main antagonist is especially different from other evil characters in fantasy story.

The main similarity in the appearance of Sauron and Samsala is their eye. The literary critic Edward Lense states that Tolkien took the personality of Sauron from Celtic (or Irish) mythological character Balor. Eye was of great importance in Balor's appearance, as it was source of his power. Whoever looked into his eye during the battles suffered defeat, lost their power and even the largest army was defeated by Balor's small army (Lense, 1976:4). Besides having destructive power, the eye also has controlling influence on others. It can look through the mind of other people and read their thoughts. In his research "Sauron is watching you" Edward Lense indicates on one more feature of the Eye: It is a symbol of curse. "Sauron's Eye is "terrible", but it is not terrible merely because it is a weapon (although it is a powerful weapon): rather, it is a "window into nothing", the opening into the abyss, an emblem of ultimate despair. He and the other evil beings of the work are eaten

up with hatred of the living: damned themselves, they want to be avenged for their fall by dragging the rest of the world down with them (Lense, 1976:4).

Samsala's Eye also has its own history. He was one of the ten demons. He was so sly and treacherous that he even tried to deceive the Buqnai Baaduri the monk. He came up to him and offered him to involve in a fight and admit his own defeat. In return, he promised Baaduri the monk to give him the nine demons under his obedience when he would become the Dark Lord. The furious Demigod threw his firing whip over his head and Samsala lost his eyesight, but he did not kill him and let him go alive in order to show everyone that Demigods never make a deal with demons. "Samsala used his witchcraft and started to peer with his eye of mind" (Davitashvili, 2010:107), but he can see through the eye only in abyss, on the earth he is blind. Samsala's eye has a symbolic meaning. It is the third Eye, which he uses to see through people's minds even from the abyss. If we compare the main similarity of these two antagonists – the Eye – we can see that Sauron's Eye is the symbol of power and curse, and Samsala's Eye is his mental ability, which distinguishes him from other demons.

3) Preparation and Strategy:

One of the main characteristics of epic fantasy is wars and great battles. The wars are usually made by the style and equipment similar to the world of middle centuries. The characters of the books written by Tolkien and Davitashvili are involved in constant preparation for war, which we usually find at the end of the stories. In Both cases, the main antagonist accompanied with his helper goes to the dwelling place of Dark Lord, and the army of antagonist goes to attack and fight with the fellowship and the other warriors. The antagonist has a plan, and he acts according to it.

In both stories all the creatures are involved in the final battle. The opposing sides are not the separate races, but the creatures being either on kind or evil side. In Tolkien's story all the dark powers fight on Sauron's side, also those kings of Rohan, who he managed to deceive and persuade to support him and other races influenced by him. The fellowship of the ring is supported by men, elves, dwarves, ents and four hobbits. In the stories of Nato

Davitashvili, good and evil fight against each other as well. On one side we see Samsala together with evil Devis, the spirits of water, world and underworld. On the other side there are men, the Devis from Roshkash, the Demigods, dwarfs and the Dalis.

4) Destructive weapon

Final Battle is the necessary part in a fantasy story. Like in folktale, here also the evil is defeated and the kindness gains victory. V.Propp gives several variations of the antagonist's defeat in folktale, although, if we compare the stories of Tolkien and Davitashvili, we can see that the defeat of antagonist in these stories is different from them. Here the protagonist is not physically so strong as to fight against Dark Power, and neither the Dark Lord would be strong, if he did not use witchcraft. Sauron and Samsala can be defeated not by physical battle, but by destroying the item that supports him with power. Sauron's power is in his ring (Tolkien, 1999:138).

The source of Samsala is the Chalice of Grief forged in the Black Fire of Abyss from Khalibian steel. The Dark Lord made it invisible for the Demigods. "All the world's grief and pain leaks as bitterness into the ground and accumulates in this bowl. It takes the whole year to fill it. Once a year all the evil spirits gather together at this bowl and each drinks a handful of bitterness to reinforce their strength until the bowl has been emptied" (Davitashvili, 2010:13). By drinking this bitterness the evil spirits get inexhaustible energy that lasts the whole year. Destruction of the Chalice of Grief means the defeat of Samsala and the other evil spirits. In the abyss Lile Iroeli meets the temptation but he manages to break the bowl and fulfill his mission.

