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## BAKALÁŘSKÁ PRÁCE

Linguistic representation of selected characters in J. R. R. Tolkien's novels

Jazykové ztvárnění vybraných postav románů J.R.R. Tolkiena

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## **ABSTRAKT**

Bakalářská práce se zabývá otázkami, jak a jestli volby určitých jazykových prostředků přispívají k reprezentaci fiktivních postav v beletrii. Pro tuto studii byl vybrán materiál korpusu trilogie *Pána prstenů*, ze kterého byly vybrány dvě postavy a analyzovány na základě jejich neverbálního jednání, za použití nástrojů korpusové lingvistiky, které jsou k dispozici v programech *CQPweb* a *AntConc*. Teoretická část popisuje, jak se dají postavy jazykově ztvárnit a představuje tři základní kategorie charakteristiky, se zaměřením na neverbální znaky. Praktická část pak následně analyzuje ztvárnění vybraných postav z kvantitativního a kvalitativního pohledu, se zaměřením na kolokace substantiv označujících jejich části těla a sloves, která označují způsob řeči.

## **KLÍČOVÁ SLOVA**

korpusová stylistika, neverbální jednání, J.R.R. Tolkien, jazykové ztvárnění, kolokace

## **ABSTRACT**

This bachelor thesis explores whether and how particular linguistic choices contribute to the representation of fictional characters. The study draws on a corpus of J.R.R. Tolkien's trilogy *The Lord of the Rings*, where two characters were selected and analysed in terms of their non-verbal language, using the corpus stylistics tools available in the *CQPweb* and *AntConc* interfaces. The theoretical section explains how a fictional character can be analysed linguistically while presenting three primary categories in characterisation with a focus on non-verbal cues. The practical section analyses the representation of the selected characters from the quantitative and qualitative points of view, focussing on collocations of nouns which refer to their respective body parts and verbs denoting the manner of speech.

## **KEYWORDS**

corpus stylistics, non-verbal behaviour, J.R.R. Tolkien, linguistic representation, collocation

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## 1 Introduction

This thesis aims to examine the representation of two selected fictional characters from a linguistic perspective and determine whether non-verbal behaviour can contribute to the representation of the characters. Relying on quantitative data, the study will endeavour to ascertain through qualitative analysis whether and how vocal and non-vocal body language is employed in the overall process of characterisation. The material chosen for the analysis is the trilogy *The Lord of the Rings* by John Ronald Reuel Tolkien, the late English author who is deemed the father of the high fantasy genre. Due to his renown as the creator of a series with rich characters, Tolkien's work seemed a perfect subject material for this corpus-based study.

The bachelor thesis consists of two key components: the theoretical section and the practical section. The theoretical section starts by introducing the three primary categories in characterisation, which offer three individual means of how a character can be analysed linguistically. Particular attention is given to non-verbal cues and the manifestation of body language in literature. Furthermore, the corpus stylistics approaches are then presented, and insight is given into the methods this corpus-based study will draw upon, as it will rely on quantitative data like frequency lists and collocations. One of the primary methods introduced is concordance, which is based on finding repeated patterns of words with other words, such as collocations, which will be the cornerstone of this study. In the practical section of the thesis, *The Lord of the Ring* corpus is analysed using the tools available in the *Corpus Query Processor* and *AntConc* interfaces. The theoretical knowledge is then utilised in the qualitative analysis of the representation of the two selected characters based on their explicit descriptions, like body language (i.e., nouns denoting body parts and their modifying adjectives), and speech presentation patterns (i.e., verbs and modifying adverbs). The two characters are then juxtaposed, and conclusions drawn based on the results.

The main research question that this study strives to answer is how particular linguistic choices, such as the use of non-verbal behaviour, can contribute to characterisation or the construction of fictional characters. The two characters are expected to differ markedly in their linguistic characteristics.



## **2 Theoretical background**

### **2.1 Language characteristics of a character**

The process of characterisation is deemed to be “a centrally important aspect of literary reading” (Stockwell and Mahlberg 2015: 130). There are two diametrically opposite approaches to characterisation: “mimetic” and “semiotic” (Mahlberg 2015: 31). The first method regards characters as imitations of real people that can be scrutinised outside the confines of the text, wherein readers draw from their prior knowledge and experiences to form an impression of a character. In contrast, the latter suggests that characters are a “textual phenomenon” (Culpeper 2001: 6) and exist purely within the bounds of textual elements. While the mimetic approach is beyond the scope of this bachelor thesis, it is worth mentioning that the amalgamation of both textual and cognitive factors results in a more cohesive understanding of a fictional character. Additionally, a method that utilises both textual and cognitive cues aligns with the contemporary objectives of stylistic analysis (Ibid.: 11-28).

One of the pioneers of stylistic works on characterisation is Jonathan Culpeper, who put forward a list of textual cues for detailing a character’s traits and thus accentuated the significance of the cues in the characterisation process (Mahlberg 2015: 32). According to Culpeper (2001: 164), there are three major categories in characterisation that offer different approaches to analysing a character, namely “authorial”, “explicit”, and “implicit” cues. Although we will touch upon all three types, the centre of interest for this bachelor thesis will be the non-verbal implicit cues, specifically, body language. At the same time, “[o]ne issue with the categorisation of characterisation triggers as explicit, implicit and authorial is that, in effect, all textual cues for characterisation stem from the author and are thus authorial in nature” (McIntyre 2014: 156).

#### **2.1.1 Authorial cues**

Information about a character is provided directly to readers by the author in many forms, whether it is in the form of stage directions during plays, or in the use of proper names. Such methods can reveal facets like gender, ethnicity, or race (Culpeper 2001: 164-229).

### **2.1.2 Explicit cues**

Explicit cues mean that characters are a direct source of information, as we acquire knowledge based on what they explicitly disclose about themselves or other characters via “self-presentation” and “other-presentation” (Culpeper 2001: 167). However, it should be taken into account that characters can be unreliable narrators, or they may divulge information for strategic reasons, such as personal gain. In that case, the credibility of the procured information can be jeopardised. As readers, we are predisposed to assume the perspective of characters to be an objective absolute, especially regarding other characters they interact with. The only way to ensure a character’s validity is when their statements about themselves or other characters match with the opinions of several different characters (Ibid.: 168-172).

### **2.1.3 Implicit cues**

There are two distinct types of implicit cues: verbal and non-verbal (Culpeper 2001: 168-172). These must be inferred from the text, as opposed to the explicit or authorial cues, where the information is disclosed to us directly by the characters or the author (Ibid.).

#### **2.1.3.1 Verbal cues**

The pivotal part of characterisation in the content of speech is lexis. There is a lot of information that can be deduced about a character solely by analysing the vocabulary they use. Looking at the etymology of the words, we can infer a character’s personality depending on whether the words have a Germanic or a Latinate origin. Words of Germanic origin are the tenet of everyday speech, and they usually comprise simple, common words in the English language. In contrast, Latin or French expressions generally refer to abstract concepts. Hence, they are considered more high-brow, often indicative of a character’s higher education. We can also ascertain similar characteristics by observing the richness and the diversity of the employed vocabulary (Ibid.: 182-188).

Additionally, lexis is often intertwined with syntactic features. Although it is less noticeable to the reader, the complexity of syntactic structure can shed light on a character’s background and personality. Other linguistic features worth mentioning are, for example, “surge features”, wherein some linguistic elements are charged with “personal affect”. These

features, ranging from pragmatic particles to exclamations and profanities, often serve to convey intense emotions and attitudes (Culpeper 2001: 190-202).

### **2.1.3.2 Non-verbal cues and body language**

Non-verbal communication, which we will refer to by the abbreviation “NVC”, experienced a sudden rise in popularity in the late 20<sup>th</sup> century. It became a subject of interest for many scientific publications and research, especially in relation to literary texts, as countless scholars started to delve into the study of body language. Non-verbal behaviour left its mark in other areas of fine art as well. For instance, Scott Burton’s *Behavior Tableaux* is an example which demonstrates actors’ bodies and the space around them as the only means of expression in the theatre sphere (Korte 1997: 4). While NVC is ubiquitous in everyday life, it occurs in various degrees in literature and is therefore much more limited. It appears in varying forms, be it facial expressions, eye contact, posture, or hand gestures (Ibid.: 3-7). NVC “is an important part of the material world that is portrayed in fiction. It does not only refer to the physical body of fictional characters but also shows how fictional people interact with one another as well as with the material world they inhabit” (Mahlberg & Čermáková 2022: 2).

We recognise two types of non-verbal behaviour: “non-vocal” and “vocal”. The latter, also referred to as “paralanguage”, encompasses features like voice quality, speech tempo, laughter, and even silence (Laver and Hutcheson 1972: 12<sup>1</sup>, cited in Korte 1997: 26).

Non-verbal, non-vocal behaviour can be defined as “communicative non-verbal behaviour, that is [...], actions or reactions of an organism” and it occupies a fundamental part of a person’s social life (Korte 1997: 26). There are non-verbal signals in every interaction, even in a predominantly verbal conversation. The inclusion of such signals can happen consciously or unwittingly. Furthermore, non-verbal signals enhance our conversational experience, as it has been proven that interactions without the use of non-verbal behaviour are often deemed insufficient. For example, in the following scene from *The Golden*

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<sup>1</sup> Laver, J. and S. Hutcheson. 1972. *Communication in face to face interaction: selected readings*. Harmondsworth: Penguin Books.

*Notebook*, the two characters negatively note the absence of body language in their conversation (Lessing 1973: 259<sup>2</sup>, cited in Korte 1997: 26):

*“The two women stood by their respective telephones, silent; if they had been in the same room they would have exchanged wry glances or smiles.”*

However, while there is no denying the interactive nature of NVC, its communicative value depends on the so-called “situational frame conditions” (Korte 1997: 27), under which body language is employed and comprehended. Besides features like intentionality, frame conditions also determine whether body language is interactive, i.e., manifested in the presence of other fictional characters. The interpretation of non-verbal behaviour in literature is dependent on these situational features, as well as on the reader’s “ordinary nonverbal competence” and “literary competence” (Ibid.: 15). If we think of communication as “all behaviour in an interactional situation that has a message value” (Watzlawick et al. 1968: 48-9<sup>3</sup>, cited in Korte 1997: 28), since communication does not only take place when it is purely conscious, we can infer that body language is “all non-verbal behaviour that can be decoded – that is potentially significant to a receiver – whether it is conscious or unconscious, intentional or unintentional” (Korte 1997: 28-29). In the diametric situation, where the receiver does not decode the non-verbal communication and does not recognise its significance, we talk about “zero decoding” (Poyatos 1983: 34-5<sup>4</sup>, cited in Korte 1997: 30).

In addition, the factor of intentionality is pivotal for understanding what non-verbal behaviour conveys. For instance, in this scene from *A Room with a View*, the meaningful glances that the characters intentionally exchange serve as a substitute for speech in a situation where they cannot voice their opinions (Forster 1978: 25<sup>5</sup>, cited in Korte 1997: 27-28):

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<sup>2</sup> Lessing, D. 1973. *The Golden Notebook*. London: Granada.

