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عن بيرين و لوثيان و ايام الخوالي: تحليل الخطاب للغة و الهوية

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المستخلص:

اللغة تتجاوز مجرد التواصل؛ إنها بمثابة مرآة للهوية والانتماء الاجتماعي. في الواقع، تتشابك اللغة والهوية، كما هو الحال من خلال اللغة ونقل جوهرنا وبالتالي، فإنه يلعب دورا عميقا في تشكيل هوياتنا. تسعى هذه الدراسة إلى استكشاف العلاقة المعقدة بين هذين المفهومين في القصيدة الملحمية بيرين و لوثيان بقلم جي آر آر تولكين. ولتحقيق ذلك، سيتم استخدام إطار جي (١٩٩٩) لتحليل الخطاب كأداة منهجية. يهدف الباحثون إلى معالجة الاستفسارات التالية: ما هي الطرق التي تؤثر بها اللغة على الهوية؟ كيف يصور تولكين هويات شخصياته في روايته؟ كيف تكشف اللغة المستخدمة في السرد عن الهويات العرقية للشخصيات؟ توصلت الدراسة إلى استنتاجات مفادها أنه من خلال الخيارات اللغوية المقدمة تتشكل الهوية بطرق متعددة. طوال السرد، لتحديد الهويات الفريدة لشخصياته، يستخدم تولكين لغة مجازية مليئة بالتعبيرات التصويرية المتنوعة. كما واختيار الكلمات تمنح الشخصيات هويات عرقية مميزة واضحة في كل من النسخة الشعرية والنثرية للملحمة. يمكن ملاحظة هذا التمييز العنصري بوضوح في بعض جوانب القصة التي تعكس خلفية مجتمعية مختلفة في عالم تولكين. تعتبر الحكاية الملحمية لبيرين و لوثيان واحدة من أروع الأعمال المنسوبة إلى تولكين التي تشمل العديد من الموضوعات العالمية الشائعة في الملاحم القديمة، بما في ذلك البطولة والحب والتضحية والموت. تساهم هذه السمات في تبجيل هذه الأسطورة في عالم الأدب واللغة بسبب تعبيراتها اللغوية والأدبية.



الكلمات المفتاحية: قصة بيرين و لوثيان، اللغة و الهوية، تحليل الخطاب، إطار جي (١٩٩٩)
لتحليل الخطاب.

Of Beren and Lúthien and The Elder Days: A Discourse Analysis of Language and Identity

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Abstract:

Language transcends mere communication; it serves as a mirror of identity and social affiliation. In fact, language and identity are intertwined, as it is through language that we convey our essence. Thus, it plays a profound role in shaping our identities. This paper seeks to explore the intricate relationship between these two concepts in the epic poem Beren and Lúthien by J.R.R. Tolkien. To achieve this, Gee's (1999) framework for discourse analysis will be employed as a methodological tool. The researchers aim to address the following inquiries: In what ways does language influence identity? How does Tolkien depict the identities of his characters within his narrative? How does the language employed in the narrative disclose the ethnic identities of the characters? The study has come to the conclusions that through the provided linguistic choices identity is shaped in multiple ways. Throughout the narration, to delineate the unique identities of his characters, Tolkien employs a vibrant metaphorical language filled with diverse figurative expressions. The word choice endows the characters with distinct ethnic identities that are evident in both verse and prose version of the epic. This racial discrimination is clearly observable in some aspects of the story reflecting various societal background in Tolkien's world. The epic tale of Beren and Lúthien is regarded as one of the most exquisite works attributed to Tolkien. It encompasses numerous universal themes commonly found in ancient epics, including heroism, love, sacrifice, and death. These motifs contribute to the reverence of this legendarium



within the literary and linguistic realms, owing to its abundant linguistic and literary expressions.

Key Words: *Beren and Lúthien Epic Tale, Language and Identity, Discourse Analysis, Gee's Approach to Discourse Analysis.*

1.Literature Review

Language functions as the principal method of communication. It acts as a conduit through which people express meaning, information, and ideas. This articulation of internal thoughts, conflicts, and feelings has been represented through literature since antiquity, dating back around 6000 years to Mesopotamia after the Deluge. The exposition of mind and emotions via literature could take variable forms including poetry. However, since the dawn of time, the significance of poetry in our lives has been taken for granted. It is a prime illustration of how people utilized words to shape meaning in a rhythmic sense in order to explore and comprehend the universe. As Alexander (2013) states: "poetry's task is to reconcile us to the world – not to accept it at face value or to assent to things that are wrong, but to reconcile one in a larger sense, to return us in love, the province of the imagination, to the scope of our mortal lives" (para.3). Turco (1986) states that: "if fiction is the art of written narrative, and drama is the art of theatrical narrative, then poetry is the art of language (p.4). He, also, claims that although the terms poetry and prose are frequently used interchangeably, the former refers to the body of literature that is classified as poems, while the latter refers to the process for producing poetry (p.3). Turco (1986) furthermore, adds that there are three traditional major genres of poetry: dramatic poetry which is written in dialogues; lyric poetry or songs, and narrative poetry or the story poems (p.3). Turco (1986) clarifies that poetry has four levels including: typography, sound, tropes, and theme. Poetry writing embraces consideration to some language systems as: prosody, form, and meter (p.5). Among the classical genres of poetry are the epic poems: long narratives contemplating upon the exploits of a hero reflecting various cultural and social values. Meyer (2005) declares that epics are long narrative poems that usually tell the story of extraordinary characters who fashioned the mortal cosmos through their interactions with gods or other



superhuman forces (pp.21-28). Epic poems, according to Harmon and Holman (1999) use epithets, retell the heroes' tragic journeys to underworlds, relate the dominant power of divinely beings, and demonstrate religious and cultural values (pp. 68-74). Abraham (1999) claims that since Aristotle's poetics, epics as a genre have been explored. While many Renaissance critics rate it as the highest genre, Aristotle ranked it second only to tragedy (p.77). Epics, further, include mythologies. Pinch (2002) states that myths are untrue stories about gods (p.1). However, in its contemporary sense, a myth refers to culturally distinctive stories recounting supernatural and paradoxical occurrences. Mythologists frequently categorize traditional oral stories in accordance to their narrative contents: myth, legend, and folktale (Edmund, p.31). Since ancient times, authors have shown a keen interest in epic poetry. The modern era is particularly noted for its remarkable contributions, including those of J.R.R. Tolkien (1892-1973). Tolkien was a major scholar of English language, a philologist, and a poet (Doughan, n.d., para.1). He was an English writer who gained fame from his children's book: *The Hobbit* (1973), and the richly epic fantasy *The Lord of The Rings* (1954-1955) (Hammond, 2025, para.1). Due to his love of ancient mythology, Tolkien was delighted with composing stories about imaginative heroes who struggle in magical settings (Pollack & Belviso, 2015 p.3). Myth and fairy story must be a reflection of moral and religious truth (Tolkien, 1977, p. xi). In fact, Tolkien had a profound interest in fairytales, he (1965) stated that: "Faërie contains many things besides elves and fays, and besides dwarfs, witches, trolls, giants, or dragons: it holds the seas, the sun, the moon, the sky; and the earth, and all things that are in it: tree and bird, water and stone, wine and bread, and ourselves, mortal men, when we are enchanted" (p. 9). Tolkien's fascination with fairytales stems from their inclusion of magical and fantastical elements that were of concern to him and play a major role in his narrations. Beahm (2004) wrote: "when I was in high school in the 1970s, *The Lord of the Rings* was huge. Everyone had read it, usually more than once, and everyone had a sense that we were living witnesses to a seminal moment in the history of English literature" (p.14). Beahm (2004) adds that it should come as no surprise that there are



more books about Tolkien and his writings than there are books written by him, most of which are academic in nature since he was a well profound professor in the academic world (p.41). In truth, the popularity of both "*The Hobbit*" and "*The Lord of the Rings*" as well as their initial modest releases, besides Tolkien's timid demeanor and reluctance to accept fame and notoriety, are some of the attributes that make him a unique author (Beahm, 2004, p.153). According to Dickerson and Evans (2006), Tolkien primarily uses mythology to convey his views because his narratives are built on mythological viewpoints that exist in our world: Norse, Finnish, Celtic, Greek, and Roman (p.3). Truth be said, those acquainted with Sumerian epics will be able to discern their influence on the works of Tolkien. At certain instances, parallel between the characters, themes, and events can be sensed particularly with regard to "*The Silmarillion*" and "*The Babylonian Epic of Gilgamesh*". Tolkien, due to his contributions to English literature is be regarded among the brightest minds for he has recorded new mythological historical events, and mapped a new world from his vast imagination. Tolkien (1977) asserts that *The Silmarillion* recounts the tale of the First Age of the world, also known as the Elder Days. The narration illustrates the time when the first Dark lord, Morgoth (Melkor) resided in Middle-earth, and the High Elves engaged in battle against him to reclaim The Silmarils crafted by the High Noldorian King Fëanor, son of Finwë (p. vi). Beahm (2004) exposes that *The Silmarillion* was a pseudo-history book (p.31). It recounted the history of Middle-earth ere the coming of Elves and Men, later Dwarves and the Hobbits. Dickerson & Evans (2006) demonstrate that "*The Silmarillion* provides the mythic background for *The Lord of the Rings* and is crucial to its full comprehension" (p. 6.). In fact, it is an essential source and guide to understand Tolkien's world in general. It relates the story of the creation of Middle-earth, creation of the Valars and The Sacred Tress, Arda, The Children of Illuvatar, and the Silmarils. Weinder (2002) claims that in the world of fantasy fiction no writing has found such a fame as Tolkien' *Lord of the Rings*, *The Hobbit*, and *The Silmarillion* (p.75). According to Fonstad (1991), the Middle-earth and Arda were flat at first until the fall of Númenor which altered the fashion of the



world; hence, Arda was rendered spherical basically when Valinor was removed from it (p.xi). The history of Middle-earth is a collection of twelve volumes that document the history, people, and the language of the fictitious Middle-earth created by Tolkien (Tolkien Gateway, n.d., para 1-2). From the stories that these volumes recount is the story of *Beren and Lúthien* and their travel to retrieve The Silmarils from Morgoth, who settles in the North with his minions. This story will be elaborated upon in the subsequent lines, as it has been chosen for analytical purpose.