2.2.3. Mentor

Mentor is the necessary character of Fantasy story. He is a secret master. He may also be named as kind wizard. His main purpose is to give wise advice, prepare him for mission and help when needed to the protagonist who is unexperienced young man. Mentor knows how to help him fight against evil. As John Clute indicates in the Encyclopedia of Fantasy, Mentor and his disciple are the same gender (Clute, 1999:637)

Tolkien's Gandalf is presented as kind wizard. He is the member of Order of Istar who was sent to the Middle Earth by the Valars to help humans. Humphrey Carpenter in his book "The Letters of J.R.R.Tolkien", indicates that in one of his letters Tolkien called Gandalf "Angel Incarnate" (Carpenter, 1981:156). In spite of being so wise and powerful, Gandalf always avoids meeting with the Ring. He can do anything except fighting against Sauron and he avoids having the Ring which can grant him with Sauron's power.

We can not call Buknai Baaduri the Monk a wizard, he is a mythological creature - Demigod (Child of God). Together with other Demigods he is involved in the battle against demons and imps. He is granted with divine wisdom and he is a good warrior, though, like Gandalf, he can't involve in a direct battle against Samsala either. He can not dare to break the Chalice of Grief. Both mentors were leading the army against the army of antagonist while the magic weapon was being destroyed by the protagonist.

2.2.4. The Fellowship

In a Fantasy story protagonist has a fellowship to help him in the final battle. The protagonist collects them either at the beginning of his quest or adds them gradually during his quest. John Clute has presented two types of fellowship, that, according to him throughout the literary history have established as a kind of heroic fantasy. They may be collected by someone's order, like the ones in "Military Fantasy", or they may be volunteers collected by their own will, which we generally meet in "Adventurous Fantasy" (Clute, 1999:220). The members of the fellowship may be of the same origin as the protagonist, or it may consist of birds, animals and other creatures.

2.2.5. Invented Magic Creatures

Among the Fantasy characters we should also mention invented creatures and anthropomorphic. Here can be met 1) animals with real features of animals (e.g.dog, horse); 2) animals having human features (e.g. Tolkien's Eagles, bear-man Beorn), 3) things having human features (living trees – the Ents) and 4) Mythological and magic creatures (elves, trolls, goblins, wizards etc).

a) *Hobbits*. Hobbits are the most important creatures in “The Lord of the Rings”, Frodo Baggins and Sam Gamgee became the heroes of the story. Tolkien describes them in the following way: „They are a little people, about half our height, and smaller than bearded dwarves. Hobbits have no beards... They are inclined to be fat in the stomach; they dress in bright colours (chiefly green and yellow); wear no shoes, because their feet grow natural leathery soles and thick warm brown hair like the stuff on their heads (which is curly); have long clever brown fingers, good natured faces and laugh deep fruity laughs) especially after dinner, which they have twice a day when they can get it” (Tolkien, 1982:2).

b) *Elves*. Elves are magic creatures, which also have the most important part in Tolkien’s works. It is not the race created by Tolkien, we meet them throughout many literary works of different periods although Tolkien had the greatest influence of formation of their features and peculiarities. The oldest forms of elves come from Norse mythology (Hall, 2007:56-57). They can also be met in Scottish, Icelandic, Danish Spanish folklore. In German and Anglo-Saxon literature they normally have negative meaning, as creatures tended to commit evil.

Tolkien had the greatest influence on elves the modern fantasy literature. In earlier literary works we meet several characters of elvish origin, but in Tolkien’s works there is described their whole world. Tolkien has also created elvish elements such as “elvish cloak”, or elvish bread “Lembass”.

Tolkien also invented elvish language and not only language, but also its writing system and grammatical elements. The author himself was the Philologist of English language and literature and the researchers of Anglo-Saxon language. According to him the whole history of the Middle Earth originated from elvish language. There are three types of elvish language script: “Sarati”, “Tengwar” and “Cirth”. Hardly can be found any other fantasy author who has made such a great work in language field (see illustr. 9, 10).

c) *Sea people*. Sea people are the race invented by Nato Davitashvili, described in the book “The Dancer of the Blue Tablecloth”. They are constantly living in the sea and as soon as they step on the land, the ground gives way under their feet. Their appearance is different

– instead of hair they have scale. The skin on their face is smooth and hairless, ears are as small as nuts and the skin on their necks are like thin creased kerchiefs (Davitashvili 2013:77). They have their own “Sea Language”. The language invented by Nato Davitashvili is not created in the same dimension as Tolkien’s elvish language, but the author describes the language very persuasively and makes the reader believe that the language is real.