<sup>3</sup> Watzlawick, P., J. B. Bavelas and D. De Avila Jackson. 1968. *Pragmatics of human communication: a study of interactional patterns, pathologies, and paradoxes*. New York: Norton.

<sup>4</sup> Poyatos, F. 1983. *New Perspectives in Nonverbal Communication: Studies in Cultural Anthropology, Social Psychology, Linguistics, Literature and Semiotics*. Oxford: Pergamon.

<sup>5</sup> Forster, E.M. 1978. *A Room with a View*. Harmondsworth: Penguin.

*“Miss Bartlett, though skilled in the delicacies of conversation, was powerless in the presence of brutality ... She looked around as much as to say, 'Are you all like this?' And two little old ladies, who were sitting further up the table ... looked back, clearly indicating, 'We are not; we are genteel'”*

One of the essential purposes of body language in literature is transmitting information about characters in a fictional setting. It contributes to the overall meaning and coherence of the text, it can help form distinct narrative perspectives, and it allows readers to deduce fictional characters' feelings and attitudes while conveying the subtlest hints of mutual attraction or dislike (Korte 1997: 10-27). The non-verbal signals transmitted by characters can either be “communicative”, i.e., conveyed intentionally, or “expressive”, i.e., transmitted unconsciously and often revealing hidden agendas and feelings (Ibid.: 27). We can see an apt example of this in a scene from *Tess of the d'Urbervilles: A Pure Woman*, where the character unconsciously expresses her pureness and unwittingly offends the receiver of the expressive signal (Hardy 1974: 85-6<sup>6</sup>, cited in Korte 1997: 29):

*“No sooner had he done so than she flushed with shame, took out her handkerchief, and wiped the spot on her cheek that had been touched by his lips. His ardour was nettled at the sight, for the act on her part had been unconsciously done [...]”*

In both fictional works and everyday life, it is usually the unintentionally transmitted signals that are of paramount importance. This is because non-verbal expressions are considered fundamental characteristics of human behaviour, and they can help uncover the inner feelings of a character hidden behind words (Korte 1997: 28-35).

While every real-life dialogue is normally accompanied by non-verbal behaviour, some messages can be exchanged exclusively by body language, which is becoming increasingly common for literary texts as well. An example of an interaction that solely relies on non-verbal behaviour can be seen in *The Comfort of Strangers* (McEwan 1982: 15-6<sup>7</sup>, cited in Korte 1997: 32):

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<sup>6</sup> Hardy, T. 1974. *Tess of the d'Urbervilles: A Pure Woman*. The New Wessex Edition. London: Macmillan.

<sup>7</sup> McEwan, I. 1982. *The Comfort of Strangers*. London: Picador.

*“Colin had brought the joint indoors for Mary, and she had refused it - a quick murmur of 'No thanks' - without turning in her seat. He lingered behind her, staring into the mirror with her, trying to catch her eye. But she looked straight ahead at herself and continued to brush her hair. He traced the line of her shoulder with his finger. Sooner or later, the silence would have to break. Colin turned to leave, and changed his mind. He cleared his throat, and rested his hand firmly on her shoulder [...] “*

There are two types of NVC in the context of speech: “comitative”, i.e., the body language is closely tied to the verbal discourse, and “independent”, i.e., the non-verbal behaviour has its own quality, unrelated to the speech. Body language is deemed independent when it, for example, gives insight into characters’ mindsets without the subject being simultaneously addressed in the speech (Ehlich and Rehbein 1982: 7-8<sup>8</sup>, cited in Korte 1997: 32-4). The correlation between the characters’ speech and body language may crucially affect the meaning of a literary text, as the non-verbal signal can either emphasise or contradict the verbal discourse, in which case we differentiate the non-verbal behaviour as “concordant” and “discordant” (Ehlich and Rehbein 1982: 7-8<sup>9</sup>, cited in Korte 1997: 34). When body language reveals a character’s true feelings that are contradicting their speech we talk about “non-verbal leakage” (Ekman and Friesen 1969 and 1974<sup>10</sup>, cited in Korte 1997: 35).

### **2.1.3.3 Modal-Functional Classification of Non-verbal Communication**

There are several modal categories into which we can divide all types of non-verbal behaviour: kinesics, haptics, and proxemics. Haptics refers to tactile communication that is expressed through touch. It can range from hugging, kissing, stroking, or hand-holding, to hitting. As pointed out by Mahlberg & Čermáková (2022: 18) “[g]enerally, the description of body language is a prime location in the text to depict interpersonal relations between fictional characters, especially when it comes to touch behaviour.” In contrast, proxemics is

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<sup>8</sup> Ehlich, K. and J. Rehbein. 1982. *AugenKommunikation: Methodenreflexion und Beispielanalyse*. Linguistik Aktuell, 2. Amsterdam: Benjamins.

<sup>9</sup> Ibid.

<sup>10</sup> Ekman, P. and W. V. Friesen. 1969. 'Non-Verbal Leakage and Clues to Deception.' *Psychiatry* 32: 88-106; Ekman, P. and W. V. Friesen. 1974. 'Detecting Deception from the Body or Face' *Journal of Personality and Social Psychology* 29: 288-98.

defined as a “general semiotics of space”, in which spatial behaviour and proximity between characters are used to analyse the relationships between characters (Korte 1997: 38).

However, for the purpose of this thesis, a thorough analysis will focus on kinesics. Kinesics is characterised as “the conscious or unconscious psychomuscularly-based body movements and intervening or resulting still positions [...] that [...] possess intended or unintended communicative value” (Poyatos 1983: 191<sup>11</sup>, cited in Korte 1997: 38). Within kinesics, there are several subcategories, such as body movement, posture, facial expressions, eye movement, and gestures, which refer to the motion of particular body parts like nodding or waving. Gestures usually carry more meaning than other body motions and are specifically used for the purpose of conveying some information (Ibid.). Agency has been shown to characterize not only individual characters, but also relate to the characteristics of social groups, such as male and female characters (Hunt 2015). Repeated lexico-grammatical patterns of “common body language [...] that is shared by fictional characters across a range of texts provides important insights into social, cultural, and especially gendered norms” (Mahlberg & Čermáková 2022: 3).

As previously stated, non-verbal behaviour is fundamental for deciphering the feelings of both people and fictional characters. However, there is no one-to-one correspondence between individual emotions and types of non-verbal behaviour. A particular emotion can be expressed through several forms of body language, and one category of body language can express a variety of emotions. For instance, the act of crying can denote grief but can also indicate tears of joy. The functional class of non-verbal behaviour that expresses momentary feelings and affects is called “emotional display”, which relates to surge features that were covered in part 2.1.3.1. As there is a strong connection between non-verbal behaviour and feelings, NVC is the generally preferred medium over verbal discourse to express emotions. People have less control over their body language than they do over their speech. Thus, non-verbal behaviour proves to be a reliable source of information on emotional states (Ibid.: 39-40). In the following scene, we can observe the emotional display

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<sup>11</sup> Poyatos, F.1983. *New Perspectives in Nonverbal Communication: Studies in Cultural Anthropology, Social Psychology, Linguistics, Literature and Semiotics*. Oxford: Pergamon.

of the character's embarrassment and anxiety expressed through body language (Gaskell 1977: 304<sup>12</sup>, cited in Korte 1997: 195):

*"'Sarvant, sir!' said he, **slicking his hair down when he came into the room: [...]** 'What do I think, Mrs. Bold?' **and then he rumbled his money with his hands in his trowsers [sic] pockets, and looked and spoke very little like a thriving lover ...** "*

Another significant class is "externalizers". Even though emotional displays could be considered its subcategory, there are stark differences between the two classes. As opposed to temporary emotions, externalizers convey more permanent information about a character, such as "relatively stable mental conditions (such as psychopathological states, attitudes, opinions, values, personality traits), but also mental and intellectual activities and conditions" (Korte 1997: 41). As such, they are perfect for the characterisation of characters. For example, here, we can see concentration expressed via externalizers:

*"She bent low to the task, **holding her head slightly askew, putting the tip of her tongue between her lips, and expending all the energy of her soul and body in an intense effort to do what she was doing as well as it could be done.** "* (Bennett 1948: 78<sup>13</sup>, cited in Korte 1997: 196).

It is due to their expressive value that externalizers and emotional displays are the most frequently employed functional classes in narrative literature (Ibid.: 42). These expressions generally have "highlighting" functions in giving "prominence to character information" (Mahlberg et al. 2014: 372).

Less common are "regulators", which "maintain and regulate the back-and-forth nature of speaking and listening between two or more interactants" (Ekman and Friesen 1981: 90<sup>14</sup>, cited in Korte 1997: 47) and "illustrators", which "emphasise and structure, complete, and support a verbal utterance", as well as substitute speech in situations where verbal discourse is impossible (Korte 1997: 45). Some of the relevant types of illustrators are, for example, deictics, which represent all hand and head movements that point at objects or people. Additionally, both functional classes are comitative, contrary to emotional displays and

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<sup>12</sup> Gaskell, E. 1977. *North and South*. Oxford: Oxford University Press.

<sup>13</sup> Bennett, A. 1948. *The Old Wives' Tale*. London: Hodder and Stoughton.

<sup>14</sup> Ekman, P. and W. V. Friesen. 1981. *Nonverbal Communication*. Lincoln: University of Nebraska Press.



externalizers. However, while regulators are crucial for real-life communication, illustrators dominate in narrative literature (Ibid.: 44-7). Using Mahlberg et al.'s (2014: 371) terminology, their function can be described as “contextualizing” since they “present character information in an inconspicuous way as part of a larger textual picture”. In the subsequent example, we can observe how illustrators emphasise speech (Dickens 1839: 8<sup>15</sup>, cited in Mahlberg 2015: 102):

*“‘Oh dear, oh dear!’ he cried, covering his face with his cracked and horny hands. ‘My heart will break. It will, it will.’ ‘Hush!’ said Nicholas, **laying his hand upon his shoulder**. ‘Be a man; you are nearly one by years, God help you.’”*

Similar to regulators, “emblems” are seldom encountered in modern literature. They can be characterised as “nonverbal acts which have a direct verbal translation, or dictionary definition, [...]. This verbal definition or translation of the emblem is well known by all members of a group, class or culture” (Ekman and Friesen 1981: 71<sup>16</sup>, cited in Korte 1997: 49). Emblems usually appear in the form of gestures. Some of the most known representatives are, for example, the “OK” and “Victory” signs, shaking and nodding one’s head for “yes” or “no”, handshakes and courtiers or bows in older literary pieces (Korte 1997: 49, 63). Bows can also represent politeness in other cultures, as seen in the following excerpt (Ishiguro 1983: 149<sup>17</sup>, cited in Korte 1997: 142):

*“‘Why, Ogata-San’ she exclaimed, recognizing him immediately, ‘how splendid to see you again. It’s been a long time, hasn’t it?’ ‘A long time indeed.’ Ogata-San returned the bow Mrs Fujiwara gave him.”*

Having introduced both modal and functional classes of NVC, we will now focus on the main groups of gesture that kinesics is subdivided into, which will be relevant in the practical segment of this thesis. Facial expression is one of the highest represented non-verbal modes in narrative literature because the face is the most prominent section of the body, and most of the primary senses are situated there. The face is the primary indicator of gender, age, nationality and, most importantly, emotional display. Emotions are predominantly shown in

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<sup>15</sup> Dickens, Ch. 1839. *Nicholas Nickleby*. Project Gutenberg. <http://www.gutenberg.org>

<sup>16</sup> Ekman, P. and W. V. Friesen. 1981. *Nonverbal Communication*. Lincoln: University of Nebraska Press.