However, it is essential to recognize that language transcends being merely a means of communication; it is intricately connected to identity, power, and socio-cultural dynamics. It is socially embedded reflecting different ideologies, norms, and social hierarchies. Gee (1999) claims that language is not solely a tool for saying things, but, further to do things, and being things (p.10). According to Jorgensen and Philips (2002) language is a machine that constitutes the social world which includes one's social identity. It creates our reality. Hence, even physical existence and natural phenomena are given meaning through language and discourse. Any changing in the given discourse will cause a remarkable change in the social world (p.9). Fasold (1990) claims that: "discourse is anything beyond the sentence" (as cited in Schiffrin, Tannen, and Hamilton, (2001), p. 1). Tylor (2013) states that discourse analysis is the study of language in use which is a reflection of the different aspects of the society and its social life including the values and norms. It refers to the implementation of a wide range of approaches to examine a variety of disciplines (pp. 1, 7). Gee (1999) defines discourse analysis as being the study of language in use. It is a transition between context and language. Approaches to discourse analysis can be either descriptive or critical. Furthermore, he distinguished between the little "d" discourse, and the big "D" discourse. The former refers to any written or spoken tokens (language in use), while the latter D refers to: "ways of combining and integrating language, actions, interactions, ways of thinking, believing, valuing, and using various symbols, tools, and objects to enact a particular sort of socially recognizable identity" (pp. 8,9,29). Hall (1990) claims that identity is a result of cultural semiotics, achieved through the



formation of contextually pertinent socio-political relations of similarity and difference, authenticity and inauthenticity, as well as legitimacy and illegitimacy (p.226). Kumar and Prarash (2009) assert that language is the basic formation of identity (p.7). Identity is an overused term which has been interpreted differently in various disciplines (Kumar & Prakash, 2009, p. 1). Jenkins (1996) observes that: “identity is the ways in which individuals and collectivities are distinguished in their social relations with other individuals and collectivities” (p. 4). Hall (1990) confirms that: “identity is a production, which is never complete, always in process, and always constituted within, not outside, representation” (p. 222). According to Gibson (2004), language is the basic formation of our social identity. It is through language we expose who we are (p.1). Jenkins (2004) adds that without identity there would have been no existence of human world (p.7). Moreover, Brubaker and Cooper (2000) claim that identity is solely an analytical concept (p. 34). Evidently, identity is, as Anna de Fina (2006) puts it: “crucially, it is about conveying to one another what kind of people we are; which geographical, ethnic, social communities we belong to; where we stand in relation to ethical and moral questions” (p.263). According to Hogg and Abrams (1988), identity is: “people’s concepts of who they are, of what sort of people they are, and how they relate to others” (p.2). Hence, language is not only a cognitive tool, but, further, a social one as well, and identity is interwoven along with any discourse includes language either to be spoken or written. Gee (1999) explores how identity is constructed through discourse where language reflects other societal norms and values (p. 18). Thus, discourse does not only embrace words but the broader context as well where language is displayed reflecting various societal aspects. Discourse analysis, on the other hand, is a methodological cornerstone exposing the interplay between language and other societal issues including identity. Evidently, language is not a neutral, but a complex tool of communication constructing a widespread level of meaning with relevance to “us” and “others” in specific settings. Cook (1994) claims that discourse analysis must be able to consider all types of discourse including literature as being the most significant and powerful one (p.227). Cook (1994) adds that the enthusiasm of literary texts



is due to their typical reflection upon fictional realms, emotions, and sensations, as well as familiar facts like death and nature (p. 228). In truth, literary texts are highly valuable to discourse analysis for offering rich and layered language that reveals how ideologies, identities, power relations, and cultural norms are constructed, challenged, and reinforced.

2. Methodology

The researchers have employed a qualitative research methodology for their analysis. The data utilized are sourced from various accessible materials, including books, eBooks, academic websites, and articles. This study applies Gee's (1999) framework for discourse analysis to investigate the connection between language and identity within J.R.R. Tolkien's narrative of Beren and Lúthien. The primary focus of the investigation will be on the poetic rendition of the tale (The Lay of Lethian) as cited in the edited volume (Beren and Lúthien) by Christopher Tolkien (2017), alongside particular details from the prose version found in the *Silmarillion* (Tolkien, 1977). Only, some characters are chosen for identity investigation. In conducting the analysis, the researchers will predominantly consider the building tasks specified by Gee (1999) and their role in shaping identity. Furthermore, the study will emphasize the three perspectives of identity identified by Gee (2000): natural, institutional, and discourse. The analytical tools proposed by Gee (1999) will be taken into account for evaluating building tasks to uncover identity, aside from intertextuality and figured worlds, since these are particularly effective in the analysis of Conversational Discourse (Conversation Analysis).

3. Discourse Analysis: Gee's Approach and Tools

Discourse analysis can be conducted differently in accordance with the given discourse. It focuses on the way language is used in real-life situation to construct meaning, convey power, and shape identities. It is a qualitative research tool that examines language in various social contexts. Foucault (1977) believes that the basic aim of discourse analysis is to describe the connections, contradictions, and the puzzles of a given discourse to expose the hidden relations of the embedded societal aspects (p. 205). Stubbs (1983) claims that: "no one is in the position to write a comprehensive account of



discourse analysis. The subject is at once too vast, and too lacking in focus and consensus. Anything at all that is written on discourse analysis is partial and controversial (p.12). According to Widdowson (2007), both discourse and discourse analysis have expanded significantly during the past three decades, encompassing scholarly work, spoken interactions, written texts, grammar, and lexis beyond the boundaries of the sentence and intonation (p.xi). Cook (1992) contends that the primary objective of discourse analysis is to investigate language and the context of communication (p.2). Abdullahi (2013) adds that there are two types of discourses: simple discourse as religious philosophy, and complex discourse as the science discourse, written medical discourse, and legal discourse. This classification of discourses is not universal but varies on different basis (p.6). Gee (2011) asserts that: “discourses are not units or tight boxes with neat boundaries. Rather they are ways of recognizing and being recognized as certain sorts of *whos* doing certain sorts of *whats*” (p.178). In truth, discourse analysis starts with asking questions as significant tools for doing the analysis (Gee, 2011, p. 187). Handford and Gee (2012) define discourse analysis as being the study of language in use, or the study of the meaning embedded in the provided language and actions in a specific context. It is the study of language chunks beyond the sentence level; the study of the way sentences are combined to form meaning and accomplish a purpose (p.1). Thus, discourse analysis is the process of extracting meanings from any communicative datum, whether it is spoken, written, or semiotic. Discourse, according to Jorgensen and Philips (2002), is the structure of language according to the various patterns present in people's utterances, and discourse analysis is the study of these patterns. Discourse analysis encompasses multiple interdisciplinary methodologies that can be employed to investigate various social issues (p.1). Evidently, it can be conducted using different approaches categorized by their key principles and influential scholars. This might include: Conversation analysis, Critical Discourse Analysis, Foucauldian Discourse Analysis, Discursive psychology, interactional Sociolinguistics, Narrative Analysis, Multimodal Discourse Analysis, etc. to name but a few. Moreover, Gee (1999) is to be considered



amongst the prominent scholars in the field of discourse analysis, particularly known for the integration of the linguistics, education, and social theory. He has proposed his perspectives with relevance on how to do a discourse analysis. He basically focuses on the way language functions within social practices to construct identity. Gee (1999) argues that language enables us forming different social identities. To take on an identity, one must have to “talk the talk” and “walk the walk”. A person is capable of being two things in different settings. In language there are significant connections between saying (informing), doing (action), and being (identity) (p.2). Thus, identity is something you enact or perform through discourse. Gee (2000) defines identity as: “a certain kind of a person” in a given context (p. 1). Furthermore, Gee (2000) outlines four perspectives on identity which are correlated, demonstrating how it functions for a specific person in a specific context (pp.3-4):

- a. Nature Identity: based on biology or traits from birth, as when having a genetic disorder.
- b. Institution identity: assigned by institutions and legitimized by their authority, as being a doctor.
- c. Discourse identity: built in everyday interaction with others, as being seen a rude or friendly.
- d. Affinity identity: formed through shared experiences or interests, as being a part of activist group.

Gee (2000) adds that all individuals possess many identities linked not to their "internal states," but to their societal performances. In truth, identity trait can be exposed in terms of different interpretative systems including: societal norms, traditions, conventions, rules of institutions, and others' discourses (pp. 1, 17). Gee (2000) asserts that “a kind of a person” one is acknowledged as "being" at a particular point in time might fluctuate momentarily throughout interactions, vary across different contexts, exposing different identities (p.1). Evidently identity is relational and recognized by others. Kumar and Prarash (2009) asserts that aside from language, identity encompasses a wide range of aspects, such as caste, religion, gender, education, ethnicity, nation, class, and region (p.2).



Consequently, the two terms (language and identity) are intertwined. They share a dialectical relationship. They serve as mutual representations in the formation of a complex social structure. It is the responsibility of discourse analysts to identify this intimate connection using the data and methods at their disposal. Brown and Yule (1983) argue that: "the analysis of discourse is, necessarily, the analysis of language in use. As such, it cannot be restricted to the description of linguistic forms independent of the purposes or functions which these forms are designed to serve in human affairs" (p.1). These purposes are contextually based. It is through the context we conclude the societal and political issues conveyed by language. Widdowson (1973) explains that the context is the environment where language is used. It can be either linguistic or non-linguistic (p.51). Van Dijk (2009) asserts that in order to fully understand discourse, we need to understand the context in which it is used (p. 1). Accordingly, discourse analysts seek to identify the relationship between the context and the given discourse to interpret meaning. Robins (1971) stresses this task of DA: "By setting up contexts of situation, the observer or analyst undertakes to state the relationship of utterances to the situations or environments in which they are said or could be said" (p.25). Similarly, Gee (2011) adds that the context includes the physical setting where the communication takes place. It, further, refers to the bodies, eye gaze, gestures; what has been said previously by the participants and their shared knowledge (p. 7). Hence, discourse and context are linked tightly, both influence the interpreted meaning. The context determines how and why language is used in a specific way.

Gee (1989) distinguishes between two main types of discourse: the primary (initial discourse) which is formed in our primary social area, such as at home; the secondary discourse, on the other hand, is developed when we socialize outside in public spheres, such as at churches, or academic disciplines (p.8-9). Furthermore, Gee (1989) made a crucial contrast between the dominant and non-dominant discourses. Dominant discourses are secondary discourses that, at a given setting and time, may contribute to the (possible) acquisition of social "goods" (money, status, prestige, etc.). Non-dominant discourses are secondary discourses whose mastery typically



fosters solidarity within a specific social network, yet does not confer broader status or social advantages in the society at large (p. 8).

Gee (2011) explains that:” a discourse analysis is based on the details of speech (and gaze and gesture and action) that are arguably deemed relevant in the context where the speech was used and that are relevant to the arguments the analysis is attempting to make (p. xi). To do a discourse analysis, it is significant to consider the assumptions which are embedded in speaker’s language. Gee (1999) claims that some approaches to discourse analysis put emphasize on the content, others on the structure. Each approach has different theories to tackle the conveyed meaning (p.8). Gee’s (1999) approach looks at meaning by integrating saying (information), doing (action), and being (identity), as long with grammar as a set of tools when analyzing data (p.8). Gee (1999) demonstrates that anytime we use language we construct the “seven building tasks” or discourse components, each answer different DA questions (pp.17-20):

1. Significance: (How the use of language makes certain things significant?)
2. Practices: (What sort of activities this piece of language is enacting?)
3. Identities: (What identity this piece of language in enacting?)
4. Relationship: (What sort of relationship this piece of language is enacting?)
5. Politics: (What perspective on social goods is this piece of language communicating)
6. Connections: (How does this piece of language connect or disconnect things)
7. Sign systems or Knowledge: (How does this piece of language privilege or disprivilege specific sign systems?).