2.3. Plot

Plot is a construction of literary work. It always describes an action, fights or a story that starts, develops and ends. Brian Attebery in his work “Structuralism” says that “in modern fantasy, typically, the fairy tale structure is not only present but is highlighted by such narrative devices as prophecy and providence. Prophecy says, in effect, ‘here’s the shape of the story you are about to read’. It subordinates the characters to the roles they are to play. Providence, or fate, shows up in many a realistic tale in the guise of coincidence” (James, 2012:92).

Therefore, the plot and finale of fantasy story is predicted. The story described here tells about a world or a village or communion which is threatened by an evil antagonist, and the protagonist has to defeat this evil creature. The plot of fantasy literature is interesting and diverse. The story is told by an omniscient author. He not only follows the protagonist but he tells several sequential stories in parallel locations. Such development of plot is necessary for fantasy story because it consists of many heroes and the plot is developing in different places together. Tolkien and Davitashvili develop their stories in varieties of places. The plots of both stories are sequential, though, in book Nato Davitashvili there is a plot intersection, realized by time travel. It is important to discuss the introduction of characters in stories. E.g. Tolkien brings in Aragorn in the story as a tramp, staying in the inn of Bree. First the reader considers him as enemy, somebody they should not trust, but later the author reveals that he is a king of Gondor.

2.4. Structure

Structure is a composition, arrangement and correlation of parts of a literary work. The author divides his story into different parts, gives them a kind of sequence and connects them in order to present his story clearly and effectively (Gachechiladze, 1977:1). As a fantasy story is a text of large format, the author has to divide it into different chapters, parts and volumes.

Tolkien's "The Lord of the Rings" consists of three volumes that are divided into six different parts. As the plot of the story is complex, the author has to parallelly tell the story being developed in different places, which gives a whole picture of the plot. The chapters have titles. The author has also inserted some songs with the structure of verse.

The first, second and the last books of Nato Davitashvili are based on Georgian Mythology, and the three books tell about the adventures of Lile having gone through the magic door to the other worlds. The books of the Georgian author, like those of Tolkien are divided into chapters and can be met the texts of ancient Georgian mythological songs.

Nato Davitashvili gives an interesting structure in her first book "In and beyond the fogs". In the book the author has presented the story of two regions. One of them has normal environment and the other is covered with fog. They cannot see even the closest things. In order to describe such two different environments the author found a good way out: he called some parts "in Fogs" and others "Beyond of Fogs", so made it easier for the reader to understand which story he is going to read.

2.5. Style

By traditional classical meaning style means decoration of speech by means of lexic and syntactic forms where the important functions are created by trop and figure (Ratiani, 2012:326). An author may have his individual style which we can recognize when reading even a small extract of it or he may be influenced by other authors.

According to fictional conventionality there are two opposite stylistic dominants – real and fantastic. As the world described in fantasy story is identical to the Middle Ages, the language of the story cannot be unique. The writing style of Tolkien is unique. He is a good

story-teller, his language is rich and diverse, though, it is not difficult to comprehend and it is not overloaded lexically-stylistically. If we observe the writing style of “The Lord of the Rings”, we see that the first book is different from the second and the third books. The author wrote “The Fellowship of the Ring” and the continuation of “Hobbit”, so, its language style is simpler and like that of a fairy tale. Although, in the second and the third books the language of the author is arder and the prot is more serious. It is often explained by the fanct that Tolkien wrote these stories at different times: “Hobbit” was written in 1937, and “The Lord of the Rings” – in 1954-1955. Some scholars think that during the gap of so many years his writing style changed. We can also suppose that “The fellowship of the Ring” was written to the style similar to “Hobbit” on purpose, in order to show that the trilogy was the continuation of “Hobbit”. The style of “The Lord of the Rings” was inluenced by the author’s deep knowledge of not only linguistics, but also Norse, German and Irish mythology.