<sup>17</sup> Ishiguro, K. 1983. *A Pale View of Hills*. Harmondsworth: Penguin.

the face due to the high flexibility and a high concentration of facial muscles. However, because of their prominence and social significance, facial expressions cannot be safely considered a credible source of emotional states, as they also have the ability to deceive. For that reason, the frame conditions of intentionality and consciousness are especially significant regarding facial expressions (Korte 1997: 56-7). We can observe how facial expressions can be manipulated in the novel *Nineteen Eighty-Four*, where spontaneous emotional display poses a danger to the characters, and they use facial control in order to deceive each other (Orwell 1954: 138<sup>18</sup>, cited in Korte 1997: 57):

*“Then suddenly the grim face broke down into what might have been the beginnings of a smile. With his characteristic gesture O’Brien resettled his spectacles on his nose.*

*‘Shall I say it, or will you?’ he said.*

*‘I will say it,’ said Winston promptly.”*

Gaze and eye behaviour are of similar, if not higher, importance. They possess the same expressive capacity as facial expressions and are frequently employed as emotional displays and externalizers in narrative texts. The symbolism and significance of the eyes are deep-rooted in human cultures, as we perceive our surroundings primarily through the visual sphere. The eyes are the primary tools for observation, which we use in order to gain information about others. Therefore, it is of no surprise that eyes also play a significant role in the literary characterisation of characters, especially gaze behaviour, whose “most relevant functions are expression of emotions, communication of interpersonal attitudes, and functions of supporting speech” (Čermáková & Malá 2021: 188). The direction and duration of the gaze are the key elements of eye language. It can regulate conversations, disclose information about interpersonal relations, as well as signal romantic love, sympathy, and attraction when the gaze is mutual and intense (Korte 1997: 57-60). Additionally, an intense gaze can signal threat and social dominance when it is one-sided, and subordination and fear when the receiving gaze is avoided. We can observe the significance of eye behaviour and

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<sup>18</sup> Orwell, G. 1954. *Nineteen Eighty-Four*. Harmondsworth: Penguin.

mutual gaze in the following excerpt from *The Handmaid's Tale* (Atwood 1987: 176<sup>19</sup>, cited in Korte 58):

*"We can see into each other's eyes. This is the first time I've ever seen Ofglen's eyes, directly, steadily, not aslant... She holds my stare in the glass, level, unwavering. Now it's hard to look away. There's a shock in this seeing, it's like seeing somebody naked, for the first time."*

Similarly, body movements and postures appear in literature in the form of externalizers, i.e., when we talk about gestures, illustrators, and emblems. Especially body posture is one of the more frequent non-verbal modes used in narrative literature. It can mirror attitudes, personality, social roles, and quality of relationships, depending on how characters orient their body when facing other characters (Korte 1997: 62-3). In the following example, we can note how an author can utilise body behaviour to indicate to the reader characters' feelings without having to rely on speech (Carey 1989: 377<sup>20</sup>, cited in Korte 1997: 64):

*"He held out his arms as if he might embrace her and then brought them back across his chest and hugged himself and hunched his back a little ... Lucinda duplicated his stance without meaning to; that is, she hugged herself, kept her arms locked firmly around her own body while she felt the space between them as if it were a living thing."*

Automatic reactions are the least expressive of NVC modes, but they are also the most reliable. They indicate emotional states that are an immediate reaction to something, like blushing or turning pale. Therefore, they are usually not conscious and intentional (Korte 1997: 65).

Haptics is usually manifested in the form of externalizers in both real life and literary texts, but it can also function as an emblem or an illustrator when accompanying speech. There is an ambiguous quality to touch. It can reveal interpersonal relationships, from the more formal gestures, such as a handshake, to more casual ones, like a hug. Simultaneously, it can also communicate negative feelings, which can manifest in openly violent conduct (Korte

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<sup>19</sup> Atwood, M. 1987. *The Handmaid's Tale*. London: Virago.

<sup>20</sup> Carey, P. 1989. *Oscar and Lucinda*. London: Faber and Faber.

1997: 65-70). Haptic behaviour belongs among the most used NVC modes because “the very first impressions we receive as living beings must be sensations of intimate body contact, [...]” (Morris 1971: 14<sup>21</sup>, cited in Korte 1997: 66). Touch is also considered a basic human need and the first form of communication we experience. The importance of touch is reflected in the following scene from the novel *Woman on the Edge of Time* (Piercy 1987: 76<sup>22</sup>, cited in Korte 1997: 66):

*“Touching and caressing, hugging and fingering, they handled each other constantly. In a way it reminded her again of her childhood, when every emotion seemed to find a physical outlet, when both love and punishment had been expressed directly on her skin.”*

Contrary to haptics, proxemics is less frequent in narrative literature. It is also one of the more recent NVC modes, as awareness of fictional space has started to appear in novels since the mid-eighteenth century. Proxemic behaviour can function as an emotional display and mainly as an externalizer of interpersonal relations based on the interpersonal distance, which can be intimate, personal, social, or public. Besides closeness, an unwanted personal space invasion can also signal a threat or assertion of power (Korte 1997: 73-6).

Literature, like all forms of art, has a limited ability to fully represent NVC through words, which is especially apparent when one considers the lexis that is at the writer’s disposal (Ibid.: 93). Body language has a wide variety, making it difficult to translate with conventional phrases and words. One way body language can be observed is in body parts clusters, i.e., clusters consisting of body parts nouns. They can represent all three modal classes, e.g., kinesics cluster: “*his hand to his forehead*” (Mahlberg 2015: 108). Body clusters are especially beneficial for characterisation when working with corpora, which allows us to find patterns that are typical for characters. The following chapter will explain this method further (Ibid.: 105-8).

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<sup>21</sup> Morris, D. 1971. *Intimate Behaviour*. London: Cape.

<sup>22</sup> Piercy, M. 1987. *Woman on the Edge of Time*. London: The Women’s Press.

## 2.2 Corpus stylistics - methods

Corpus stylistics is a term which refers to quantitative and computational methods for analysing literary texts. It has gained popularity amidst the growing availability of vast collections of electronic texts, otherwise referred to as corpora. Corpus stylistics studies literary texts by employing corpus-linguistic methods to analyse textual meanings and interpret literary texts (Mahlberg 2015: 346).

Corpus methods are fundamentally comparative in that a text is compared to reference corpora that provide a relative norm in order to scrutinise items of interest. “Such comparisons can be described in terms of different types of deviations from linguistic norms or to use a term that appears less evaluative, as ‘variation’ between two sets of data” (Mahlberg 2015: 24). Similarly, the focus of the analysis can be on similarities instead of differences, in which case the principles of comparative corpus still apply.

Generally, corpus stylistics is part of a more considerable discipline of digital humanities, whose methods strive to manipulate, preserve, and process all types of media, including texts. It utilises theories and methods of both literary stylistics, i.e., the study of style in texts, and corpus linguistics, i.e., the study of language based on collections of computer-readable texts. But while they share quantitative methods, corpus stylistics differs from corpus linguistics in that its focus is on specific meanings in literary texts. There is no implication of quantitative definition of style in the corpus stylistic approach, as it would be challenging to produce a definite list that encompasses all quantitative features (Ibid.). While corpus methods cannot help with interpreting literary texts, they can detect language patterns that the readers may be unaware of, which provides linguistic insight that would otherwise be impossible to acquire.

Furthermore, the computer approaches provide objectivity that is beneficial for the study of literary texts in general. Nevertheless, literary insight and linguistic observation are not in diametrical opposition to one another, as we can approach a text both as a literary piece and an example of language when analysing it. A combination of both is the key to literary stylistics (Ibid.: 5-11).

The corpus methods help us see the linguistic phenomenon from the perspective of frequency counts, and “it can provide quantitative data in a systematic and objective way for a given

phenomenon under investigation” (Mahlberg 2015: 5-8). The methods rely on the availability of corpora with a large quantity of data to identify repeating patterns across a text.

In order to conduct a systematic analysis of linguistic features, one can utilise corpus tools that allow for the identification of meanings that would generally not be intuitively accessible (Ibid.: 25). Corpus stylistics makes use of several techniques, one of which is concordance. It is one of the most commonly used corpus tools that “can help trace a linguistic feature exhaustively throughout a whole text” and whose analysis reveals that “words tend to occur in repeated patterns with other words, and these patterns are associated with meanings” (Ibid.: 15). Those patterns can be identified by observing the word occurrences in the form of a concordance, which will also visualise meaning relations. While the concordance “rips textual fragments out of context”, it fulfils its main purpose, i.e. “to display a text differently, to act as an estrangement device, and thereby to reveal patterns which are not otherwise visible” (Stubbs 2014: 51). In this way, “the concordance tells us what to look at in more detail” (Ibid.) Concordance can be used to reveal extended units of meaning, which is best demonstrated on “lexical items” (Sinclair 2004<sup>23</sup>), which consist of a core, i.e., the occurrences of the word we are investigating, and the optional elements surrounding the core like collocations, i.e., co-occurring word forms, and “colligations”, i.e., co-occurring grammatical classes (Sinclair 2004: 32<sup>24</sup>, cited in Mahlberg 2015: 16). By analysing the collocations that tend to occur with the core word, we can obtain additional linguistic insight. Likewise, it indicates that grammar and lexis cannot be completely separated from one another. Besides lexical items, we can also focus on lexico-grammatical patterns, which are based on groupings or clusters of words, which are interpreted with regard to the functions they fulfil in the texts (Ibid.: 44-5). Repeated phrases associated with individual characters can be employed as a characterisation technique. For instance, Mahlberg (2015) utilises corpus tools with the intention of finding repeated phrases that are characteristic of Charles Dickens’ characters. Similarly, sets of clusters are often used to present body language, which will be elaborated on further in the thesis.

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<sup>23</sup> Sinclair, J. 2004. *Trust the Text: Language, Corpus and Discourse*. London: Routledge.

<sup>24</sup> Ibid.

The last corpus tools to be considered are word-frequency lists and keywords, wherein one can compare word frequencies in the study corpus and a reference corpus. Keywords may be used, for instance, for comparing the speech of individual characters, or to compare a text to other literary works. For example, Scott and Tribble (2006) employed this method in order to juxtapose *Romeo and Juliet* with other Shakespearean plays (Ibid.: 20-4).