To analyze the works of theses building tasks, Gee (1999) suggests some tools including:

- a. Social languages: The study of language in social contexts is termed “sociolinguistics” (Yule,2004 , p. 257). Individuals utilize language variably across diverse contexts to construct distinct identities (Gee, 1999, p. 28). Van Dijk (2009) claims that the focus here is on the language not the context for specific aspects of language as pronunciation and lexical choice vary as a



function of independent social variables: class, gender, ethnicity, and age (p. 17). Accordingly, people use different linguistic styles, registers, accents, and dialect as variations demonstrating various distinct identities in accordance with the given situations, as Van Dijke (2009) puts it:” such variation is usually explained in terms of contextual conditions, such as the type of situation (formal vs. informal), type of genre or social practice (a parliamentary debate vs. a discussion in a conversation), the current role or the personality of the speaker or writer, and in general to mark the uniqueness, originality, or the contextual appropriateness of the utterance or the speaker” (p. 19). Every time we engage in discourses, social language is enacted reflecting different socially situated identities and specific activities. Those language variations have different grammatical patterns called “collocational patterns” or “co-relations” which co-ordinate with other non-linguistic stuffs constructing *whos-doing-whats-within-Discourse* (Gee, 1999, p. 50).

b. Discourses: This tool includes language plus actions, clothing, body language, etc. Gee (1999) asserts that people use a variety of non-linguistic symbols and signs in addition to language to construct their identities and activities. The term Discourse with capital “D” refers to this way of integrating language with actions, interactions, one’s beliefs, thoughts, values, along with other tools and symbols in order to enact a particular overt identity. Hence, “you will have to talk the talk” and “walk the walk” (pp. 28-9). In truth, this correlation between words and actions is a fundamental aspect of human behavior, ethics, and communication. This tool unpacks the relationship between language, identity, and social roles. Gee (1999) claims that a discourse will have a meaning when it exposes the “who” which refers to socially situated identities, and the “what” which refers to socially situated practices (p.30).

c. Conversations: This tool basically focuses on diexis, intonation, and inferences found in the provided language. Gee (1999) contends that in both writing and speaking, we do not solely refer to others' discourse, but also invoke prevalent motifs and themes inherent in our society or those with



which we are acquainted with as they significantly influence meaning interpretation (p.29).

d. Intertextuality: This tool looks for references to other texts, events, or discourses. Gee (1999) defines it as the reproducing of references to prior texts, symbols, and practices. It is about how people use reference to construct identities (p. 29). Intertextuality is restricted to “the actual presence of one text within another” and concerns the practices of quoting, plagiarism and allusion (ibid, p.2).

e. The form-function correlations: This tool has been designed to demonstrate how language forms (structure, grammar, word choice) serve specific social functions within discourse. Form refers to any linguistic structure, while function refers to the social purpose or meaning behind the form within a particular context. Thus, the form gains meaning only through their function in social practices (Gee, 1999, pp. 63-64).

f. Situated meaning: This tool refers to the way meaning is interpreted in relation to the context. The same word may have different meanings in different contexts (Gee, 1999, p. 65).

g. Figured world: This tool is an attempt to figure out what typical story or cultural model the discourse is invoking. Thus, it is a picture of a context based on simplified often unconscious world that reflects what is known to be typical or normal. In truth, what is to be taken as a “typical story” is not static, but varies diachronically. They serve as an essential means of investigation, as they bridge the “micro” level of interaction with the “macro” level of institutions. They are linked to and handled by stimulations in our mind (Gee, 1999, pp. 69-81).

To put it simply, Gee’s (1999) approach is distinctive for it basically considers language as a tool for the construction of social identity, particularly through his concept of “D” big Discourse. It is highly influential in multiple disciplines for bridging the linguistic, education, and social theory. According to Gee (1999) language is not neutral, and meaning is contextualized. This approach makes discourse analysis accessible for real-world researches whether to be a political speech, a classroom discussion, or a literary narrative. This is one of the reasons why the approach has been



selected to analyze texts from “*Beren and Lúthien*”’s epic poem to expose the close attachment between language and identity representation throughout the narration.

4.The Tale of Beren and Lúthien: Literary background

Amongst tales of sorrow and pain, ruin and devastation, mortality and immortality, there is one still inspiring Elves and men, the fairest of them, “*Beren and Lúthien*” . A legendarium story that aspires even The Eldars, and sparks a fluctuation in the history of Arda. A tale passed down from ancient times, told in songs, preserved for generations. A reflection of heroism and love, power, and immortality. The story is ascribed by The British novelist, author of LOTR legendarium, J.R.R.Tolkien (1892-1973) who is to be considered a great example in fantasy realm. Hart and Khovacs (2007) state that Tolkien was known to have a private interest in inventing languages. He was a scholar and philologist, engaged in esoteric research on early English literature and language, urging colleagues to study Old Icelandic (p. 14). This remarkable hobby of Tolkien assigned him the ability of providing Elvish tongue in his fantasy and fiction world which he was deeply delved in. Fabrizi (2016) claims that one of the intriguing aspects of fantasy literature is the exploration of various themes as immortality, afterlife, heroism, cultural diversity, characters roles and their implications (p.1). Prasannan (2018) stresses that the preference for fantasy and magic is a mean to escape reality. This genre was marginalized as a juvenile literary work for it is concerned with supernatural elements and characters including: witches, wizards, dragons, castles, caves, wicked stepmothers, talking to animals, deities, demons, curses, and epic battles, etc to name but a few (pp.15-17). Prasannan (2018) adds that only with the success of Tolkien's “*The Hobbit*” and “*The Lord of the Rings*” did fantasy gain recognition as a literary genre for adults (pp.15-16). Fabrizi (2018) demonstrates that Tolkien sought to remove the negative connotations associated with the term “escape” in relation to literature and reframed it with a sense of respectful appreciation, highlighting how a text can offer liberation from the mundane into a realm of the extraordinary and supernatural—a domain of wonder and creativity far beyond our own (p.1). Tolkien in his writing embedded the



aforementioned fantastical elements, including fairy stories. His ambitious was the creation of new imaginary worlds where escape is available to children and adults alike. He was affected by earlier fairy tale writers. In his scripts he reflected upon supernatural creatures as **dragons**. Tolkien (1983) concerning fairy-story once said: “the realm of fairy-story is wide and deep and high and filled with many things: all manner of beasts and birds are found there; shoreless seas and stars uncounted; beauty that is an enchantment, and an ever-present peril; both joy and sorrow as sharp as swords” (p. 109). In truth, people have been attracted to such stories since ancient times, say after the Deluge. A fact is remarkably to be noticed in ancient epics and ballads. Hart and Khovacs (2007) expose that: “on 1 January 1938, Tolkien delivered a Christmas lecture to children on the subject of dragons at the Oxford University Museum. He discerned two sorts of dragons, ‘creeping’ and ‘winged’ but, in general, large, deadly, coiling serpent-creatures” (p.9). Tolkien (1983) adds that: “the peculiar quality of the ‘joy’ in successful fantasy can thus be explained as a sudden glimpse of the underlying reality or truth” (pp. 153-55). This remark from Tolkien solely reveals his affinity for fantasy and mythological narratives. Weidner (2002) states overtly that: “in the world of fantasy fiction, perhaps no other writings have found such fame as J.R.R.Tolkien’s *The Lord of the Rings*, *The Hobbit*, and *The Silmarillion* (p. 75). The Silmarillion is an anthology of stories and myths that have been passed down through the course of time recounting mythological themes, personas, and lands. Morford and Lenardon (2003) state that: “The word **myth** comes from the Greek word **mythos**, which means a “word,” “speech,” “tale,” or “story”. It refers to stories that basically concerned with gods and mankind’s communication with them (p. 3). Any mythological work should recount supernatural events and retell stories of heroism, of deathly struggles for power, tragedy, and immortality. Dickerson and Evans (2006) contends that Tolkien expresses his ideas mythologically, mythically, and mythopoeically. His works are mythopoeically framed for he artistically constructs storylines intended to be interpreted as myths within his fictitious realm. He works mythologically, for his myths are based on mythologies present in ancient worlds: Greek,



Roman, Norse etc. And Tolkien's works are mythical for his myths communicate through narratives (p.3). Tolkien (1977) states that: "myth and fairy-story must, as all art, reflect and contain in solution elements of moral and religious truth" (p.xi). Hence, myths are to expose cultural traditions and norms common in the given society. On the subject of the influence of ancient civilizations, it is evident that Tolkien's world contains mythical notions and components that were already present in ancient Mesopotamia, basically the idea of "*The Valars*" in contrast with "*The Seven Sages*" that are referred to in the Epic of Gilgamesh. Amongst Tolkien's most impressive writings is "*The Silmarillion*" where he retells the story of ancient world, reflect upon events that took place years before "*The Lord of The Rings*" and "*the Hobbit*". Dickerson and Evans (2006) state that: "the Silmarillion is Tolkien's masterpiece recounting the creation of Middle-earth and its First Age". It provides a mythical background crucial for the comprehension of his world and characters (p.6). It is a description of the Elder Days, reflects upon legendarium events that have arisen from much deeper past, when Morgoth, lusting for power, deprived himself from the Valars, and dwelt in Middle-earth with his monstrous army. In retaliation, The High Elves waged war on him in an attempt to reclaim *The Silmarils* (Tolkien, 1977, P.vi). According to Shippey (2012), Tolkien's writing oeuvre adheres to the narrative tradition initiated by Beowulf and the Eider Edda, stemming from the author's fascination with languages and mythology.

Occurrences in *The Silmarillion* relate cosmological events. It was, as Tom Shippey put it: "The work of his (Tolkien)'s heart" (as cited in Beahm, 2004, p. 31). In essence, it was Tolkien's preferred narrative on which he dedicated years of effort. Poveda (2004) claims that *The Silmarillion* describes the topography and chronology of Middle-earth, and embraces basic Tolkienian imaginary concepts: *The Rings of power, the Silmarils, the Palantíri*, etc. It is ascribed in an ancient archaic style providing a historical setting for the Elvish language (pp. 15-17).

Poveda (2004) adds that the name of *Middle-Earth* has been driven from the Middle English word *Middel-erthe* which is what England was called in Medieval times (p.133). *The Silmarillion*, as previously noted, comprises a



series of narratives that depict a remote history. Among these tales, the most enchanting is "**Beren and Lúthien**." This story encapsulates themes of love, bravery, and resistance against malevolence. It is considered Tolkien's favorite for which the characters' names are engraved on his and his wife's Edith tombstone. Dickieson (2017) states: "I don't think I have ever read anything better than the tale of **Beren and Lúthien**". According to Beal (2014), the legend of **Beren and Lúthien** might be interpreted as a psychological metaphor, portraying the author's innermost emotions and thoughts through literary symbols (p.266). It is based on Tolkien's own experiences where his wife Edith was his inspiration (Lúthien):

"It is well known that the moment when Beren sees Lúthien dancing in the wood is based on a time when Tolkien watched his own wife dancing for him in the woods. This dance happened near the village of Roos, north of the Humber estuary in Yorkshire, late in 1917 in a glade where hemlock grew.¹⁸ Tolkien had returned on sick leave from the Great War, and being with his wife at this time helped to bring him healing".