Nato Davitashvili has used Georgian Mythology in her first, second and the last book. The rest three books present different worlds which are described with High Fantasy style. The language of the author is refined and its vocabulary is rich and abundant.

2.6. Atmosphere

In a literary work atmosphere is the environment created by the author that evokes different feelings and emotions in a reader. As the plot of the story is developing in a hypothetical unreal world, the author should create appropriate atmosphere the make the reader believe the existence of this world. Besides the plot of fantasy story is complex, tha action constantly takes place in different parts, and consequently, the author has to create different atmospheres.

Tolkien has presented absolutely different places: The kingdom of elves - absorbed in beauty and peace; Mordor – full of evil and curse, Hobbiton – the place of comfort and bliss, some threatening places. It is important for the author to create such atmospheres to make the reader feel what the characters feel. And he manages to do it well. The author impressively describes tha fairy-like beauty of elvish dwelling and leaves the impression of

calmness and bliss to the reader. Absolutely different atmosphere is presented when describing Mordor. The nature is degenerated here by the effect of evil, neither the plants grow, nor the animals inhabit. The author makes us feel how hard the way to Mordor was, not only physically, but psychologically as well. When a reader gets acquainted with this lifeless and waterless atmosphere, he understands more fiercely what Frodo and Sam feel when they feel thirsty and have no more water in their leather bags.

Similar waterless nature is described in the story of Nato Davitashvili – “When the Winged Lions Return”. “The steam was coming out of the land which was dry and hot like the crust of newly baked bread. The crevices had opened mouths like hungry eaglets and were looking forward to rain, their desired feed. The time was going on. The crevices were gradually getting wider and deeper, but there was no help. Even the thorn-bush had changed its colour by the drought, there was no sign of greenness. Every living creature had left this place long ago...” (Davitashvili, 2009:5). Thus starts Nato Davitashvili to describe the environment which is calling for Lile Iroeli’s help and it shows the reader how important was Lile’s as a savior’s appearance in that world.

2.7. Theme

Theme is one of the main elements of literary work. It is the main idea of the story which unites the different structural elements of the story under one idea. It may be eternal, important for any epoch and entity (the theme of friendship, love, patriotism), or it can be caused by special need (the fight between the generations, the theme of slavery etc).

Fantasy genre is often criticized because of the simplicity of its theme, as it has two precisely identified sides: light and darkness, kind and evil. Its ending is often predictable (James, 2012:95). Although, Fantasy story is quite complicated inside. We see this variety of theme in Tolkien’s “The Lord of the Rings” and Nato Davitashvili’s “The Chronicles of Lile Iroeli”. Besides the battle of kindness and evil, we also meet different themes in these stories such as religious, feministic, patriotic, romantic etc.

The main idea of Fantasy story is the battle between Kindness and evil, light and darkness. In both stories on one side we see free people, communion of kingdom, and on the other side we see an evil, intending to govern over the whole world. The protagonist undertakes or he is ordered to defeat this evil. In both stories Sauron and Samsala are the Dark Lords who try to destruct the existing government and get the authority over the region. Both protagonists manage to fulfill the hard task and defeat the Dark Lord.

As we have observed, by discussing the works of the two authors according to the main literary elements we have found that there are many common as well as distinct features which will be presented in the third chapter.

Chapter 3

Common Elementss of Fantasy Genre in the works of J. R. R. Tolkien and N. Davitashvili

In the works of two fantasy authors J. R. R. Tolkien and Nato Davitashvili can be found many similarities. Tolkien has established such a high standard of the genre that it can be very difficult for any author to avoid his influence in their works. Besides having many similarities, there can be found many differences in their stories, but these differences do not violate the main rules and the frames of the genre. Fantasy is a developing genre and it is difficult to frame it in one model. Here we have presented the main and distinctive features of Tolkien and Davitashvili.

As both authors have created fantasy stories, their setting is unreal and invented. The similarity between them is that their worlds consist of ancient mythological elements. As mentioned above, Tolkien used Norse and Keltic mythology, and Davitashvili used Georgian. In three of her books the plots develop on a territory like Georgia (Kolkheti), and three other stories present different worlds where Lile goes through the magic door. Though, the difference between them is that Tolkien has created a cosmogenic myth, the whole history of its birth and development. In the story we meet Illuvatar the Creator, the world of Arda,

Melkor, as a Fallen Angel – all these elements are analogy of Biblical creation of the world. The setting in Tolkien's world is of great dimension. In the works of Nato Davitashvili the story of creation of the universe, God and the demigods are based on Georgian mythology.