Apart from frequency, the distribution of linguistic units (i.e. words, phrases and lexicogrammatical structures) also plays a role in the interpretation: “[a] word might be frequent in a novel because it is frequent in one single chapter” (Stubbs 2014: 53).

### 3 Material and method

#### 3.1 Material

The source material this thesis draws upon is the electronic versions of John Ronald Reuel Tolkien's novel *The Lord of the Rings*, which comprises of three titles: *The Fellowship of the Ring*, *The Two Towers*, and *The Return of the King*. In order to produce results which are comprehensive and concise, Tolkien's preceding novel, *The Hobbit*, will be excluded from the study due to it being a standalone piece with discrepancies in style and the exclusion of relevant characters. The novels were converted into a text file format (TXT) and manually tagged so that the pronouns *he*, *him*, *his* and *himself*, referring to the two selected characters for this study, *Gollum* and *Legolas*, were substituted with respective proper names.

In order to facilitate the analysis of these texts, the trilogy was converted into a 572,632-word-token<sup>25</sup> corpus using CQP website<sup>26</sup> (Corpus Query Processor) by Andrew Hardie and AntConc, a "freeware corpus analysis toolkit for concordancing and text analysis"<sup>27</sup> by Laurence Anthony.

#### 3.2 Method

The first course of action was selecting the characters that would serve as a source of the linguistic analysis. The goal was to cover a large spectrum of linguistic variety, for which two substantially distinct characters were needed. Gollum was chosen first. He is an ambiguous character whose narrative function is to serve both as an antagonist and as a reluctant guide to the main characters. For that reason, he seemed like an interesting character in terms of body language. The second character, Legolas, was selected to serve as a counterpart to Gollum, as they are substantially dissimilar in behaviour and appearance. Legolas is an Elf renowned for his beauty and keen eyesight, whose valuable skills help the main characters achieve their goal. In order to augment the material, all pronouns *he*, *him*, *his* and *himself*, which referred to the two characters, had to be tagged manually and replaced with respective proper names in the TXT files. The best way to tag the pronoun "himself"

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<sup>25</sup> The number of individual word-forms in the texts

<sup>26</sup> <https://cqpweb.lancs.ac.uk/>

<sup>27</sup> <https://www.laurenceanthony.net/software/antconc/>



was by dividing it as “Gollum self” for better clarity. The distinction between the original and the tagged texts can be seen in examples (1a) and (1b). The tagging made it possible to explore all the concordance lines where the two selected characters are mentioned (ex. 2).

(1) a. *Gollum said nothing to them, until **he** had drunk deeply and washed **himself** in the stream. Then **he** came up to them, licking **his** lips.*

b. *Gollum said nothing to them, until **Gollum** had drunk deeply and washed **Gollum self** in the stream. Then **Gollum** came up to them, licking **Gollum's** lips.*

(2)

LOTR\_2 Gollum said nothing to them, until **Gollum** had drunk deeply and washed Gollum self  
LOTR\_2 had drunk deeply and washed **Gollum** self in the stream. Then Gollum came up  
LOTR\_2 Gollum self in the stream. Then **Gollum** came up to them, licking Gollum 's lips.  
LOTR\_2 Gollum came up to them, licking **Gollum** 's lips. ' Better now, ' Gollum said. `

Additionally, since some characters refer to Gollum as a “creature”, a decision was made to tag the pronouns *it* as well. In his case, the pronoun *it* proved to disclose the same amount of crucial information about the character as the pronouns *he*, *him*, *his* and *himself*. Furthermore, Gollum and Sméagol are perceived as two separate identities in this study, as there is a vast difference in their personalities. Hence only the character of Gollum will be analysed. Once the characters were tagged, *The Lord of the Rings* corpus was created using the *CQPweb* (Corpus Query Processor). Firstly, the characters were analysed individually from the quantitative point of view in terms of their frequency. The text frequencies were generated using the distribution tool in the *CQPweb*, and the scores of the individual characters were juxtaposed to be able to determine which character appears more frequently in the story. Additionally, distributions of the characters’ occurrences throughout the three books were generated using the *AntConc* analysis toolkit. Secondly, the characters’ respective body parts were analysed from the quantitative point of view, using the collocations method in the *CQPweb*. The method searches for repeated word patterns in the vicinity of the core words, i.e., Gollum and Legolas. With the body parts, the focus was solely on nouns in singular and plural form. The collocates were searched in word forms and

in the span of three to five words in both left and right directions. The method used to filter the collocates was the Log-likelihood statistics, which sorts the word forms based on their significance to the core. All body part collocates were then analysed individually from the qualitative perspective, with attention given to their modifying adjectives. Anything of interest regarding the collocates was written down, with the focus on whether they contribute to the character's characterisation or communication. The same method was then applied to Legolas' body parts as well, and the individual results compared. Next analysis scrutinised verbs and it serves as a complement to the body parts analysis. The verbs were first examined based on their frequency, for which the Log ratio statistics was used this time around, as the method seemed to be more sufficient for verbs. Both verbs denoting actions and speech were included in this frequency analysis to show the full span of verbs collocated with the characters. A decision was made to leave out the verbs denoting action from the qualitative analysis due to the overall size of the corpus, and only examine the verbs denoting manner of speech. The verbs were analysed individually with the focus on their modifying adverbs in order to determine the manner of speech and whether they add any additional information to the characters' representation.

## 4 Analysis

In the practical section of this thesis, the theories discussed in part 2.2 about acquiring and analysing quantitative data via the concordance method will be implemented in this corpus-based study. The keywords (cores), i.e., Gollum and Legolas, will be analysed and compared with respect to the representation of the vocal and non-vocal body language of the protagonists and agency through their body parts. The study will strive to discover whether non-verbal behaviour can contribute to the overall characterisation of a character, focussing on explicit descriptions, i.e., nouns, modifying adjectives, and verbs. In section 4.1, the characters and their body parts will first be analysed from the quantitative point of view in terms of frequency. Sections 4.2 will then provide a qualitative analysis with the attention to collocations. In the final section, the two qualitative analyses will be juxtaposed and evaluated.

### 4.1 Frequency analysis

The size of the corpus and the three sub-corpora, each comprising one volume of *The Lord of the Rings* (henceforth LOTR), is given in Table 1. Table 1 also gives the frequencies of occurrence of the two proper nouns in LOTR. While both characters play secondary roles, there is a vast discrepancy in the frequency of their appearances throughout the story (see Table 1 and Figures 1 and 2).

Gollum appears in the texts 1,331 times which is almost three times more than Legolas, with only 500 occurrences. In addition, we can observe in Figures 1 and 2<sup>28</sup> how the references to the characters are distributed throughout the plot of the three novels. While Gollum appears scarcely throughout the first and the third book, he dominates the second half of the second book with 880 mentions. In contrast, Legolas is prominent in the first half of the second book, with a similarly high frequency of occurrence at the end of the first book and with scarce appearances throughout the last instalment. Upon examining the Figures, the two characters appear to be evenly matched in terms of distribution, which is why the vast discrepancy in the actual frequency was unanticipated.

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<sup>28</sup> The plots in Figures 1 and 2 were generated using AntConc.

Text	No. words in text	<i>Gollum</i>		<i>Legolas</i>	
		No. hits in text	Freq. per million words	No. hits in text	Freq. per million words
LOTR 1	223,485	385	1722.71	146	653.29
LOTR 2	187,571	880	4691.56	258	1375.48
LOTR 3	161,576	66	408.48	96	594.15
Total	572,632	1,331		500	

Table 1: The size of the corpora used, and frequency of the two keywords – Gollum and Legolas

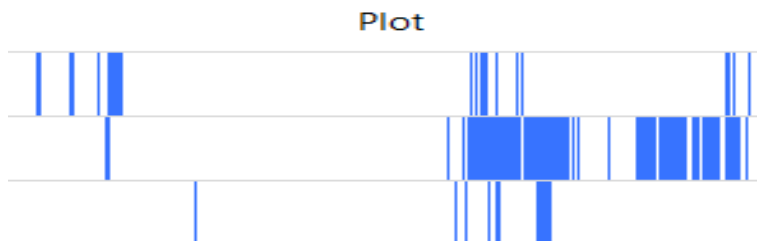


Figure 1: The distribution of Gollum's occurrences throughout the three books (the lines of the plot show the distribution in LOTR 1-3, in a top-down order)



Figure 2: The concentration of Legolas' occurrences throughout the three books (the lines of the plot show the distribution in LOTR 1-3, in a top-down order)

## 4.2 Collocation analysis

This section aims to analyse the word forms occurring in the vicinity of the proper nouns referring to the two characters, i.e., Gollum and Legolas. Particular attention will be given to their respective body parts in section 4.2.1, where each character will be examined individually. The collocations will help determine which body parts most commonly occur with the characters and whether they contribute to their characterisation. Section 4.2.2 will then focus on verbs denoting the characters' actions, as well as the verb "said". The primary focus will be on the manner of their speech.

### 4.2.1 Body parts

#### Gollum

As stated in section 2.1.3.2, non-verbal behaviour plays a crucial role in characterisation, which will be the focus of this part of the analysis. The body part collocates are first analysed in terms of significance and frequency, then with individual attention on each. The collocations are examined in word forms rather than lemmas, as this method seems the most suitable for body-part nouns. There is generally a difference in the frequency and phraseology of the singular and plural forms of these nouns, depending on whether they denote a single or paired organ or limb, or such body parts as, for instance, *teeth*. Out of the 40 occurrences of the lemma *eye* in the vicinity of the noun *Gollum*, for example, only one is a singular noun, which occurs in a fixed idiomatic expression<sup>29</sup> ...*he caught a green gleam in Gollum's eye*. Gollum was chosen as the first subject of the analysis, as the name occurs more frequently in the novels than Legolas.

Table 2 illustrates the frequency at which the body parts co-occur with Gollum. They were sorted via the log-likelihood statistics, which "scores collocations by significance: the higher the score, the more evidence you have that the association is not due to chance. More frequent words tend to get higher log-likelihood scores because there is more evidence for such words."<sup>30</sup> Log-likelihood calculates the general frequency of the word forms in the

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<sup>29</sup> "a *gleam in your eye*: an expression in your eyes that shows that you are amused or that you have a secret" (Cambridge Dictionary, <https://dictionary.cambridge.org/dictionary/english/a-gleam-in-your-eye> Accessed 1 July 2022)

<sup>30</sup> <https://cqpweb.lancs.ac.uk/>

whole corpus, the expected number of occurrences with the core, and the actual observed frequency. The difference between the last two scores corresponds to the collocational significance. If the number is high, the collocates are drawn to the core more than is statistically expected, denoting linguistic relevance. The collocation span in the present study alternates between three and five words in both left and right directions to ensure the inclusion of all body parts. Thus, the observed collocate frequency may not be exact.