(Beal, 2014, p.6)

Tolkien (2017) states that the story of **Beren and Lúthien** was composed due to the narrative's profound significance in J.R.R. Tolkien's personal life (p.16). In truth, Christopher Tolkien intended to present the tale of **Beren and Tinúviel (Lúthien)** as an independent, coherent work for readers, aiming to illustrate its perpetual changing (Tolkien, 2017, p.16). This separated complete version reflects also on The Elder Days. It relates the story of **Morgoth (Melkor The Dark Lord)**, of the **Vala, of Beleriand, of Ossiriand, of Artanor (Doriath), of the Elves, and of Beren and Luthien's journey to reclaim the Silmarils from Morgoth and Sauron**. The story has been written differently throughout years and has gone under many changings. Beal (2014) states that this legendarium epic poem has taken many forms: First, it was ascribed in prose lines in "**The Tale of Tinúviel**", later, it was composed in verses preceded by prose synopsis in "**The Lay of Leithian**", it is written in prose lines, again, in **The Silmarillion**, and finally, it is ascribed as songs referred to in **The Lord of the Rings series: "The Fellowship of The Ring"** by Aragorn (p. 1). The re-workings on this love



story, in particular, exposes its significance to the author in many ways, basically through the embedded personal emotions carved in the tale, as Beal (2014) explains that there are at least three interconnected threads that influenced the narrative of the **Beren and Lúthien** legend: Tolkien's personal encounters, the impact of classical mythology and elements from the medieval literature, and Christians' faith in resurrection and the eternal life (p. 1). In essence, **Valar's** choice to grant **Beren and Lúthien** another opportunity at life—albeit a mortal one—reflects the concepts of resurrection and rebirth. This corresponds with the mythological story of the Mesopotamian goddess Ishtar, who annually resurrects from Kur, the realm of the dead, allowing the earth to thrive with life and fertility.

Truth be said, epic poems are lengthy narratives in an elevated style that honor the heroic exploits and adventures of historical and legendary figures. Typically, they deal with universal themes like fate, heroism, gods, and fanciful settings. They share some characteristics: written in a formal style, having a third person narration, invocation of muse, taken place in a distant past, retells the perilous adventures of a strong chivalric hero, recounts supernatural events and incidents, has an exceptional setting, and considers the future of the given culture or civilization (MasterClass, 2021, para. 3-4). Accordingly, all the themes previously discussed are anticipated to be found in the Tale of **Beren and Lúthien**, a glamorous work that its influence is expected to endure for decades, if not centuries, akin to the ancient epics of Mesopotamia and Greco-Roman civilizations. In fact, in accordance with the fictional realm, it seems that the legend of **Beren and Lúthien** survived till the Third Age. Preserved well in the mind of the populace in songs. A truth to be sensed in an extraction from **The Lord of The Rings, The Fellowship of the Ring** (S1) When the Hobbit Sam inquires Aragorn the Strider about the Elder Days, the latter alludes to the Tale of **Beren and Lúthien**, expressing his affection for the Elf maiden Arwen, the daughter of Elrond (Tolkien, 2008, pp. 250-252):

*There Beren came from mountains cold,
And lost he wandered under leaves
And where the Elven-river rolled,*



*He walked alone and sorrowing.
He peered between the hemlock-leaves
And saw in wander flowers of gold
Upon her mantle and her sleeves,
And her hair like shadow following.*

{.....}

However, one must be informed that genealogy differences appear in the various forms of the tale. Tolkien (2017) claims that in *The Tale of Tinúviel*, Beren is a Gnome, means intelligent, called *Noldoli* and his father is 'Egnor the forester' and it is unknown how it happens he came to Doriath. In the second text "*Lay of Leithian*" he is told to be a mortal man, son of Barahir, the chieftain of men (p.91). This changing of Beren's identity remarks the most significant evolution in the narration. Tolkien (2017) furthermore, refers to changings that appeared in a list of names in the tale: Artanor corresponds to Doriath or The Land Beyond (where Lúthien) dwelt, Iron Mountains refers to Bitter Hills which Beren passes in his journey to Angband, Ered Wethrin refers to the Mountains of Shadow, Hissilome refers to Hithlum the Land of Shadow, also called Dor-lumin, The Valar are called gods or Ainur (Ainu), Melko refers to Melkor (Morgoth) the Dark foe, and Mandos is the keeper of The House of The Dead (p. 35-36). One of the major themes that the Tale reflects is *The Silmarils* which are three jewels crafted by the High Elven king *Fëanor* son of *Finwë*: "A living fire burnt within them that was blended of the light of the Two Trees in Valinor. No mortal men could touch them" (Tolkien, 2017, p. 36). Tolkien (1977) in *The Silmarillion*, contends that: "The Silmarili are radiance of pure light or Primeval Jewels". They had the Light of Valinor's two sacred Trees (Gold and Silver) which were slain by the enemy Melkor the Dark lord (pp. xvi-xvii). In truth *Beren and Lúthien's* destiny is tied with the Silmarils. For Beren to win Luthien as a spouse, her father Thingol requests him to reclaim the Silmarils from Morgoth after stealing them from *Fëanor*. It is here where Beren's perilous journey would start...Much of Beren and Lúthien's story of love and heroism is to be recounted in the next section.

5. The Tale of Beren and Lúthien: Synopsis



As previously referred to, the tale has been constructed in different forms, for its synopsis, the researchers will consider the verse version, extracted from *The Lay of Leithian* (1925) and have been extended as prose in the *Silmarillion* (Tolkien, 1977, pp. 189-221). Truth be told, this is one of the most beautiful epic poems ever attributed to men. It is not solely due to its themes and motifs, but primarily because of the linguistic diversity that Tolkien employs in his storytelling. It transports you back to the Medieval era, reminding you of Shakespeare's and Spenser's world.

The story begins after the Dagor Bragollach battle when Barahir and his fellow soldiers persisted in defending Dorthonion. In an attempt to escape Morgoth's power, they took abode at Tarn Aeluin lake, which the enemy could not discover. Melkor in his wrath, ordered Sauron to find and eliminate them. Among Barahir's companion was the mournful Gorlim who was desperately hoping to see his dead wife Eilinel. Unaware of Melkor's eyes, he kept visiting his old demolished home in the hopes that his wife was yet alive. And so news came to Melkor's servant Sauron who took him captive and subjected him to severe torture to reveal Barahir's hiding place. Using some of his cunning tools, Sauron could convince him to speaking, and the Dorthonian company were slain by the Orcs, except for Beren son of Barahir who was afar on some perilous errands. In his dream, Beren was visited by the wraith of Gorlim, who disclosed all that transpired and his treachery, pleaded him to return swiftly and warn his father. But, Alas, it was too late for his kin were slain. Sorrowful Beren buried his father Barahir, hunted down and executed the culpable Orcs, and reclaimed his father's Ring of Felagund. Accordingly, for years later, Beren roamed Dorthonian as an outlaw, slaughtering many servants of Morgoth. This chivalric deed of Beren noised throughout Beleriand. As a result, a bounty was placed on his head, and Sauron's army pursued him until he had to leave the territory. Traversing the horrors of Ered Gorgoroth and Nan Dungortheb, he ultimately arrived, by uncharted routes, in Doriath, The Hidden Kingdom, a place hitherto unseen by mortals. Stumbling in the woods of Neldoreth, he spotted Lúthien the daughter of Thingol and Melian, dancing under the moon's silver light beside Esgalduin. He fell into her enchantment and agony departed from his



heart, for Lúthien was the most beautiful of all of the Children of Ilúvatar. He named her Tinúviel, the Nightingale, daughter of twilight in the Grey-Elven tongue. He called out to her, Tinúviel, Tinúviel, and as she looked on him, doom fell upon her, and she loved him, and their delight was the greatest of all the Children of Ilúvatar for a short while. But Daeron the minstrel also had affections for Lúthien, and he exposed them to Thingol, who was furious for he loved Lúthien above everything, and little he cares for mortal men. Thus, in Doriath, Thingol insisted on knowing Beren's business. Beren, with the pride of the eldest house of men responded that his fate led him to what he sought not, but would possess for ever — Lúthien. For a while, silence fell upon hall, and many thought Beren would be slain. Wise and thoughtful king Thingol, haunted by the wish for the Silmarils, and the demise of Beren, cunningly he set upon him a hopeless task of the reclaiming of the Silmarils from Morgoth's crown, only then he can have Lúthien as a bride. And thus, began the quest for the Sacred Jewels.

And so, Beren was dispatched to his doom, for the Jewels lie at Angband, set in Morgoth's Iron Crown, and are securely guarded by invulnerable walls, strong bars, and Balrog. Neither mortals nor immortals were able to retrieve them back. Beren turned to Nargothrond and sought Finrod Felagund's advice. Recalling his promise to Barahir's kinship, Felagund assembled a group of his most devoted chieftains and headed to Angband. Beneath the shadowy mountains they came upon a number of orcs and slew them. Departing from Angband, by the art of Felagund they disguised themselves as a pack of orcs, hoping to pass by Tol-in-Gaurhoth unnoticed. But, Sauron was suspicious, and recognized them. He dueled long on song with Felagund, alas fate was by his side and won. They were stripped of their disguises and forced to remain in a deep pit, in an attempt to uncover their purposes. One-by one were devoured by werewolves, but all were faithful to their king. When the wolf came for Beren, Felagund slew it with his bare hands, and so was mortally wounded. In the shadows of Tol-in-Gaurhoth, the tower he once built in the distant past, Felagund bid Beren a final farewell. So ended the chivalric story of Finrod Felagund, the most faithful, adored, and fairest of the Noldor. Beren mourned beside him in despair.



Evidently, he was captured by Sauron. A heaviness fell upon the heart of Lúthien's heart, feeling that Beren is not safe. She left Doriath in pursuit of him. On her way, she was delighted to encounter Celegorm, Curufin, and Huan, the Hound of the Valar, but the two brothers betrayed her and carried her as a prisoner to Nargothrond. Huan, however, had started loving her, he spoke for the first time, giving her council, and helped her escaping on his back in the shape of steed. Together, with haste, they arrived at Tol-in-Gaurhoth at the hour of Felagund's death. She started singing in pain, Beren, hearing her voice, thought to be dreaming, answered in despair and sang a song of challenge that he had made for hailing the Seven Stars that Varda hung above the North as a sign for the fall of Morgoth, and fell down into darkness. Again, she sang the song of power under the shining stars to encourage him.