The element of time is different with both authors. The stories of Davitashvili develop in the old times, but there are no historical or other fixed recordings which will indicate on the exact time of the stories. Tolkien, on the other hand has created his own chronology of time. The history of the Middle Earth consists of three ages. The calendar of Arda is based on the principles of real calendar, but here we see six seasons of a year and six days in a week. He has also given the ideally precise chronology of the days of the year and "lites", which are composed of the extra days.

Both authors have invented the maps, which help the reader to follow the development of the plot and visualize the setting of the story. Tolkien's Middle Earth are presented with two maps, but, as Tolkien indicates, they present the same land. Nato Davitashvili has invented three maps, one of them presents the territory of Kolkheti and the other two express the "other" worlds where Lile went to.

When observing the differences between the works of these two authors, first of all should be mentioned the fact that none of Tolkien's characters goes through a magic door to another world. Tolkien calls the Middle Earth as a "Secondary World", but we can't see a "Parallel World" in his works. On the contrary, in "The Chronicles of Lile Iroeli" we see parallel worlds that call LiLe Iroeli for help.

We should also mention the similarity of the characters. Fantasy story must include five types of characters – Protagonist, Antagonist, Mentor, the Fellowship (Heplers) and the Invented creatures. In the stories of both authors we meet great number of such characters.

Protagonists of both stories fit the framework of fantasy protagonist hero. At the beginning of the story Frodo Baggins and Lile iroeli are inexperienced young men but at the end of the stories they are experienced, courageous, wise and strong winners. Therefore, both heroes are round and dynamic types of characters. As we have discussed in the second

chapter the functions of fantasy hero are similar of many functions of a folktale hero, but there are some other functions they have, which gives them peculiarity of fantasy hero.

Frodo Baggins and Lile Iroeli are similar to folktale heroes with the following functions: 1) One of the members of the family absents himself from home, 2) The hero leaves home, 3) The hero acquires the use of a magical agent, 4) A difficult task is proposed to the hero, 5) The hero is transferred, delivered or led to the whereabouts of an object of search, 6) The hero and the villain join in direct combat, 7) The villain is defeated, 8) The hero is branded, 9) the hero returns home. Besides these nine functions taken from a folktale we have discovered other functions that are common for them: 1) Fantasy heroes have personal names. Even the least important hero is presented with name. Protagonist is described through genealogy and we even know their ancestors by names, 2) Fantasy protagonist hero is not ideal. He is afraid of something, he is bored, or angry, disappointed etc. The author describes the weak sides of their personality that evoke sympathy in the reader and it is not a humiliation of the hero, 3) Fantasy protagonist is not fighting to solve his personal problems. He is fighting against evil, who is trying to gain power over the whole world or the region, 4) Fantasy protagonist does not involve in the common fighting by his desire. He is ordered to do so, or such is his destiny, 5) Fantasy protagonist is not fighting alone. A group of people (fellowship) and the closest friends who constantly help him morally as well as physically support him everywhere, 6) Fantasy protagonist does not fight physically against the Dark Lord. His mission is to destroy the magic weapon that gives power to the evil.

There are some differences between the functions of the two protagonists that should be mentioned. After the destruction of the Ring Frodo returns to his homeland Shire with his friends and they fight against the evil governing in their village. Then Frodo understands that the Ring left great effect on him and was constantly attracting him to uncertain direction. He goes to a different part of the world with Bilbo. Here we see that whoever underwent the power of the Ring he can't live a comfortable life. So, This story doesn't have a classical ending similar to folktale – either by marriage or crowning. Here the hero is going

to look for adventures, (Although going beyond the river might also mean his passing away to another world or his death).