Word	Total no. in whole corpus	Expected collocate frequency	Observed collocate frequency	In no. of texts	Log-likelihood value
eyes	609	8.493	39	3	59.577
teeth	40	0.558	11	2	47.773
head	325	4.533	23	2	38.908
hands	244	3.403	18	3	31.704
fingers	64	0.893	10	2	31.502
throat	34	0.474	7	2	26.004
neck	59	0.823	8	3	22.968
mouth	72	1.004	8	3	19.933
lips	23	0.321	5	1	19.148
arm	82	1.525	6	1	7.744
ears	72	1.674	6	2	6.942
legs	96	2.231	7	1	6.717
nose	20	0.465	3	1	6.462
feet	343	4.784	11	3	6.007
arms	144	3.347	7	1	3.120
hand	500	6.973	12	1	3.029
face	307	4.282	4	1	-0.019

Table 2: List of body parts that frequently co-occur with Gollum

As can be observed in Table 2, there is a wide variety of body parts in proximity to Gollum, which is indicative of the importance of body language for Gollum's characterisation. The

analysis suggests that Gollum uses the entirety of his body throughout the books. Most of the body parts relate to the primary five senses. The *eyes* occupy the first position as the most significant body part co-occurring with Gollum. The high log-likelihood value of the collocate *teeth* suggests that it must also be, somewhat surprisingly, characteristic of Gollum.

Besides that, it is apparent that Gollum uses the entire span of facial expressions, including *mouth*, *lips*, and *nose*.<sup>31</sup> In contrast, the *face* has a negative score, indicating the overall low significance to the character. The other significant body-parts related to Gollum are listed in Table 2, ranked by significance. Whether the individual body parts possess a communicative or a representative value will now be explored in greater detail.

The primary focus will be on *eyes*, as they are the most significant and most frequent collocate and the most prominent indicator of emotions. Firstly, the attention will be on the adjectives modifying the *eyes* to determine their characterisation. Then, based on the analysis, we will determine why the eyes are so meaningful to Gollum's character. Gollum's eyes are often modified by adjectives: *pale* (four times), *wet* (twice), *bulging*, *cold*, *protruding*, *searching*, *unwilling*, *venomous*, etc. The adjectives describe both the appearance of the character and his character.

The importance of the adjective *pale* (ex. 3) is supported by the fact that even Gollum's eyelids have a pale quality to them (ex. 4), and the adverb *pale* is also used to specify the way his eyes shone (ex. 5).

- (3) *and make Gollum's way swiftly and softly by dead of night with Gollum 's **pale cold eyes**...* (LOTR 1)
- (4) *hooding the malice of Gollum 's **eyes** with their **heavy pale lids**.* (LOTR 2)
- (5) *but Gollum 's **eyes** shone **pale**.* (LOTR 2)
- (6) *A green light was flickering in Gollum 's **bulging eyes**.* (LOTR 2)
- (7) *with Gollum 's **protruding eyes**.* (LOTR 2)
- (8) *Gollum 's **pale eyes** were **half unlidded**.* (LOTR 2)

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<sup>31</sup> The only substantial facial feature missing is the eyebrows. Since Gollum does not possess eyebrows, he relies on other body parts, namely his eyes, to convey emotions instead.

- (9) *the water pained Gollum's **wet eyes**.* (LOTR 1)  
 (10) *forcing Gollum 's **pale venomous eyes** to stare up at the sky.* (LOTR 2)

The appearance of the eyes is also described in exx (6) - (8), suggesting that they are proportionally too big for his head, making them the most prominent part of his face. The adjectives *venomous* (ex. 10), or unwilling are indicative of Gollum's antagonist character and attitude. Gollum's eyes have a reflecting quality and often collocate with different variations of light that shine in a green hue in exx (11) - (13). Coupled with the verb *kindled*, the adjective *evil*, and the collocation *a wild light of madness* in ex. (15), we can ascertain that the green light mirrors his true character and malice.

- (11) ***a greenish light** was **kindled** in Gollum's **pale eyes**, and they seemed to protrude further than ever...* (LOTR 2)  
 (12) *The **light** in Gollum's **eyes** was **like a green flame**...* (LOTR 1)  
 (13) *and the **green glint** did not leave Gollum's **eyes**.* (LOTR 2)  
 (14) ***an evil light** came into Gollum's **eyes**...* (LOTR 2)  
 (15) ***a wild light of madness** glaring in Gollum's **eyes**...* (LOTR 3)

Additionally, his eyes also function as an emotional display in ex. (16). This indicates that the eyes serve to convey his momentary affects, often unintentionally, which betrays his true intentions.

- (16) ***a faint light of cunning and eagerness** flickered for a second in Gollum's **pale blinking eyes**.* (LOTR 2)  
 (17) *Then Gollum's eyes **shone** with **a green-white light**...* (LOTR 2)

However, there is an exception in the example (17), where *a green-white light shone* in his eyes. We can infer that in this case, the eyes are used as a tool to portray Gollum's split personality, with the green light belonging to Gollum and the white light representing Sméagol, as illustrated in ex. (18). This theory is further affirmed in ex. (19), where Gollum resorts back to his old self, from before the influence of the Ring, after the gleam fades from his eyes. The alternation between the lights in his eyes accentuates the difference in Gollum and Sméagol's behaviour and way of talking. Therefore, it contributes to them being characterised as different entities.



- (18) *A **pale light** and a **green light** alternated in Gollum's **eyes** as he spoke. "Sméagol promised," (LOTR 2)*
- (19) *The **gleam faded** from Gollum's **eyes**, and **they** went **dim and grey, old and tired**. (LOTR 2)*

It is without any doubt that Gollum's eyes have proved to be highly expressive. As seen in example (20), they are often *blinking* or being *shut* in a reaction to something unpleasant. Furthermore, the trajectory of Gollum's gaze is described in detail in examples (21) - (23).

- (20) *Gollum **blinked** at the moon, and **quickly shut** Gollum's **eyes**. (LOTR 2)*
- (21) *they saw Gollum's **eyes peering down** at them again. (LOTR 2)*
- (22) *even as Gollum's **eyes** were **lifted up** to gloat on Gollum's prize. (LOTR 3)*
- (23) *But as Gollum **lowered** Gollum's **eyes**... (LOTR 1)*

The detailed descriptions of the gaze trajectory also serve a different purpose: communication. Especially in the following examples, it is apparent that Gollum uses his eyes to communicate with his surroundings. In ex. (24), he reacts to the inquiry by raising his eyes with evident discontent. This motion also implies his short stature. In examples (25) - (27), his eyes *flinch, shut, twist away* and *open wide* in a direct response to Frodo, without uttering any words. It is clear then that his eyes serve to communicate his feelings and intentions, whether intentionally or not, in the stead of speech.

- (24) *"Have you been here before?" Slowly Gollum **raised** Gollum's **eyes** and **looked unwillingly** into Faramir's. (LOTR 2)*
- (25) *Frodo looked straight into Gollum's **eyes** which **flinched** and **twisted away**. (LOTR 2)*
- (26) *said Gollum suddenly and clearly, **opening** Gollum's **eyes wide** and **staring** at Frodo with a strange light. (LOTR 2)*
- (27) ***Looking** at Frodo, Gollum **shut** his **eyes** and crawled away without a sound. (LOTR 2)*

Contrary to *eyes*, *teeth* only appear 40 times in the whole corpus. Although the word form has a low expectancy of occurring with the core, there are 11 observed appearances. This implies a certain degree of significance to the character. In terms of characteristics, we learn

that his teeth are *sharp* and *yellow* (ex. 28), and they appear to be *clenched* even when Gollum is sleeping, never fully relaxing (ex. 29). These descriptions emanate an overall unpleasant impression, befitting an antagonist. Based on the adjective *sharp*, which modifies the plural noun twice, we can infer that not only does he use his teeth for eating, but also for attacking and self-defence (ex. 30). This is further affirmed in ex. (31), where his teeth are referred to as *fangs*, emphasising their sharpness. In the same example, the usage of the verb *snapped* further denotes that his teeth serve as a dangerous weapon with great strength. The same excerpt also reveals a discrepancy in their colour. However, whether his teeth are white or yellow, their characteristics and the fact that they *gleam* result in an overall sinister visage.

- (28) *Gollum's tongue lolled out between Gollum's **sharp yellow teeth**.* (LOTR 2)
- (29) *Gollum curled up and went quickly to sleep, quite unconcerned. Presently Gollum's breath was **hissing** softly through Gollum's **clenched teeth**.* (LOTR 2)
- (30) *Then Gollum's **sharp teeth bit** into his shoulder.* (LOTR 2)
- (31) *Gollum's **white fangs gleamed**, and then **snapped** as they **bit**.* (LOTR 3)

Additionally, his teeth are used to express sensations like hunger by *licking* his teeth (ex. 32) and a certain degree of emotions like annoyance or nervousness, which is conveyed with his teeth *chattering* (ex. 33). Upon further inspection of the examples, we notice that his teeth are often accompanied by his *breath passing between* them (ex. 35). This results in *hissing* (ex. 34) and the general hiss-like quality of his voice (ex. 29), which serves to accentuate his evil character. While his teeth do not appear to be as expressive as his eyes, the hissing that they cause is one of Gollum's most characteristic traits.<sup>32</sup> For that reason, we can infer that his teeth contribute to his characterisation as they underline his vicious nature.

- (32) *"Nice birds!" Gollum **licked** Gollum's **teeth*** (LOTR 2)
- (33) *Gollum now came creeping back, Gollum's **teeth chattering** and Gollum's **fingers snapping**. "Foolish!"* (LOTR 2)
- (34) *Gollum sent out a long **hiss through** Gollum's **teeth*** (LOTR 2)

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<sup>32</sup> The hissing is most prevalent in his direct speech, where he lingers on the sibilants, e.g., *fisshes*, *Ach! sss!* *Yess*, (LOTR 2).

- (35) “No, not that way!” *Whispered Gollum, but the **breath between** Gollum's **teeth** seemed to tear the heavy stillness like a whistle* (LOTR 2)

Surprisingly, *mouth* does not contribute much to Gollum’s characterisation. Apart from mediating the speech, its primary functions are eating and occasionally carrying things when his hands are full (ex. 36). Those functions, coupled with his attempt to free himself by biting the rope in example (37), show that he exhibits almost animal-like traits. The next body part situated on his face are *lips*, which are simply described as *colourless* (ex. 38). Similar to teeth, they serve to denote sensations like hunger when coupled with the progressive verb form *licking* (ex. 39).

- (36) *Gollum had a half-eaten **fish in** Gollum's **mouth** and another in Gollum's hand* (LOTR 2)
- (37) *Gollum writhed, and **tried to get** Gollum's **mouth to** Gollum's ankle and **bite the rope*** (LOTR 2)
- (38) *Have they nice fisshes? Gollum's tongue lolled out between Gollum's sharp yellow teeth. **Licking** Gollum 's **colourless lips*** (LOTR 2)
- (39) *Gollum ate nothing, but Gollum accepted water gladly. “Soon get more now,” Gollum said, **licking** Gollum's **lips*** (LOTR 2)

Likewise, his nose does not reveal much in terms of characterisation. We can infer from example (40) that his senses are heightened as he uses his nose to track and seek food. The *nose* is modified by present participle *snuffling*, a word we would more likely use with an animal. We can also see his nose *snivelling* when he is distressed and close to crying, which emphasises his pathetic state (ex. 41).