Recognizing her voice, Sauron, wrapped in his black thoughts, smiled for she is the daughter of the Maia Melian. Knowing that a great reward would await him if he seizes her, he dispatched wolves, including Draugluin, the dread beast, but were all slain by Huan. Later, Sauron decided to join the battle in disguise. Being a shape shifter, he took a form of a ferocious wolf and fought with Huan, but could not defeat the Valar's hound, even though took different shapes from monster to the next. Accordingly, he fled, surrendering Tol-in-Gaurhoth to Lúthien, and disappeared taking the form of a vampire. Taking control of the Isle, she removed all the ill shadow from it, stone to stone. Later, with Beren they buried the body of Felagund and left that place. And Huan returned to his master, Celegorm.

Beren and Luthien were once again liberated, traversing the wilderness and renewing their joy interim. There was disturbance in Nargothrond for many Elves imprisoned in Sauron's Isle were liberated after yielding it to Lúthien. People were bitterly lamenting the death of their king Felagund, and their hearts turned from the dominion of the sons of Fëanor towards the house Finarfin obeying Orodreth, the king's brother. The sons of Fëanor, the two brothers Celegorm and Curufin, rode their horses and left the city. It happened they came upon Beren and Lúthien near to the Forest of Brethil, attempted to murder Beren and capture Lúthien by force. Huan, the Valar



hound interfered, abandoned his master and aided Beren who leaped upon Curufin's horse and knocked him off. Beren, in his wrath, took his horse and the knife Angrist, and ordered him to return to his kin. Feeling humiliated, Curufin took his brother's Celegorm bow and fired it at Lúthien. Attempting to defend and protect her, Beren was struck. Huan chased the fleeing brothers and, upon his return, brought a herb to Lúthien, who, by her magical skills, healed Beren. Eventually, they headed to Doriath.

Then, in his sorrow and pain, Beren had to leave Lúthien at the borders of her kingdom, and went to Angband, pursuing his oath into reclaiming the Silmarils and win her hand. He departed to face the shadow and challenge the darkness, leaving her in the care of Huan. Wondering alone, he sung the farewell Song of Parting in praise of Lúthien and the lights of heavens, for he believed it is time to say farewell to both love and light. Lúthien, answered to his song and followed his trail with Huan. Together they journeyed in disguise through perilous routes, until found Beren, there the two lovers met again between the desert and the woods. For the second time spoke Huan, counselling Beren, claiming that he no longer can save Lúthien from her fate. Later decided to meet the shadow of Morgoth using magical crafts. So it happened, Beren took the persona and shape like of Draugluin, and Lúthien took the bat-like messenger-of-Sauron Thuringwethil. Eventually, they came to the Gates of Angband. But to their dismay, The Iron castle of Morgoth was guarded by a monstrous creature of whom the Noldors are unaware, the great wolf Carcharoth, the Red Maw. Filling with distrust, he observed them curiously, for the news of the dismal of Draugluin has earlier approached them. He walked ominously towards them, denied them entry for doubts were haunting him. But, Lúthien, being an offspring of a Maia, with a divine power, she cast the sleeping spell on the beast, commanding him to sleep, and he collapsed into consciousness. Afterword, Beren and Lúthien proceeded inside Angband, descended the underground passages, and wrought the most perilous deed ever proceeded by Elves or Men, entering the throne-room of Morgoth, the evil Valar. A hall crafted of horror and dismay. Beneath his throne, Beren slunk in the shape of a wolf, but Lúthien was stripped of her disguise by the well of Morgoth, revealed



her identity, and offered him her service to sing. Taken by her beauty, Morgoth was lost in thought. She sang a song of incredible power and beauty that he was put into dreams of the Void, and he slammed into the ground, unconscious. All his court fell into slumber. Later, Beren, removed his wolf-hame and with the Angrist he cut a Silmaril from Morgoth's Iron crown. Although, Beren wished to take all the Silmarils, but this was not destined since the Angrsit broke, and a piece struck Morgoth in the cheek causing him to moan. All of Angband's legions roused from their slumber.

Unknown anxiety and fear then overcame Beren and Lúthien, who fled upon realizing their impending danger. At the surface, they found Carcharoth conscious and wrathful. He halted and momentarily felt fear when Beren raised the Silmaril. In a fit of wrath, however, he bit off Beren's right hand and devoured the Silmaril. Howling in a fit of frustration, he ran south as it seared his inwards. Of all the terrors that ever became on Beleriand before the fall of Angband, Carcharoth's is the most dreadful due to the power of the Silmarils. Alas, death was nigh Beren for Carcharoth's fangs were laced with venom. Hence, the quest for the Silmarils would have been ended in despair if not for the unexpected arrival of Thorondol and his eagles aiding Beren and Lúthien.

South they flew, passed above the hidden city of Gondolin. Nevertheless, Lúthien was in despair weeping for she feared the death of Beren. They were left at the borders of Doriath, the same spot where Beren left Lúthien prior his journey. Long Beren lay there, and his spirits wondered upon the dark borders of death, till, as Lúthien's last hopes were fading, he awoke. And it was spring.

Later, Beren was given the name Erchamion, "the One-handed". Surely, he would not forget his oath to king Thingol. Accordingly, they returned to Doriath, which had fallen into grief at the loss of Lúthien. News of their coming spread widely like a sound of music. They came at Menegroth and a great host followed them. They were led before the throne of Thingol. They recounted the details of their quest. It seemed to Thingol that Beren is amongst the greatest men of Arda, and that no power whether it be Elves, Men, Maia, Valar, or any other, may alter their destiny. Evidently, his



attitudes were softened towards Beren, who took the hand of Lúthien before the throne of her father.

But, the day of joy was over in Doriath with the return of Lúthien hearing what happened to Carcharoth. Accordingly, a hunting expedition was formed to capture the howling beast consisted of: Huan, Mablung the Heavy Hand, Beleg- Strongbow, Beren Erchamion, and Thingol, King of Doriath. As they started their journey, a shadow fell upon Lúthien. Near Esgalduin's northern waterfalls, the group located Carcharoth. The wolf pounced at Thingol, but Beren stepped in and was fatally wounded. Huan, finally could defeat Carcharoth, but had a mortal wound, spoke to Beren for the last time and left to the House of Mandos. Mablung tore open the belly of the beast, put the Silmaril in Beren's hand who bade Thingol to receive it as a sign of keeping his oath, and said: " Now the Quest is achieved, and my doom full wrought". And he spoke no more. Beren, was brough back to Menegroth where they met Lúthien whom asked him to await for her beyond the Western Sea. He opened his eyes and gave her one final glance before dying. So ended the quest for the Silmaril, but not the story of Beren and Lúthien, because Beren's spirit waited for Lúthien on the dark shores of the Outer Sea, where they could say their final farewell, in the Halls of Mandos. For it is from there that the spirits of Men depart the world, never to return. Evidently, the spirit of Lúthien fled her body, and found its way to the Halls of Mandos. She knelt before the Vala, Mandos, and sang him a song that was so exquisitely melancholy that the Ainu was moved to pity. But it was not within his power to change the fates of the Children of Ilúvatar, and so he called on Manwë, who sought guidance from Ilúvatar. Accordingly, Lúthien was offered with two choices: staying in Valinor, and forgetting all the grief that she had gone through, where Beren cannot follow her for being among the mortals; or she might return to Middle-earth with Beren as a mortal, with no guarantee of joy in life, where both would be subject to a second death. Lúthien chose the second option, forsaking her immortality and Aman, for a mortal life with Beren. So it came to pass that long ago, Lúthien Tinúviel and Beren Erchamion at last left the confines of the world, together. And so



ended the story of Beren and Lúthien, the fairest among all the tales to both Elves and Men.

6. Analysis

Tolkien's epic legendarium, *Beren and Lúthien*, centers on "identity" as a key theme. The characters' identity is reflected through discourse. Gee (1989) claims that discourse functions as a "identity kit," encompassing the requisite conventions and guidelines concerning the proper way of acting, talking, and writing, enabling an individual to assume a particular role that is recognizable to others (p.7). Hence, discourse is about enacting identities. The analysis will revolve around the identity of the following characters: Gorlim, Beren, Lúthien, Huan the Valar hound, Felagund, Morgoth, Sauron, and Thingol. The study is to be conducted to expose the dialectical relation between language and identity in meaning construction. For this purpose, the researcher will rely on the edited version of *Beren and Lúthien* by Christopher Tolkien (2017) where the tale is found in verses as extracted from the *Lay of Lethian* (1925-1931). Further, extracts will be selected from *the Silmarillion* (Tolkien, 1977) to provide more clarifications for the story ending. The past tense is used reflecting the narrative genre of the text. The punctuation marks are added functioning as cohesive devices conjoining the verses, and deixis are used as references assisting meaning formation with relevance to the context.

The following verses of the epic poem as extracted from the Lay of Lethian reflects upon the character of Gorlim. A despair man among Barahir's comrade who suffers loneliness and pain for the loss of his wife Eilinel. Sorrow leads him to darkness, to Morgoth's hall. The language deployed uncovers how, mournful Gorlim, desperate wishing to find his beloved, surrendered to the Dark lord desires. On a condition to bring him his wife, Gorlim exposed Barahir's dwelling and betrayed his fellows. Alas, he trusted the wrong man, for Morgoth's heart knows no mercy. Gorlim's identity shifts from nobility to treachery led by pain and hope of having his Eilinel back. But, Eilinel is dead, and so Gorlim is sentenced to death by Morgoth. The implied language reflects different power relation between Gorlim and Morgoth whose being identified as a powerful, cruel lord moved by darkness



and shadow, hopes for doom and destruction, welling only for more power.

Consider verses (60-65, p.96)

*And thus sad Gorlim, led away
unto those dark deep-dolven halls,
before the knees of Morgoth falls,
and puts his trust in that cruel heart
wherein no truth had ever part.*

Hence, language is used metaphorically revealing Gorlim's identity. A universal image of men in time of despair might, in search for light, look through darkness. But, alas, darkness only leads to shadows and oblivion.