“The Story of Lile Iroeli” has a similar ending. After destroying the “Chalice of Grief” Lile goes to his village Roshkash and tells his foster mother Devi and tells her that he is planning to go “to see the world” (Davitashvili, 2010:377). In the following book when the “Winged Lions Return” Lile goes to another world through the hollow of the tree “Anchar” and saves the country Abardagan. In the following book “Four Lands and Four Pillars” he falls in love with one of the “crying sisters” from the country of Hekation, beautiful Nai. In the following book “Dancer of the Blue Carpet” we meet Nai with a small girl, Aia, who is the daughter of Lile. They are looking for him and find him. In the final book of Chronicles of Iroeli, “The Road of Aia”, Aia is a young lady, Lile is an element of land and the gifted father and daughter with Nai and other friends manage to wipe out Samsala’s dominion forever. Thus, in the final book of the “Iroelis” and especially in the last book “The Road of Aia” Lile can be seen a winner, married, absolutely healed from the evil influence of the bitterness. In this way, the stories of Frodo and Lile are different.

There is similarity between the antagonist heroes of J.R.R.Tolkien and N. Davitashvili. In the second chapter we identified four similarities found in the personalities of Sauron and Samsala. They are: Origin, Appearance, Strategy and Destructive weapon. As John Clute indicates in “The Encyclopedia of Fantasy” (Clute, 1997:250), Antagonist in a fantasy story is not the main evil or anti-Christ, he is only the servant of evil. They have similar flaming eye. Both of them are preparing for the final battle. They can be destroyed not in direct battle, but by destroying the source of their power. Lile destroys the Chalice of Grief, and Frodo throws the Ring of Power into the flaming fire.

Both authors have created Mentors. Frodo’s leader is Gandalf, and that of Lile is Buknai Baaduri the Monk. Both mentors have the gift of wisdom and courage, but see also differences between them. Tolkien describes Gandalf as “kind wizard”, and Buknai Baaduri the Monk is a Demigod, the character of Georgian mythology. We should also mention that although both mentors are wise and strong, they can’t dare to fight against the antagonist.

Both protagonists have fellowship or helpers, Frodo has Sam, and Lile has a white kaji (demon) incarnated in a crow's body. Both of them were perfect helpers for their masters. The difference between them is that after the fulfillment of the mission Sam returns to Hobbiton, gets married and lives happily, but Crow Rufia misleads Samsala to the flaming Abyss dies with him. (In the last book "The Road of Aya")

Both authors, as representatives of High Fantasy, give great number of invented creatures. We have already discussed that Tolkien created the history of Arda, hobbits and elves, elvish language with its lexical and grammatical elements and elvish alphabet. Nato Davitashvili also created creatures – the Sea People. Their language is not as absolute as that of Tolkien, although the author has skillfully described its peculiarity and by mentioning different words, she makes us believe that the language really exists.

There is similarity between the plots of the stories. Both authors have used the framework of folktale discussed by V. Propp and have added some fantasy ornaments. The protagonist has to leave his house, he is given a task, he is given a magic agent, the hero destroys the object of evil and defeats the antagonist, he has a fellowship of helpers and one closest friend, victorious hero returns home, his story does not end with marriage or crowning. The difference between the plots of the stories is the fact that in Nato Davitashvili's works there is a plot-crossing realized by travelling in time. The heroes of the last book "The Road of Aia" move to the first book "In and Beyond the Fogs" and take a magic pipe from there. We don't see such plot-crossings in Tolkien's works.

There is a structural similarity and difference as well. The most important thing for fantasy story is its size. This distinguishes it from folktale. Fantasy story is longer than a folktale, its plot is more complex and its characters are of great quantity. Tolkien's "The Lord of the Rings" consists of three volumes that are divided into six parts and different chapters. They create one consistent story. "The Chronicles of Lile Iroeli" consist of six books and each of them tells one separate story. If a reader mixes their order the main idea of the chronicles will not be violated, but it is better to read them in the following order: 1) "In and Beyond the Fog", 2) "The Story of Lile Iroeli", 3) "When the Winged Lions Return", 4) "Four Lands

and Four Pillars”, 5) “Dancer of the Blue Carpet”, 6) The Road of Aia. Each book is divided into chapters. We see interesting naming of chapters in Nato Davitashvili’s “In and Beyond the Fog”. The chapters which tell stories about foggy villages are called “In Fogs” and those that tell the stories of other places are called “Beyond the Fogs”.

The style of both authors, their stories are written in fantasy style. Their language is subtle, their narration – interesting.