- (40) *we can't leave many footprints, nor much scent, even for Gollum's **snuffling nose*** (LOTR 2)
- (41) *Gollum's **nose was snivelling**. “Loose us! Loose us!”* (LOTR 2)

Another paired body part that relates to his primary senses is the *ears*. While there are not many occurrences of the collocate to work with, example (42) affirms what we learned in the *nose* analysis: Gollum’s senses are heightened. Whether it is due to him living as an

animal for so long, or the influence of the Ring, his senses of smell and hearing are unusually keen.

(42) *Gollum's **sharp ears** would soon learn what Gollum wanted* (LOTR)

As the only body-part collocate with a negative log-likelihood score, *face* occurs with the core four times. In examples (43) and (44), we learn that his face is *thin*, *lean*, and with a *sickly* complexion like the rest of his body. In example (44), his face is also described as *hungry*, which either denotes a momentary state of hunger, or that his face looks perpetually famished. The analysis further revealed that his face reflects Gollum's moods, thus functioning as an emotional display. While the characters cannot recognise the particular emotion *passing over* his face (ex. 44), it is still expressive enough for them to note the transmission. The emotional display is more evident in ex. (45), where Gollum expresses *disgust* via his facial expression. While the span of emotions expressed with his face is not great, we can infer that they are mostly all negative. Furthermore, example (46) demonstrates that his face possesses a communicative value to some extent. Gollum lowers his face to the ground and refuses to lift it in order to avoid confrontation. It becomes clear that despite its negative score, his face bears a substantial communicative and representative value.

(43) *they seemed to protrude further than ever from Gollum's **thin sickly face***  
(LOTR 2)

(44) *A **strange expression passed over** Gollum's **lean hungry face*** (LOTR 2)

(45) *Gollum sniffed at the leaf and Gollum's **face changed: a spasm of disgust came over it*** (LOTR 2)

(46) *Gollum whimpered with Gollum's **face to the ground**. "Don't look at us!"*  
(LOTR 2)

(47) *They roused Gollum with difficulty, and for some time Gollum **would not lift Gollum's face**, but knelt forward on Gollum's elbows...* (LOTR 2)

In example (48), it appears that Gollum's *head* is too *large* for his slight build, *lolling from side to side* due to its weight. This movement is also prevalent in other examples, where Gollum moves his head *left* and *right* (exx 49, 50). One possible reason for the excessive head movement might be his role as a guide. Not only can it aid him in seeking out new paths, but he also needs to stay vigilant in case of impending danger.

- (48) *Gollum's **large head** on its scrawny neck was **lolling from side to side**...* (LOTR 2)
- (49) *Hardly perceptibly Gollum's **head moved to the left and the right**.* (LOTR 2)
- (50) *Gollum's **head** on its long neck was **ever turning this way and that**...* (LOTR 2)
- (51) *Gollum **lifted** Gollum's **head** again, blinking at the moon...* (LOTR 2)

In addition, the head movement can also be comprehended as a form of communication. In example (51), Gollum raises his head to speak to the hobbits, which is similar to how he communicates with his eyes. He also lifts it to react to his surroundings (ex. 53). However, the most prominent example of using his head as means to communicate is illustrated by ex. (54), where his head functions as an emblem. Gollum shakes his head in a wordless disagreement, which is a universal sign for “no”.

- (52) *“For now that I see Gollum, I do pity Gollum.” [...] Gollum **lifted** Gollum's **head**. “Yess, wretched we are...”* (LOTR 2)
- (53) *Presently Gollum stopped and **raised** Gollum's **head**. “Something's there!” Gollum said.* (LOTR 2)
- (54) ***shaking** Gollum's **head**, as if engaged in some interior debate.* (LOTR 2)

Additionally, verbs like *peep out* (ex. 55) and *dropped* in fear (ex. 56) emphasise his inquisitive and cowering nature.

- (55) *Gollum's **head peeped out** of the fern...* (LOTR 2)
- (56) *Then Gollum **dropped** Gollum's **head** and shrank down, until Gollum was squatting on the floor, shivering.* (LOTR 2)

Moving downward in Table 2, we are faced with two collocates representing the same body part: *neck* and *throat*. His throat is characterised as *gobbling*, which refers to the animalistic manner he conducts himself with (ex. 57). The throat is also associated with his characteristic phrase “gollum gollum” (ex. 58). The phrase is an echo of his early transformation, where he began to make horrendous gurgling noises in his throat, which sounded like “gollum”. As for his neck, its movements are often in synchronisation with his head (ex. 59). It is *long* (ex.

60), and it *cranes* and moves from side to side together with his head when he is scouting (ex. 61).

- (57) *Sobs welled up in Gollum's gobbling throat.* (LOTR 2)
- (58) *Gollum only wept and called us cruel, with many a gollum in Gollum's throat* (LOTR 1)
- (59) *Gollum moved quickly, with Gollum's head and neck thrust forward* (LOTR 2)
- (60) *With his left hand he drew back Gollum's head [...], stretching Gollum's long neck* (LOTR 2)
- (61) *Gollum stood up to Gollum's full height, craning Gollum's neck eastward and southward* (LOTR 2)

*Hands* are among the most frequent paired body part collocates, with 18 mentions in Gollum's vicinity. Gollum's hands are *long*, *large*, and *flat* (ex. 62, 63). Their characteristics correspond to their primary functions, which appears to be walking and climbing (ex. 64). Based on this knowledge, it can be inferred that Gollum moves on all fours like an animal.

- (62) *Gollum whined and cringed, and rubbed Gollum's long hands...* (LOTR 1)
- (63) *covering the back of Gollum's head with Gollum's large flat hands* (LOTR 2)
- (64) *Gollum moved quickly, with Gollum's head and neck thrust forward [...] often using Gollum's hands as well as Gollum's feet* (LOTR 2)
- (65) *covering Gollum's ears with Gollum's hands...* (LOTR 2)

He also uses his hands for protection (ex. 65). Having adapted to his manner of walking, his hands are *wide-splayed* and often on the ground (ex. 66). Besides the detailed descriptions, his hands also proved to display a certain number of emotions through unconscious movements like twitching, uncurling or wringing (ex. 67, 68), or emphasising his hunger by setting his hands on his stomach (ex. 69).

- (66) *Gollum at his feet, resting on Gollum's knees with Gollum's wide-splayed hands upon the ground.* (LOTR 3)
- (67) *Gollum's hands uncurled and twitched...* (LOTR 2)

- (68) *Gollum knelt at Frodo's feet, **wringing** Gollum's **hands** and squeaking. "Not this way, master!"* (LOTR 2)
- (69) *He's very hungry, yes, gollum! "Gollum **set** his two **large flat hands** on Gollum's **shrunken belly*** (LOTR 2)

In contrast, when we look at the noun in a singular form, i.e., *hand*, we notice a discrepancy in the phraseology. The *hand* retains some of its primary functions, like *holding* or *clutching* things (ex. 71), but it also serves a new purpose: violence and attacks (ex. 71, 72). We can infer that his hands have uncharacteristic strength for someone his build. Coupled with how *long* they are, they function as a deadly weapon capable of strangling someone.

- (70) *smelling of fish (Gollum still **clutched** one **in his hand**) ...* (LOTR 2)
- (71) *all the while Gollum's other **hand was tightening** on Sam's throat* (LOTR 2)
- (72) *for a second Gollum's **hand** upon Sam's throat **loosened*** (LOTR 2)

Moreover, some hand movements aid Gollum in communicating and expressing emotions, unlike the plural form of the noun. One such instance can be observed in example (73), where Gollum forms a *bony fleshless knot* with his hand and *shakes* it in an angry gesture. In example (74), he wordlessly communicates to the main characters that they need to stop by *holding up* his hand. However, the most significant contribution to characterisation is in example (75). We see Gollum switch his personality to Sméagol, which directly projects into his body language. As opposed to Gollum, who uses his hands for violence, Sméagol is capable of gentle touch, for the way he touches Frodo is described as a *caress*. The modifying adjective *trembling* suggests that he is apprehensive and hesitant about the touch, as he is most likely not used to it. A stark difference in the body language can be seen in example (76), where Gollum switches back to himself. The slow, deliberate touch is gone, replaced by *creeping*, *pawing* and *jerky* motions. It is the perfect example of body language contributing to characterisation, as Tolkien here relies on hand movements alone to denote that Gollum's personality shifted.

- (73) *Gollum got up and **clenched** Gollum's **long hand into a bony fleshless knot, shaking it** towards the East. "We won't!"* (LOTR 2)
- (74) *Sometimes Gollum would **hold up** Gollum's **hand** and **halt** them* (LOTR 2)

- (75) *Then Gollum came back, and **slowly putting out a trembling hand**, very cautiously Gollum touched Frodo's knee – but almost **the touch was a caress** (LOTR 2)*
- (76) *“We wants it!” Gollum's **long hand crept out slowly, pawing** towards Frodo and then was **drawn back with a jerk** as Sméagol spoke again (LOTR 2)*
- (77) *At this Gollum's fear and agitation became so great that Gollum spoke again **hissing behind Gollum's hand**, as if to keep the sound from unseen listeners in the air (LOTR 2)*

If we refer back to example (64), we notice that Gollum's hands are often described together with his feet due to the fact that he moves on all fours. Similar to his upper limbs, his feet are *large* and *flat* (ex. 78). The usage of the adjective *padding* (ex. 79) indicates that he has cushioned thickening on his soles, which emphasises his animalistic traits. In example (80), his feet are used to express the feeling of joy, as he *splashes along* with them in the water.

- (78) *Gollum **paddled** a small boat **with Gollum's large flat feet** (LOTR 1)*
- (79) *Gollum's **padding feet** had taken Gollum at last to Esgaroth (LOTR 1)*
- (80) *Gollum turned to the right, [...] and **splashed along with Gollum's feet** in the shallow stony stream. Gollum seemed greatly delighted to feel the water... (LOTR 2)*

Another part of his hands that occurs frequently with Gollum is his *fingers*, which are *long*, *white*, and *clammy* (exx 82, 83). Like his hands, Gollum's fingers mainly serve for *catching* and holding things like food. However, the verb *gripped* in example (84) denotes that they possess great strength, which is also hinted at in ex. (85), where an expression *like a vice*<sup>33</sup> is used to describe them.