Beren's identity is also discursively reflected. He is being identified as a mortal man which is a "nature identity" genetically possessed. This attribute distances him substantially from Elves in Middle-earth. His mortality defines much of his identity in the story and becomes a source of heroism. After the death of his father Barahir and his kin, he is depicted as an outlaw, a wanderer who feared neither the enemy nor death, lived in darkness. This liminal status identifies him as someone outside established society, a motif shared by Tolkien's heroes. Consider the following verses (122-125, p.98):

*Then Beren waking swiftly sought
his sword and bow, and sped like wind
that cuts with knives the branches thinned
of autumn trees. At last he came,
his heart afire with burning flame*

The metaphorical language depicts Beren's restless heart when in his dream came Gorlim informing him of his treason. Beren takes his bow and sword, and as swiftly as strong blind windy days in Autumn, furious as a blazing flame, races to save his father and his kin. The language used provides Beren an exceptional heroic quality who fearless of the dark, dashes through the woods to save his father and his fellow comrades. Alas, death was there when Beren arrived. Buried his father, located the enemy, slew them and reclaimed his father's ring. Morgoth was lost in wrath when news came to him about Beren's retaliation and the restoring of Felagund's ring. Consider the verses (166-172, p. 100):



*But Morgoth laughed not when he heard
that Beren like a wolf alone
sprang madly from behind a stone
amid that camp beside the well,
and seized the ring, and ere the yell
of wrath and rage had left their throat
had fled his foes. His gleaming coat.....*

Beren's heroic identity is displayed figuratively as a wolf who leaped among the crowd, slew them, and recovered what was his father's. He had a reputation for his boldness and valor. For years, the Mortal Beren son of Barahir battled and murdered Morgoth's servants like an unseen shadow or a shapeless ghost, leaving Morgoth's heart restless and consumed with rage. At last, he was compelled to leave his holdings in misery, for Melkor's army aimed to kill him. Consider the verses (179-180, p. 100):

*As fearless Beren was renowned,
as man most hardy upon ground,*

Also, the verses (190 -198, pp.100-101)

*and deeds of breathless wonder dared
whose whispered glory widely fared,*

and softly songs were sung at eve

of marvels he did once achieve

alone, beleaguered, lost at night

by mist or moon, or neath the light

of the broad eye of day. The woods

that northward looked with bitter feuds

he filled and death for Morgoth's folk;

The provided language reflects Beren's identity as strong as heroes claimed to be. The discourse embraces various figurative descriptions applaud Beren for his actions against the Dark lord servants, providing him a social good attribute. Beren's deeds were known to all. A mortal man fighting alone, combating with orcs and sons of darkness. Songs were played hailing the brave lonesome son of Barahir, of his heroic tales every heart desired. Beren was forced to leave his region, and destiny took him to the land of fairies, to



Beleriand. He reached Doriath, king Thingol and Melian's land. A path he walked that no mortal ever passed. There his fate is tied to love and sacrifice. He met up with Lúthien the half-Elevn and half-Maian maiden, daughter of Thingol and Melian. And so, in times were darkness crept into Middle-earth, a love story blossomed between a mortal Beren and immortal Lúthien. But, Thingol has no interest in mortal men, and was filled with anger:

"Who are you, that come hither as a thief, and unbidden dare to approach my throne?". "What would you here, n happy mortal, and for what cause have you left your own land to enter this, which is forbidden to such as you?" (Tolkien, 1977, p. 194).

The excerpts taken from The Silmarillion depict the intense anger of Thingol following his encounter with Beren. They reveal the dominant power dynamic between the two characters and highlight their racial identities with Thingol as the mightiest genetically as an immortal High-Elf, and institutionally for being the King of Doriath; whereas Beren is a mortal man, an outlaw looking for shelter.

For Beren to win Lúthien's hand, Thingol requested the Silmaril from Morgoth's crown. A journey that would transform his identity from an isolated, despondent flesh wooing his fate to a hero who embraces every danger to accomplish the mission. Beren yields to no man, Elf, no darkness, nor Morgoth's folks. To Nargothrond he moves, where Felagund fulfills his oath to Barahir's kin, and together they seek the Silmaril. Consider the following verses (22-23, p.239):

Then Felagund took off his crown

and at his feet he cast it down,

and the verses (224-229, p 239)

Yours ye may break, but I my bond

must keep, and kingdom here forsake.

If hearts here were that did not quake,

or that to Finrod's son were true,

then I at least should find a few

to go with me, not like a poor



The lines represent Felagund's identity as a strong and faithful friend, who forsakes his throne to help a mortal man in his quest, taking the most perilous task towards Angband. He is being demonstrated as a mighty wise king who did not compel his people nor his army into a war their heart did not desire, but instead offered them the freedom of choice whether to accompany him through the dreadful dark paths or to remain safe within the kingdom, as he wished for a loyal company. Felagund's attribute but exposes the union identity formed between two kingdoms, two kindred of men and Elves. Follow up the following verses (318-320, p. 123):

***This desperate counsel had the wit
of Felagund for them devised:
as Orcs his comrades he disguised***

Felagund's leadership identity is revealed in the aforementioned verses. He behaves as a leader cares for his comrades. Advises and councils them to move towards Angband in disguise. This is a common trait of leaders, exemplified by the Elven King. Felagund is a formidable Elf, possessing the power of shape-shifting. He had the ability to change the appearances of his companions, including Beren, so that they all resembled Orcs. This facet of the High Elf's identity is depicted in the following (331-340, p.123):

***Then Felagund a spell did sing
of changing and of shifting shape;
their ears grew hideous, and agape
their mouths did start, and like a fang
each tooth became, as slow he sang.***

***Their Gnomish raiment then they hid
and one by one behind him slid,
behind a foul and goblin thing
that once was elven-fair and king.***

Hence, the group forged a new identity for themselves. Disguised as the enemy, they advanced as a horde of orcs towards the North. They traversed Tol-in-Gaurhoth (Tol Isirion) (The Isle of Werewolves) (Wizard's Isle), which was under the dominion of Thû (Sauron), a loyal ally of Morgoth. Thû is a strong Maia serving the Dark lord. He is a malevolent and powerful



king, a necromancer, and a master of wolves. He has enveloped the Isle in dark enchantments, phantoms, and specters. This cruel identity of Sauron is illustrated in the following lines where the implied language attributes him with a “nature identity” as conceived as a vigorous and malevolent Maia, one no soul could defeat (379-382, p. 125):

***Men called him Thû, and as a god
in after days beneath his rod
bewildered bowed to him, and made
his ghastly temples in the shade.***

(....)

Sauron, observing them from afar in his tower, his doubtful heart was restless, requested the upcoming pack of orcs to be present at his hall. The linguistic choice of words, reveals various racial identities, with Sauron appearing as the mightiest genetically, being a Maia whose strength exceeds that of both Elves and Men, and also institutionally as the sovereign seated on the throne of Wizard's Isle. In truth, the way Thû addressed them exposed their inferiority in comparison to his dominant power. Consider the verses (404-406):

***From his tower he gazed, and in him grew
suspicion and a brooding thought,
waiting, leering, till they were brought***

Using his devices, the folk regained their Elven forms. Thû stood as the most powerful of Melkor's minions. He captured Felagund and his companions, subjected them to prolonged torture in the dungeons. One by one, they succumbed to death, yet none surrendered to his might, despite his formidable strength. On the desolate and frigid Wizard's Isle, only Beren and Felagund remained alive, for some wishes Sauron's heart desired. Reflect on the verses that follow (337-334, p. 155):

***To Felagund then Beren said:
‘Twere little loss if I were dead,
and I am minded all to tell,
and thus, perchance, from this dark hell
thy life to loose. I set thee free***



from thine old oath, for more for me

hast thou endured than e'er was earned

The preceding lines illustrate the transformation in Beren's identity. He appears to be in denial regarding his conducts and expresses remorse for seeking the counsel of Felagund. Beren implores to disclose their genuine identity, take all the blame, and liberate the High-Elf from Sauron's ominous dungeons and from his vow to Barahir's lineage. Beren is depicted as a hero who makes the ultimate sacrifice for his friend. However, similar to the entirety of the Elvish realm, Felagund declines Beren's request and remains steadfast in honoring his oath. In defense of Beren, he battles Sauron's wolves, consequently, faithful, trustworthy, fair king Felagund's soul journeys to the Halls of Mandos. Consider the verses (383-390, pp. 156-157):

*There in the dark they wrestled slow,
remorseless, snarling, to and fro,
teeth in flesh, gripe on throat,
fingers locked in shaggy coat,
spurning Beren who there lying
heard the werewolf gasping, dying.*

Then a voice he heard: 'Farewell!

On earth I need no longer dwell, friend and comrade, Beren bold.

The metaphorical language demonstrates how Felagund valiantly and fearlessly battled for long with Sauron's beasts protecting Beren's life. It reveals the tight friendship bond between the mortal Beren and the immortal Felagund. The provided discourse unleashes the identity of the High King Felagund as a loyal companion who jeopardized his throne and his own life to assist a mortal man in his endeavor. This attribute is one that Felagund has possessed genetically and is shared within the Elven realm. In a similar vein, Beren's plea to accept blame for their actions is a trait that is universally recognized within the realm of Men when speaking of bravery.

Meanwhile, Lúthien, informed about Beren's horrendous destiny by her Maian mother Melian, she flees Doriath, journeys towards the North, where darkness dwells, risking her life to safeguard Beren. Desperate she wonders



when encountered Celegrom, Curufin, and Huan. The brothers requested who she might be, Lúthien the fair Elven maiden, revealed her true identity and spoke of how far she has journeyed away from her fairly land for the sake of Beren. Consider the verses (150-153, p. 148):

‘Tis Lúthien of Doriath,’

***the maiden spake. ‘A wandering path
far from the Wood-elves’ sunny glades....***

This is a discourse identity where the speaker reveals him/herself through the provided language in conversation. She identifies herself as The Lúthien from Doriath, whose beauty is acknowledged within the Elvish domain. She discursively reveals her ties to the Elven Kingdom in Beleriand.

Later, the narrator depicts her as a magnificent maiden, unmatched in her beauty. He likens her beauty to the morning dew and golden lilies symbolizing her purity and luminosity. Lúthien, the immortal Elf, gleaming and glistening in the dark as a bright night star. The given discourse provides her with a “nature identity”, for she is genetically born as beautiful as so described. This fact about Lúthien is unleashed in the following verses where metaphor is enacted to demonstrate her uniqueness beauty. Consider the verses (157-162, p. 148):

and there she stood in silver and white.

Her starry jewels twinkled bright

in the risen sun like morning dew;

the lilies gold on mantle blue

gleamed and glistened. Who could gaze

on that fair face without amaze?