As the Fantasy action takes place in unreal magic world, the author has to create especially attractive and convincing atmosphere and make the reader to believe its existence. The plot of fantasy story is diverse. The stories develop at different settings, so the authors have to describe the places properly: The Abyss, swampy and dry areas, secret forests and wavy seas. All these create fantastic atmosphere and give magic background to the stories of both authors.

The Theme of fantasy story is the battle between kindness and evil, although these authors have presented many other themes, such as friendship, patriotism and feminism. In both stories can be found devoted kings and governors who sacrifice themselves for defending their lands, we see devoted friends fighting and supporting one another. It is very interesting to mention the theme of feminism. Tolkien has very few women characters, but all of them take important part in the development of the story. On the other hand, Nato Davitashvili has a great number of women characters who are brave warriors, good mothers and devoted friends. The author describes communion of women who live in “Kamara” isolated from men and they have clear example of feminism. Therefore besides the main folktale theme, fantasy stories contain other themes that make the story diverse and interesting.

3.2. Magic elements of fantasy

The main element that distinguishes fantasy from other genres is invented, unreal, magic elements in their stories. Fantasy author invents different creatures, plants, food, places and all these help him to create magic atmosphere and it is a kind of “decoration” of

the story. Without magic fantasy story would be out of its frame. The more magic things or creatures are presented in the story, the better quality the fantasy story is. Here are the magic elements created by J. R. R. Tolkien and Nato Davitashvili, listed according to their meaning. Tolkien has created: creatures – ents, hobbits, orcs, valars, Beorn, etc; things – Silmarrils, food – lembas, plants – ents, etc. The magic elements invented by Nato Davitashvili are as follows: plants and nature – tree Taruto, tree Bueria, Dragonia, Tree Anchar, Singing Cliffs; creatures – Besanji, winged lions, Katsmatsuna (a kind of dwarves), Morgves; things – wet-eyed mask, kurbeises (precious stones); races – Iturians, Singers of chaos, the Cursed, Iron People, Sea People; professions – reader of smoke, Illumel, Jadeg, crying sisters etc.

As we see, both authors have invented new elements that make their stories interesting. Although we should mention that the elements created by Nato Davitashvili are more than those of Tolkien. This can be explained by the fact that Lile Iroeli goes through the magic doors and makes us acquainted with many different magic worlds. Tolkien's characters are set in one world where the main plot of the story is set in Middle Earth.

Conclusion

As we have seen, Fantasy, as a literary genre went through a difficult way before it was finally identified as an isolated genre. J. R. R. Tolkien had the main influence on the development of Fantasy genre, especially High Fantasy. This made him influence not only English but also many authors from other countries, in this case, Nato Davitashvili. In the discussion of their stories there are many similarities, though, there are many differences giving them individualism and special peculiarities. In order to draw the precise parallels the works were discussed according to the seven main literary elements, such as setting, characters, plot, structure, style, atmosphere and theme. In each element could be found similarities which set the stories in the framework of fantasy genre. There were also some differences which indicate on the individuality and peculiarities to their works.

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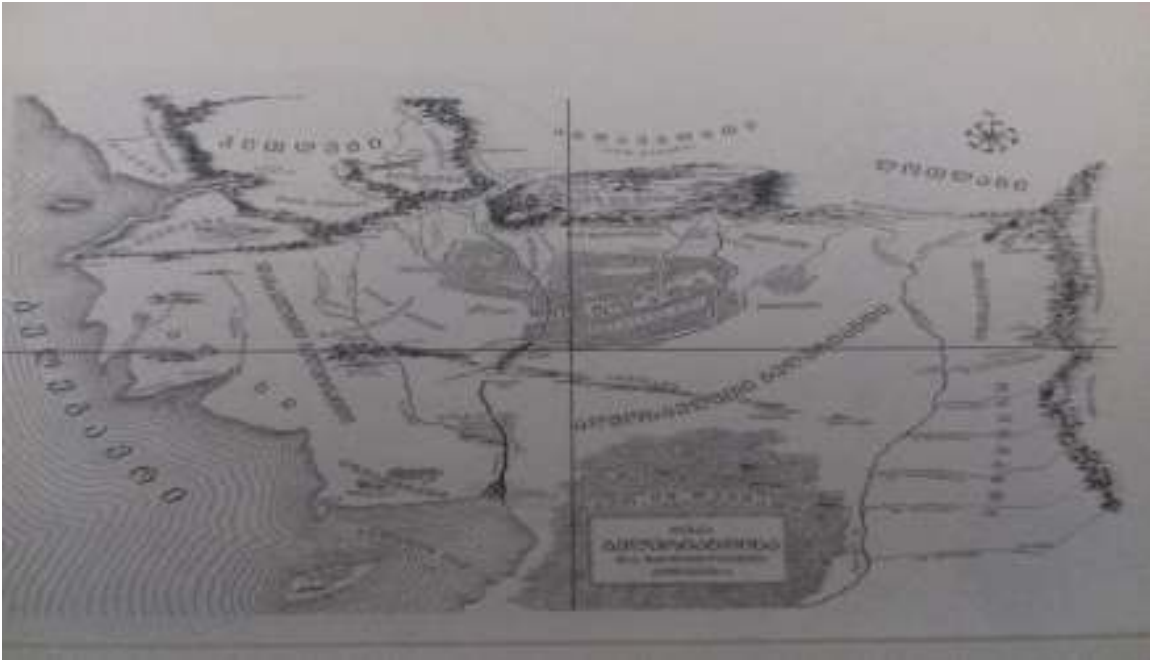
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Illustrations:

1. Beleriand, 1st Age



2. Middle Earth, 3rd Age.



3. The Calendar of Hobbits

პრინციპების კალენდარი

(1) იანვარი	(4) აპრილი	(7) ივლისი	(10) ოქტომბერი
1 8 15 22 29	1 8 15 22 29	1 8 15 22 29	1 8 15 22 29
2 9 16 23 30	2 9 16 23 30	2 9 16 23 30	2 9 16 23 30
3 10 17 24	3 10 17 24	3 10 17 24	3 10 17 24
4 11 18 25	4 11 18 25	4 11 18 25	4 11 18 25
5 12 19 26	5 12 19 26	5 12 19 26	5 12 19 26
6 13 20 27	6 13 20 27	6 13 20 27	6 13 20 27
(2) თებერვალი	(5) მაისი	(8) აგვისტო	(11) ნოემბერი
1 8 15 22 29	1 8 15 22 29	1 8 15 22 29	1 8 15 22 29
2 9 16 23 30	2 9 16 23 30	2 9 16 23 30	2 9 16 23 30
3 10 17 24	3 10 17 24	3 10 17 24	3 10 17 24
4 11 18 25	4 11 18 25	4 11 18 25	4 11 18 25
5 12 19 26	5 12 19 26	5 12 19 26	5 12 19 26
(3) მარტი	(6) ივნისი	(9) სექტემბერი	(12) დეკემბერი
1 8 15 22 29	1 8 15 22 29	1 8 15 22 29	1 8 15 22 29
2 9 16 23 30	2 9 16 23 30	2 9 16 23 30	2 9 16 23 30
3 10 17 24	3 10 17 24	3 10 17 24	3 10 17 24
4 11 18 25	4 11 18 25	4 11 18 25	4 11 18 25
5 12 19 26	5 12 19 26	5 12 19 26	5 12 19 26
6 13 20 27	6 13 20 27	6 13 20 27	6 13 20 27
7 14 21 28	7 14 21 28	7 14 21 28	7 14 21 28
8 15 22 29	8 15 22 29	8 15 22 29	8 15 22 29
9 16 23 30	9 16 23 30	9 16 23 30	9 16 23 30
10 17 24	10 17 24	10 17 24	10 17 24

4. Kolkheti, ("The Story of Lile Iroeli")

6. The Map of Abardagan (“When the Winged Lions Return”)



7. The Ring of Sauron



8. Lile Iroeli meets Samsala at the Chalice of Grief



9. Elvish Alphabet

10. Text in Elvish Language

So do all who live to see such times,
But that is not for them to decide.
All we have to decide is
what to do with the time that is given to us.

Ḥē pōrē ē Ḥē Ḥē pōrē Ḥē Ḥē pōrē.
pōrē Ḥē pōrē Ḥē pōrē Ḥē pōrē pōrē pōrē.
ē wē Ḥē pōrē pōrē Ḥē
Ḥē pōrē pōrē wē pōrē pōrē Ḥē pōrē pōrē Ḥē pōrē pōrē Ḥē pōrē pōrē.