- (81) ***catching blind fish** with Gollum's **long fingers**... (LOTR 1)*
- (82) *Gollum spat and stretched out Gollum's long arms with **white snapping fingers** (LOTR 2)*
- (83) *Gollum's **clammy fingers** were feeling for his throat. (LOTR 2)*
- (84) *but Gollum's **fingers** still **gripped** the sword-hand (LOTR 2)*

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<sup>33</sup> “vice-like: holding or squeezing you very tightly in a painful way” (Macmillan Dictionary, <https://www.macmillandictionary.com/dictionary/british/vice-like> Accessed 4 July 2022)



(85) *Gollum's **fingers were like a vice*** (LOTR 2)

Based on that, we can infer that his fingers are also used for fighting. In examples (86) and (87), we can see Gollum move his fingers according to his feelings, i.e., *snapping* them in annoyance and *cracking* them when he is delighted. Additionally, they are also described as *flexed* and *twitching*. Considering adjectives and the verb *clawed* in examples (88) and (89), his fingers give off the impression of claws or talons rather than human-like hands.

(86) *Gollum's **fingers snapping**. "Foolish! Silly!" Gollum hissed* (LOTR 2)

(87) *Gollum chuckled and chattered, **cracking** Gollum's **long fingers**...* (LOTR 2)

(88) *Finally both arms, with **long fingers flexed and twitching, clawed** towards Gollum's neck* (LOTR 2)

(89) *Gollum **clawed up** the ashes of the path **with** Gollum's **long fleshless fingers*** (LOTR 3)

Furthermore, we can notice the use of an emblem in example (90), where Gollum presses his fingers to his lips in a universal gesture for the imperative "be silent".

(90) *"Sssh!" Gollum's **fingers were on** Gollum's **lips**...* (LOTR 2)

Gollum's arm in a singular form is similar to the rest of his body in terms of descriptions, i.e., *long*, and *skinny* (ex. 91). In example (91) we see Gollum *waving* his arm to complement his speech as he gives directions to the main characters.

(91) *Gollum's **skinny arm waved north and east** – "and you can come on hard cold roads to the very gates of His country."* (LOTR 2)

The remaining body parts in Table 2 left to analyse are paired limbs in a plural form: *arms* and *legs*. Both collocates are, for the most part, described together, as Gollum relies on both pairs of limbs to move. As per usual, there is an emphasis on how *long* his limbs are and their ability to *stretch out* (ex. 92). In example (93), we see him exert the same amount of dexterity with both sets of limbs when he uses them to protect himself during the fall. Interestingly, he is likened to a spider in the same example. This parallel could refer to the way spiders *curl* into themselves when they die, which again suggests the idea that Gollum has more in common with an animal rather than with a human or a Hobbit.

- (92) *Gollum spat and **stretched out Gollum's long arms** with white snapping fingers* (LOTR 2)
- (93) *with a shrill whistling shriek Gollum fell. As Gollum did so, Gollum **curled Gollum's legs and arms up round Gollum**, like a spider* (LOTR 2)

In conclusion, while some body parts proved to be more significant than others, it is evident that body language as a whole plays a crucial role in Gollum's characterisation, as well as communication. The depiction of his eyes proved to encapsulate his character the best. Often collocating with variations of light, the eyes help differentiate between the two personalities of Gollum and Sméagol, while simultaneously aiding in his communication with the other characters. Since it is established that speech is not his strong suit, Gollum's character relies on non-verbal cues to delineate his intentions. Other essential body parts were his teeth, fingers, and upper limbs. Specifically, the hand in the singular form proved to be more consequential to his characterisation than its plural form. All these body parts with a wide variety of explicit descriptions resulted in rich characteristics that added to Gollum's menacing, almost animal-like nature, as well as repulsive features. On the other hand, the body parts with the most negligible representative value were his mouth, lips, nose and ears.

The collocates that did not contribute much to his characterisation were word forms with less than 5 occurrences in the corpus, which was to be expected. The standard setting for the concordance method is that it searches for a minimum of five collocates. For the purposes of this study, the minimal collocate frequency was lowered to ensure the discoverability of all body parts occurring with Gollum. Consequently, not every body part provided enough material for the analysis.

Additionally, there was one unexpected result conceived by the study. The frequency analysis showed that Gollum's face had a negative log-likelihood score and only five occurrences, statistically indicative of its low significance to the character. However, upon analysing the examples, his face proved to be highly expressive, reflecting Gollum's emotions and helping him communicate with his surroundings. Overall, Gollum has proved to be a rich character in terms of body language, which significantly contributed to his role in the story.

## Legolas

Upon observing Table 3, it is apparent that compared to Gollum, there is a striking contrast in the frequency and the variety of their body parts. While Gollum uses almost the entirety of his body, Legolas' most significant body parts are only *eyes*, and *hands* in the plural and singular forms. The remaining body parts like *lips*, *arms*, *face*, and *feet* were infrequent and were only added to present the total span of the collocates. However, the low number of occurrences indicates that they will not be overly meaningful to his character.

Word	Total no. in whole corpus	Expected collocate frequency	Observed collocate frequency	In no. of texts	Log-likelihood value
eyes	609	5.318	19	3	21.375
hands	244	2.131	8	2	9.581
hand	500	4.366	12	2	9.128
lips	23	0.201	1	1	5.742
arms	144	1.257	2	2	3.827
face	307	2.681	4	2	0.569
feet	343	2.995	2	2	-0.378

Table 3: List of body parts that frequently co-occur with Legolas

Similar to Gollum, Legolas' most prominent body part is his eyes. As an Elf, Legolas was endowed with keen eyesight, which is emphasised throughout the books. We can observe that some of the adjectives used to modify the *eyes* are *keen*, *far-seeing*, and *steady*, all of which denote the power and reliability that his eyes possess (exx 94 - 96). Moreover, example (97) suggests that besides being *bright*, his eyes also *glitter* and reflect light, which denotes the general beauty and fairness of the Elves.

(94) *Legolas whose eyes were keen was the rear-guard* (LOTR 1)

(95) *as Legolas strained Legolas 's far-seeing eyes...* (LOTR 2)

(96) *Legolas was looking up at the sun and sky with Legolas's steady eyes* (LOTR 2)

(97) *the Dwarf saw before his face the **glitter in Legolas's bright eyes** (LOTR 3)*

As for their function, the emphasis is always on the ability to *see*. In example (99), we see Legolas *peering* with *wide eyes*, indicating that his eyes always look into the distance. Similarly, in examples (99) and (100), the attention is on the trajectory of his gaze. However, while the gaze trajectory contributed to communication in Gollum's analysis, with Legolas, it merely denotes the direction he is looking at as a scout. Additionally, example (98) reveals an intriguing trait that his eyes possess: remaining open when Legolas sleeps. This ability, coupled with the phrase *blending living night and deep dream*, helps characterise Legolas as a mystical being.

(98) *Legolas's fair hands folded upon Legolas's breast, Legolas's **eyes unclosed, blending living night and deep dream**, as is the way with Elves (LOTR 2)*

(99) *Legolas was **peering with wide eyes** into the shadows (LOTR 2)*

(100) *Legolas paused and sighed, and **turning Legolas's eyes southward** [...] (LOTR 3)*

As for his hands, their primary function lies in archery Legolas excels at. The only characteristics we are given are that his hands are *fair* and that he neatly *folds* them on his breast when he sleeps (ex. 101), which again denotes the beauty and gracefulness he carries himself with. Examples (102) and (103) indicate more of his extraordinary abilities. We can see that his hands are *quicker than sight* with his bow and arrows and that he can calm animals with the touch of his hands. This ability hints at the fact that the Elves are a peaceful race that lives in harmony with nature.

(101) *Legolas already lay motionless, Legolas's **fair hands folded** upon Legolas's breast (LOTR 2)*

(102) *bending Legolas's bow and fitting an arrow with Legolas's **hands that moved quicker than sight** (LOTR 2)*

(103) *But Arod, the horse of Rohan, refused the way - Then Legolas laid Legolas's **hands** on his eyes and Legolas sang some words (LOTR 3)*

His *hand* in the singular form has similar features. It is *long* and *slender* (ex. 104), which serves as a contrast to Gollum, whose skinny limbs were made to unnerve the readers. We

can see in examples (105) and (106) that Legolas uses his hand to *shade* his eyes or to operate his bow. The *hand and eye* stand for Legolas' most characteristic qualities, as shown in ex. (107).

- (104) ***shading*** Legolas's bright elven-eyes ***with*** Legolas's long slender hand (LOTR 2)
- (105) *gazing thither and shading* Legolas's eyes ***with*** Legolas's long hand (LOTR 2)
- (106) He drew, but Legolas's ***hand fell***, and the arrow slipped to the ground (LOTR 1)
- (107) Praised be the bow of Galadriel, and ***the hand and eye of Legolas*** (LOTR 1)
- (108) Legolas ***held an arrow*** loosely ***in*** Legolas's ***hand*** but did not fit it to the string (LOTR 2)

Out of the body parts that occur scarcely with Legolas, only the examples that contribute to his characterisation were picked. Besides denoting Legolas' otherworldly beauty (ex. 109), his *face* also serves to convey emotions. However, we can only observe two feelings: *distress* (ex. 109) and joy, expressed through the *smile* on his *lips* (ex. 110). Additionally, his *feet* seem to denote a characteristic trait of Legolas': light walking that leaves no imprints on the ground (ex. 111). This trait again hints at the grace and easiness with which Legolas moves.

- (109) ***in*** Legolas's ***fair elvish face*** there was great distress (LOTR 1)
- (110) Legolas watched them for a while with ***a smile upon*** Legolas's ***lips*** (LOTR 1)
- (111) Legolas's ***feet hardly seeming to press the grass***, leaving no footprints as Legolas passed (LOTR 2)

Diametrically opposed to Gollum, Legolas' character is described in sparse terms, with a scarcity of descriptions regarding his body language. The highest significance was confirmed to belong to his eyes and hands, the two body parts which are connected to his powers: enhanced vision and archery skills. Hence, both body parts serve practical purposes, but they do not reveal much about his character, nor do they contribute to his communication. Other body parts like his face, arms or feet serve purely to emphasise his ethereal beauty, with the occasional emotional display. He is presented in stark contrast to Gollum, who, for the most part, relies entirely on his body language to communicate. If we compare their eyes,

we can infer that they are consequential to both of them for different reasons. While Legolas uses them to channel his ability, Gollum utilises them to communicate and express emotions. Similarly, the reflecting of Legolas' eyes accentuates his elven beauty, whereas it serves as a characterisation tool with Gollum that helps differentiate him from Sméagol.

What is to be concluded from this analysis is that we have not learned much about Legolas by analysing his body parts. Perhaps Tolkien's intentions were to shroud him and the elven race in mystery. While Gollum embodies animalistic traits that render him sub-human, the Elves are portrayed in polarity as a race that lives above all earthly matters. They are not bound to physicalities and thus there is no need to rely on body language or overt emotional displays.

#### **4.2.2 Verbs denoting action and speech**

##### **Gollum**

Table 4 contains a list of verbs and the frequency with which they occur around the core, i.e., Gollum. As opposed to the body parts collocates, the verbs were sorted through Log Ratio statistics. Log ratio statistics measure “the difference ... between the (relative) frequency of the collocate alongside the node,<sup>34</sup> and its (relative) frequency in the rest of the corpus or subcorpus.”<sup>35</sup> The verbs are presented as lemmas for better convenience. Nevertheless, since the story is told in the past tense, the majority of the examined verbs will appear in a corresponding tense in the examples.