Lúthien recounted Beren’s purpose to Angband to the brothers. With the mentioning of the Silmaril, Celegrom and Curufin’s heart was filled with wrath for they claim legacy of the Jewel that no other mortal or immortal can possess. Capturing Lúthien, Huan, the Valar’s hound determined rescuing her. In truth, Huan's character holds considerable importance within the legendarium. He is represented as a mighty and noble hound that lived in the scared land of Valinor. He is an incredibly strong creature with supernatural abilities. Huan's identity is emphasized as a formidable, relentless grey wolf-



hound whose heart delights with haunting other pack of wolves that have succumbed to Melkor's power. He had an extraordinary sense of smell and tracking skills. This genetic identity of Huan is reflected in the following verses (41- 48, p. 144

*A wolf-hound, tireless, grey and fierce
he grew; his gleaming eyes would pierce
all shadows and all mist, the scent
moons old he found through fen and bent,
through rustling leaves and dusty sand;
all paths of wide Beleriand
he knew. But wolves, he loved them best;
he loved to find their throats and wrest*

Huan, who once was gifted to Celegorm, the Noldorian, aided his master in every task after leaving Valinor. The hound kept his master's side against the sons of shadow whether to be orcs, wolves, and swords. The noble Huan, mighty and powerful, shared Celegorm in his raids and battles, safeguarding him from all evil. This unwavering loyalty of Huan is clearly illustrated in the subsequent verses (34-39, pp. 143-144):

*when sons of Fëanor took to flight
and came into the North, he stayed
beside his master. Every raid
and every foray wild he shared,
and into mortal battle dared.
Often he saved his Gnomish lord
from Orc and wolf and leaping sword.*

However, upon capturing Lúthien, his heart grew restless to the unfair conduct of the Noldorian princes, consequently, he resolved to rescue her. His noble identity restricted him from assisting his master. Evidently, Huan headed to Lúthien the fair, returned her magical cloak, and conversed with her in Elvish tongue, urging her to escape from Norgothrond and journey towards Angband as allies. This incident presents a transformation in Huan's identity. He, who once served Celegorm against darkness, now is setting his captive free! This identity of Huan is contextual for he acts as he



genetically was described, and Celegorm's conduct violates all nobility; thus, Huan could not act but decently with Lúthien. Another facet of Huan's identity is further portrayed; namely, his capacity for speech! Although he is a wolf-hound, he communicated with Lúthien in an Elvish language. This exemplifies his extraordinary character as a hound gifted with a supernatural abilities. It is a contextualized identity for it is relevant to the given settings. This truth about Huan is revealed in the following verses (313-322, p. 154):

***Thus Huan spake, who never before
had uttered words, and but twice more
did speak in elven tongue again:***

***'Lady beloved, whom all Men,
whom Elfinesse, and whom all things
with fur and fell and feathered wings
should serve and love—arise! away!***

***Put on thy cloak! Before the day
comes over Nargothrond we fly
to Northern perils, thou and I.'***

The metaphorical language further illustrates Lúthien as a beautiful maiden cherished by men, Elves, animals, and birds alike. This portrayal grants her with a social good identity as being amiable. With relevance to the direct speech employed, the Valar hound appears to hold a position of power in contrast to Lúthien, who seems vulnerable, lost, isolated, and fatigued. Out of choice, together they journeyed far away, following Beren's trail. In the distance, a song came, Beren, hopeless, in pain, waiting for his doom, sang the anthems of power and battles in the North. His voice was heard by Lúthien, who in tear responded to Beren's woe, with sweetest tone, adored by all, as charming as nothing on Arda. Lúthien's singing had an exceptional power, capable of enchanting others including Sauron himself. The marvel of her voice was known to all, so, both Beren and Sauron recognized the visitor. Her song was powerful, shook the Isle, made the wolves howl. She challenged Sauron, who wished to hold her captive and be taken to Morgoth. This capability of singing granted Lúthien with a mighty identity of enchanting others, captivating and seducing listeners especially when



incorporating theme of sleeping. This uniqueness side of Lúthien's character is a genetic identity inherited from her Maian mother Melian. The following verses reflect this fact about Lúthien (442-445, pp. 158-159):

*she sat and sang, and to its height
and to its depth the Wizard's Isle,
rock upon rock and pile on pile,
trembling echoed. The werewolves howled*

Later, Sauron sent messengers to kill them, but all were murdered by Huan the powerful wolf-hound. So, Draugluin was sent forth, the father of wolves, greatest of them all. Both he and Huan fought violently for a long time, baying and howling, until Draugluin was finally slaughtered and vanquished to nothingness by the feet of Sauron claiming the return of Huan. Consistently, Huan demonstrates his powerful and trustworthy character, one that is willing to sacrifice his life for the sake of his friends. This aspect of his identity is evident in the following lines (479-484, p. 160):

*No more in silence did they fight
Howling and baying smote the night,
till back by the chair where he had fed
to die the werewolf yammering fled.
'Huan is there' he gasped and died,
and Thû was filled with wrath and pride.*

Thû was consumed with anger at the mention of Huan. His reaction, but refers to the latter's unique qualities as a Valar hound. Aبي Thû (Sauron) prepared to confront the hound while disguised as the most formidable wolf ever witnessed in Angband or the Southern regions. Thinking to his heart that he might beat the hound as prophecy once claimed. Sauron's identity is best recognized as a heart thrives for power and throne at any cost. Reflect on the following verses (503-506, p. 161):

*Thus came Thû, as wolf more great
than e'er was seen from Angband's gate
to the burning south, than ever lurked
in mortal lands or murder worked.*



Thû and Huan battled for long. As a Maia and a necromancer, Sauron perpetually altered his form in an effort to vanquish the hound. Despite his abilities, he was unsuccessful, for the hound wielded the strength of Valinor. Sauron's power seemed inferior in comparison to Huan's who seized him with a fierce grip in the neck. Consider the upcoming verses (525-531, p. 162):

*From shape to shape, from wolf to worm,
from monster to his own demon form,
Thû changes, but that desperate grip
he cannot shake, nor from it slip.
No wizardry, nor spell, nor dart,
no fang, nor venom, nor devil's art
could harm that hound that hart and boar
had hunted once in Valinor.*

Just When Sauron was on the verge of being sent to Mandos, came Lúthien and reprimanded him furiously. Metaphorically, through her discourse she defined Sauron as a demon like, a foulness of lies, attributing his evil like character. She is being portrayed as a mighty woman blinded by love inclined to do anything to protect her partner. She forbade Huan to release Sauron from his fangs, unless he yields to her the Isle and its secret spells. In his dread, he submitted to her, and fled into disappearance. The changing in Thû's identity is evidently observed from a powerful, fearless servant of Morgoth on his throne, into a coward, humiliated phantom betrayed his master's trust and vanquished into thin air. Sauron's capitulation stemmed from Huan's powerful grasp; aware of his imminent downfall, he opted to abandon the Isle and escaped. The identities of both Thû and Lúthien are contextualized for being constructed with relevance to the settings where the practice and the discourse takes place. Consider the verses (5537-540, p.162) where Lúthien argues with Thû:

*'O demon dark, O phantom vile
of foulness wrought, of lies and guile,
here shalt thou die, thy spirit roam
quaking back to thy master's home*



and the verses (546-552, pp. 162-163):

*unless the keys thou render me
of thy black fortress, and the spell
that bindeth stone to stone thou tell,
and speak the words of opening.'
With gasping breath and shuddering
he spake, and yielded as he must,
and vanquished betrayed his master's trust*

And at last Beren and Lúthien were reunited, happily they wondered through the woods for a brief time. But, Alas, their content did not last for long, for bold, and proud Beren son of Barahir still remembers his plight to Thingol, Lúthien's father. Hence, acting gallantly, he left Lúthien at the borders of Doriath and they departed. Beren is being portrayed as a mighty mortal, in pursuit of his vow, left the safe lands of Beleriand and headed, alone, towards the North where the Iron Castle stands high, where darkness dwells, where orcs and evil roam by day and night. The narrator shows Beren as a man of his word who rejects to come to Doriath unless with the Silmarils. This identity of Beren is discursively constructed and plainly observable in the following lines (718-723, p. 169):

*'For never more to Doriath
can Beren find the winding path,
though Thingol willed it or allowed;
for to thy father there I vowed
to come not back save to fulfill
the quest of the shining Silmaril,
and win by valour my desire.*

So, Beren left to Angband, alone, took the dark lonely paths, rode towards Melkor's dwelling. The narrator depicts him as a hero who fearlessly fight shadows to reclaim his purpose. This action of Beren distinguishes him among both the Elven and Men kindred. He, a mortal man with no superhuman quality fights the most powerful, evil, cruel Vala Melkor whom neither mortal nor immortal wish to battle. This courageous trait of the hero is what epics revolve about. On this incident Beren's identity shifted from an



outlaw to a heroic symbol to be remembered for generations in folktales, songs, and fairytales. Consider the verses (1097-1099, p. 183):

***His blade he lifted high in hand,
and challenging alone did stand
before the threat of Morgoth's power;***

Nevertheless, the resolute Lúthien, accompanied by Huan, pursued his path, seeking his companionship. The narrator consistently reveals Huan's loyal nature. The Valar hound guided Lúthien to Beren's dwelling using his devises. There he spoke for the second time and gave council. He explained the bond between Beren and Lúthien's destiny, that she might die either alone or with his company. This ability of speaking by Huan form a contextualized identity for, the hound genetically is incapable of language using. Consider the upcoming lines (1181-1185, p. 186):

thou must here choose twixt love and oath!

***If vow to break is still thee loath,
then Lúthien must either die
alone, or death with thee defie
beside thee, marching on your fate
that hidden before you lies in wait.***

Huan also proposed traveling to Angband while disguised. This event granted him a position of supreme power in relation to Beren and Lúthien. Utilizing some of his abilities, he suggested altering their appearances to expedite their journey to Morgoth's lair. Huan's remarkable nature as a powerful hound is deliberately illustrated in the subsequent verses (1192-1198, p. 186), where Beren transforms into the formidable werewolf (Draugluin) and Lúthien assumes the guise of a monstrous bat (the messenger of Sauron):

***but may be bettered, if advice
of Huan ye will dare to take,
and swift a hideous change will make
to forms most curséd, foul and vile,
of werewolf of the Wizard's Isle,
of monstrous bat's envermined fell***



with ghostly clawlike wings of hell.

Thus, Beren and Lúthien transformed their identities to claim their purpose. Ultimately, they arrived at Angband, where the entrance is protected by the formidable wolf Carcharoth. Referred to as the Red Maw by the narrator, he is a descendant of the vile lineage of Draugluin. Carcharoth's identity as a powerful and monstrous beast is conveyed through the descriptive metaphorical language employed in the narration. He is described as possessing red eyes, sharp fangs, a wide jaw, and a grotesque form. No soul could enter Angband unless with his consent. Consider the verses (1477-1486, p. 197):

*Him Carcharoth, the Red Maw, name
the songs of Elves. Not yet he came
disastrous, ravening, from the gates
of Angband. There he sleepless waits;
where those great portals threatening loom
his red eyes smoulder in the gloom,
his teeth are bare, his jaws are wide;
and none may walk, nor creep, nor glide,
nor thrust with power his menace past
to enter Morgoth's dungeon vast.*

Boldly, Beren spoke as if he were indeed Draugluin, compelling the Red Maw to clear the path, claiming to bring news from Sauron and the ruins. Beren acted as a formidable wolf lord, whose strength exceeds that of the Red Maw, for Draugluin was the sire of Carcharoth and many other werewolves. The ultimate power that Beren pretends to wield, attributed to Draugluin, is revealed discursively through the direct speech acts employed by the speaker, who reprimands and diminishes Carcharoth. Hence, Beren's identity on the current incident is contextualized, for being formed with relevance to the given authority and settings. Consider the verses (1531-1537, p. 199):

*'Who art thou, hungry upstart whelp,
to bar my ways whom thou shouldst help?
I fare with hasty tidings new*



to Morgoth from forest-haunting Thû.

Aside! for I must in; or go

and swift my coming tell below!

There, Lúthien approached, donning her magical cloak as she faced Carcharoth, spoke in her Elvish language. Endowed with an ancient power, she infused her words with a soothing theme, causing Carcharoth to be subdued, yielding to her influence, his limbs loosened, ultimately collapsed motionless to the ground. The provided language reveals Lúthien as a formidable maiden who harnesses her magical abilities to dominate the beast. This portrayal of Lúthien is deeply contextualized, as it is shaped by the given settings as shown in the verses (1589-1590, p. 201):

'Sleep, O unhappy, tortured thrall!

Thou woebegotten, fail and fall

Thus, they entered Morgoth's hall, disguised, lost, weary, and filled with dread. It was the most perilous and hideous throne that any tale could ever depict. Beside him sat the Balrogs, who once were Maia but has been corrupted by Melkor. There, upon the crown of the Dark Lord, shone the Silmarils, the jewels to which fate was irrevocably linked. Observing the bat-like figure, the greatest of the Ainur urged Lúthien to reveal her true self. Melkor commanded her to shed her dark form or face her doom. By his will and might, she was stripped of her bat-like appearance and stood before Melkor, radiant as a star in the night sky. His supreme power and identity is vividly revealed through the direct speech acts reflected discursively, plus, his throne. Consider the following (1687-1690, p.204):

'Shadow, descend! And do not think

*to cheat mine eyes! In vain to shrink
from thy Lord's gaze, or seek to hide.*

My will by none may be defied.

Upon disclosing her genuine identity and restoring her typical form, Melkor, recognized her, and accused her of being duplicitous, akin to all men and elves. Reflect upon the lines (1577-1578, p. 207):

'So Lúthien, so Lúthien,

a liar like all Elves and Men!



The way that he addressed Lúthien reflects the different racial identities between Lúthien the half-Elf and half- Maian, who seems inferior to the mighty evil Vala whose strength exceeds that of both mortals and immortals. Melkor embodied both the genetic identity of a powerful Valar who once resided in Valinor and the institutional identity conferred by his dominion over the throne, in addition to his possession of the Jewels.

However, Lúthien, stood near Morgoth's throne with her shadowy hair cascading around her. Utilizing her enchanting voice and beauty, she compelled Morgoth to yield. Consequently, he succumbed to slumber, along with all those present in his tower, for Lúthien's voice was irresistibly alluring. She sang gentle melodies from ancient times to lull Melkor and his fellows into a deep sleep. Lúthien triumphed over Morgoth, casting him into a profound slumber where he envisioned the Void. Time and again, she has demonstrated her strong identity as an Elvish woman, wielding her ultimate power to rescue her mortal beloved. Consider the lines (1865-1869, p. 211):

and prone lay Morgoth in his hall.

His crown there rolled upon the ground,

a wheel of thunder; then all sound

died, and a silence grew as deep

as were the heart of Earth asleep.

The weary Beren was roused by Lúthien, both astonished by the Silmarils, which lay on the ground—Fëanor's Jewels, whose essence radiates with the light of the Trees from Valinor. These stones, of remarkable beauty, were fashioned during the First Age. The gem is linguistically acknowledged as possessing equal value for both men and Elves, due to its revered nature. Consider the verses (1895-1898, p. 212):

Before his feet he saw amazed

the gems of Fëanor, that blazed

with white fire glistening in the crown

of Morgoth's might now fallen

Utilizing Nogrod's blade, Beren was able to retrieve one of the Silmarils from Morgoth's diadem. The Jewel did not sear his skin because Beren



sought neither dominion nor malevolence, but rather the hand of Lúthien. He aimed to honor his vow to Thingol, and prove being worthy of Luthien. The Silmaril's reaction to Beren's underscores his nobility and heroic essence, whose perilous quest was framed solely for love. This true identity of Beren is plainly to be observed in the subsequent lines (1913-11916, p. 213):

***The claws of iron that held the gem,
it bit them through and sundered them;
a Silmaril he clasped and held,
and the pure radiance slowly welled
red glowing through the clenching flesh.***

Hastening towards the gate with the Silmaril, Beren and Lúthien encountered Carcharoth, the Red Maw, who was alert and vigilant as he patrolled the threshold with his fiery gaze. Observing the arrivals from a distance, Carcharoth inhaled the sweet fragrance of the Elven flowers, and with a fierce howl that reverberated through the malevolent tower, he pounced upon them with remarkable speed. This powerful wolf, crafted by Morgoth to contend with the Valar's hound, launched an assault on both Beren and Lúthien. This genetic aggressive identity of Carcharoth is reflected in the following verses (1967-1968, p. 215):

***upon them as they sped he sprang,
and his howling in the arches rang.***

Too swift was the beast's attack that Lúthien could not enchant him. Desperately, Beren shoved Lúthien aside; in his defense of her, he seized the Silmaril with one hand and detained the wolf with the other, but alas, it bit off Beren's hand at the wrist with Silmaril. And, so, Beren protected Lúthien the fair from the fangs of the beast, sacrificing his life to safeguard her. Even with one hand, he kept shielding on Lúthien. Beren's conduct unleashes his gallant, fearless, heroic identity. A mortal man from the woods traversed treacherous paths to Angband, unarmed, confronted Sauron, Morgoth, and the fearsome wolf Carcharoth to prove worthy of Lúthien. Beren's epic story is fated to be cherished for many generations. This facet of Beren's persona is exemplified in the subsequent verse from the tale (1971-1974, p. 215):

and Beren desperate then aside



*thrust Lúthien, and forth did stride
unarmed, defenceless to defend
Tinúviel until the end.*

And the verses (1979-1984, p. 215):

*As gleam of swords in fire there flashed
the fangs of Carcharoth, and crashed
together like a trap, that tore
the hand about the wrist, and shore
through brittle bone and sinew nesh,
devouring the frail mortal flesh;*

So, the Silmaril was lost in the mouth of Carcharoth. It scorched and consumed his insides because the Silmarils were corrupted by the arrogance and lust of those who sought them. The Jewel did not incinerate Beren's flesh, as he had no desire to possess it; however, Carcharoth was captivated by its radiance and devoured it, resulting in the burning of his flesh. This event highlights the contrasting identities of Beren as a formidable, valiant, and noble hero, and Carcharoth as a powerful, malevolent, and corrupted wolf yearning for ruin and destruction.

And, so ends the epic story of Beren and Lúthien as mentioned in the extracts from Lay of Lethian (1925-1931). Tolkien (2017) claims that: "at this point the story of Beren and Lúthien reached its final form. My father never extended the story any further in verse" (p. 216). But, as a prose, so as mentioned in the Silmarillion, Tolkien (1977) extends the story providing it a happy ending for both Beren and Lúthien. Tolkien (1977) states that at the door of Angband, when death was neigh to Beren, they were saved by Thorondor and his vassals. To Doriath they were taken. There, Beren was alive again, healed from his pain due to the efforts of Lúthien and Huan, went together to the court of king Thingol. Kneeling before Thingol, said Beren: "I return according to my word. I am come now to claim my own" (Tolkien, 1977, p.217). The way Beren addresses king Thingol shows him in the position power. His bold identity is discursively constructed. Confidence, he urges King Thingol to honor his promise, as he did regarding the Silmaril. When asked about the Jewels, they related the accounts with Morgoth and



Carcharoth. Eventually, Thingol's heart softened: " And it seemed to Thingol that this Man was unlike all other mortal men, and among the great in Arda, Therefore at the last he yielded his will, and Beren took the hand of Lúthien before the throne and her father" (Tolkien, 1977, p. 218). Consequently, Beren exhibited bravery not only in battle but also in his quest for the Silmarils, driven by Love. His extraordinary heroic identity is fundamentally genetic, but it is also influenced by situational elements.

On the other hand, Carcharoth's madness has approached Doriath. Beren (the Erchamion) (one-handed) as later was known, king Thingol, Huan, and other men were prepared for its haunting. Locating the wolf, he leapt forward upon Thingol, but: "Swiftly Beren strode before him with a spear, but Carcharoth swept it aside and felled him, biting at his breast" (Tolkien, 1977, p. 219). Beren consistently exemplifies his heroic nature, having previously engaged in a duel with the wolf protecting Luthien, and later facing Carcharoth to safeguard her father. In that moment, Huan leapt forward and fought with Morgoth's wolf. Bitterly they battled for long, eventually Carcharoth was sent to his doom: " Huan in that hour slew Carcharoth, but there in the woven woods of Doriath his own doom long spoken was fulfilled, and he was wounded mortally, and the venom of Morgoth entered to him...spoke for the third time with words, he bade Beren farewell before he died" (Tolkien, 1977, p. 219). Thus, the noble and loyal wolf-hound of the Vala Oromë, valiantly and unflinchingly departed for eternity. Huan demonstrated his loyalty by defying his companion. This honorable and courageous persona of Huan has become legendary, even within the tales of the First Age.

At the edges of Doriath, Beren, the son of Barahir, felt his soul depart from him, cold as it journeyed to the Halls of Mandos, after catching a final glimpse of Lúthien. Mourning Beren for long, Lúthien's spirit roamed in darkness, consumed by sorrow, left to the Halls of Mandos as well. There she started singing songs of profound sorrow and love: " Mandos was moved to pity, who never before was so moved, nor has been since" (Tolkien, 1977, p. 220). Lúthien's influence on Mandos, the Vala, underscores the remarkable potency of her song. Consequently, the Valar convened to



deliberate on the destiny of Beren and Lúthien, who had reunited at the Western Sea. Lúthien was presented with a choice: to remain in Valinor as an immortal Elf or to embrace mortality alongside Beren. Thus, Lúthien, the beautiful Elven Maiden, opted for mortality alongside Beren, becoming the first Elf (half-Elf) to voluntarily relinquish immortality for the sake of Love. Lúthien's identity transitions from an immortal half-Elf to one of mortality. Consequently, they were reborn in Middle-earth, once more inhabiting Ossiriand (Tol Galen). And, so ends the story of Beren and Lúthien which stands as one of the most legendary and romantic tales, featuring audacious adventures, celestial involvement, and a love that surpasses death.

7.Conclusions

The study has come to the conclusions that language and identity are deeply interconnected. Language shapes how individuals view themselves and how are they viewed by others. Our linguistic choices in communication expose our identity. Hence, language enacts identity through the provided discourse be it written or spoken. Applying Gee's (1999) framework as a linguistic tool to investigate the relationship between language and identity in Beren and Luthien's legendarium tale by J.R.R Tolkien has exposed that identity is enacted either: discursively in conversations, contextually with relevance to the given settings, genetically as biological traits or inherent attributes, or with relevance to the institutional authority as the “throne”. Tolkien, through both verse and prose, has metaphorically illustrated the identities of his characters by employing descriptive and figurative linguistic choices, he has assigned them their distinct identities. In his narration, Tolkien , further, enacts various ethnic identities discursively. Truth be said, the narrative of Beren and Luthien stands as one of the most emblematic and profoundly intimate legends within J.R.R. Tolkien's Middle-earth mythology. This story encapsulates a love that surpasses limitations, acts of heroic sacrifice, and the battle against destiny. It imparts the lesson that, even amidst the bleakest times, one should never abandon hope.

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