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<sup>34</sup> Node is what is in this study referred to as “core word” (see section 2.2)

<sup>35</sup> <https://cqpweb.lancs.ac.uk/>

Lemma	Total no. in whole corpus	Expected collocate frequency	Observed collocate frequency	In no. of texts	Log Ratio (filtered) value
squeal	7	0.098	5	1	7.466
whimper	8	0.112	5	1	6.881
spit	11	0.153	6	1	6.407
lick	13	0.181	5	2	5.466
weep	13	0.302	6	1	5.171
whine	18	0.251	5	2	4.765
curse	14	0.325	5	1	4.545
hiss	77	1.074	17	2	4.324
crouch	28	0.391	5	2	3.942
bite	23	0.535	5	1	3.545
raise	69	0.962	11	1	3.745
crawl	46	0.642	6	1	3.407
whisper	103	1.437	12	1	3.221
say	4,761	66.398	77	3	1.648
cry	369	5.146	8	3	1.375
answer	285	3.975	5	2	0.248

Table 4: List of verbs that frequently co-occur with Gollum

The lemmas presented in Table 4 are all verbs denoting action and speech. At first glance, it is apparent that the verb selection is diverse in denotation. The verbs like *squeal*, *whimper*, *spit*, *lick*, *weep*, *whine*, *curse*, *hiss*, *crouch*, *bite*, and *crawl*, support the conclusions drawn in the previous analysis, such as Gollum's animalistic nature. Despite the low expected frequency of the verbs, the higher number of observed occurrences denotes their uniqueness and significance to the character. However, for the purposes of this study, only the verbs denoting speech will be subjected to a more detailed analysis. The focus will be primarily on the verbs situated behind the direct speech and, most importantly, the verb *say*, which clearly stands out in terms of the number of occurrences and the expected frequency.

The verb *hiss* has the second-highest observed collocate frequency after *say*, which suggests that it is an action Gollum performs habitually. While it was already concluded in the previous analysis that hissing is Gollum's characteristic trait, the fact that he also uses it as a form of communication further emphasises his animalistic nature. *Hissed* in ex. (112) emphasizes the character of speech indicated by the abundance of the s-sound in the direct speech. Additionally, the use of the adverb *sharply* causes his speech to sound more menacing in ex. (113).

(112) “*We hate it,*” Gollum ***hissed***. “*Nassty, nassty shivery light it is*” (LOTR 2)

(113) “*It is called Cirith Ungol.*” Gollum ***hissed sharply*** (LOTR 2)

Another verb denoting Gollum's speech is *whisper*, a silent manner of speaking that Gollum resorts to often as they travel through hostile territory. We see him whisper mainly with the main characters in examples (114).

(114) “*Day is near,*” Gollum ***whispered***, *as if Day was something that might overhear Gollum and spring on Gollum* (LOTR 2)

As opposed to the two previous verbs, *squeal* denotes making a loud, high noise. We can notice Gollum *squeal* in instances where he is dissatisfied. Additionally, the verb indicates that he is often melodramatic and exaggerates some situations, like squealing *in dismay* because his favourite food got ruined (ex. 115).

(115) “*Stew the rabbits!*” ***squealed*** Gollum *in dismay* (LOTR 2)

Interestingly, another verb that occurs with Gollum is *whimper*, which denotes small, weak sounds, often used with animals. We can see in examples (116) that it is primarily used when Gollum is distressed or it serves to emphasise his pathetic condition. A similar effect can also be reached with the verb *whine*, which Gollum uses to express his unhappiness and to evoke pity in Frodo (ex. 117).

(116) “*that would kill us, kill us,*” ***whimpered*** Gollum. “*Cruel little hobbitises*” (LOTR 2)

(117) “*Save us, nice Master!*” Gollum ***whined*** (LOTR 2)



On the other hand, the verb *spit* denotes shouting angrily, which reflects Gollum's vicious disposition. Therefore, the verb is predominantly used when Gollum is furious with the other characters (ex. 118).

(118) "*Wicked! Tricky! False!*" Gollum ***spat*** (LOTR 2)

*Cry* is a verb that denotes calling out loudly when connected to speech. We see it used with different emotions, as Gollum cries out in defiance and delight in examples (119) and (120).

(119) "*We won't!*" Gollum ***cried***. "*Not for you,*" (LOTR 2)

(120) "*Good master, wise master, nice master!*" ***cried*** Gollum ***in delight*** (LOTR 2)

Another verb collocated with Gollum's speech is *answer*, where only the verb's primary denotation is used in example (121).

(121) "*Is this the only way, Sméagol?*" said Frodo. "*Yes, yes,*" Gollum ***answered*** (LOTR 2)

There are two more verbs denoting speech which Gollum uses, albeit very scarcely: *curse* and *weep*. *Curse* is a verb denoting an impolite way of speaking that Gollum uses in example (122) when he is talking about another character. *Weep*, on the other hand, denotes crying, which is what Gollum does during his speech in ex. (123).

(122) Gollum hated Bilbo and ***cursed*** his name (LOTR 1)

(123) "*Don't kill us,*" Gollum ***wept*** (LOTR 3)

The last verb left to analyse is *say*, where the primary focus is on the adverbs that modify the verb. Based on the score in Table 4, there are 77 occurrences of the verb in Gollum's vicinity, which is a substantially higher frequency than with any other verb. Looking at the following examples, we can notice adjuncts of manner like *clear*, *sulkily*, *doubtfully*, and adjuncts of time, such as *often* (ex. 124). Both *sulkily* and *doubtfully* in examples (125) and (126) denote that Gollum's moods project onto how he speaks.

(124) "*We'll see, we'll see,*" Gollum ***said often*** to Gollum self, when the evil mood was on Gollum (LOTR 2)

(125) "*No safe places in this country,*" ***said*** Gollum ***sulkily*** (LOTR 2)

(126) “*We must trust Master?*” **said** Gollum **doubtfully**. “*Why? Why not go at once?*” (LOTR 2)

Additionally, there is a particular emphasis on the adverb *softly* in example (127). The adjunct *softly* denotes kindness. However, Gollum uses it to deceive the characters and lure them into a trap. Thus, his manner of speaking contradicts his true motives.

(127) “*What are you up to?*” “*Nothing, nothing,*” **said** Gollum **softly** (LOTR 2)

To sum up, there are nine verbs in total that represent Gollum’s speech, all of which have varying implications. The quantity of the verbs is especially surprising for Gollum’s character, as speaking is not his forte, and he often opts for different means of communication. The collocates range from the general verbs denoting speech like *speak* and *answer* to less common ones like *spit*, *whimper*, or *hiss*, which are more often used with animals. Gollum often talks in a forceful, breathy way, accentuating his vicious disposition, but also in a small, weak voice to evoke pity in other characters. Furthermore, the analysis of the verb *said* revealed an extensive range of adverbs used to describe his way of speaking. The adjuncts of manner, such as *softly* or *sulkily*, indicate that he expresses emotions when speaking. Overall, the verbs contribute to Gollum’s characterisation, as they further accentuate his conniving nature and animalistic traits.

### Legolas

Lemma	Total no. in whole corpus	Expected collocate frequency	Observed collocate frequency	In no. of texts	Log Ratio (filtered) value
see	1,807	9.467	10	3	6.220
spring	252	1.320	5	2	6.016
follow	301	1.577	5	2	4.737
sing	42	0.220	5	2	4.681
gaze	110	0.576	5	3	3.177
say	4,761	24.943	157	3	2.695
turn	658	2.298	5	2	2.384
look	1,227	6.428	11	3	2.286
cry	570	2.986	14	3	2.257

stand	724	3.793	6	2	1.098
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Table 5: List of verbs that frequently co-occur with Legolas

Table 5 demonstrates a contrast between Legolas and Gollum in the overall quantity of the verbs which collocate with them. The lemmas listed in Table 5 are all verbs denoting actions and speech that occur with the core. The verbs fall into three semantic categories: vision (*see, gaze, look*), speech (*say, cry, sing*), and posture and movement (*spring, follow, turn, stand*). The verbs *see, gaze, and look* are all connected to the overall significance and emphasis placed on Legolas' eyes and their ability. Additionally, the verb *say* dominates the list with 157 occurrences as the highest frequency. Compared to Gollum with only 77 occurrences, it is evident that Legolas speaks substantially more.

The first verb denoting speech is *cry*, which Legolas uses mainly to alert his companions in examples (128) and (129). Additionally, we can notice that Legolas and his actions are sometimes described together with another character: Gimli (ex. 130).

(128) “*They are coming!*” **cried** Legolas (LOTR 1)

(129) “*Follow me!*” Legolas **cried** (LOTR 1)

(130) “*The brooch of an elven-cloak!*” **cried** Legolas and Gimli together (LOTR 2)

*Sing* also denotes speech and it is a characteristic action for Legolas due to his Elven race. Legolas singing *in a clear voice* in example (131) again hints at his charm.

(131) Legolas **sang** an elven-song in a clear voice (LOTR 3)

*Say* is the second and last verb to express Legolas' speech. While he communicates with the other characters frequently, as seen in examples (132) – (134), the verb *said* is not modified by any adverbs, with the only exception being the adjunct *sadly* (ex. 133). The only other instance where we learn of Legolas' emotions as he speaks is in example (134), which is not expressed through an adverb. As such, the verb itself, which has a neutral meaning, reveals nothing about Legolas' way of speaking.

(132) “*I do not wish to go to Moria,*” **said** Legolas (LOTR 1)

(133) “*They are far far away,*” Legolas **said sadly** (LOTR 2)

(134) "*I am an Elf and a kinsman here,*" **said** Legolas, *becoming angry in his turn*  
(LOTR 1)

To conclude this analysis, the examination of the verbs revealed that they do not contribute to Legolas' characterisation, nor do they denote Legolas' way of talking. While Legolas frequently communicates with the other characters, only two verbs are used to denote his speech: *cry* and *say*. This is a stark contrast to Gollum, who, as a sub-human, uses verbal communication substantially less, yet nine different verbs were used to express his way of speaking. In addition, no emotionally charged verbs are used with Legolas, as both *cry* and *say* have neutral denotations with no modifying adverbs in the texts. As such, it is apparent that Legolas speaks in a stoic, neutral way void of emotions, which complements his overall composed character.

## 5 Conclusions

The first subsection of the practical part of this thesis analyses the two characters (i.e., Gollum and Legolas) from the quantitative point of view based on the frequency of the two proper nouns in the corpus of 572,632 words (after being manually tagged), which was acquired using the *CQPweb*. The frequency analysis presents us with an overview of the characters' overall occurrences in the story. While they function as secondary characters in the three books, the analysis showed a vast discrepancy in the number of their appearances (see Table 1, section 4.1). Gollum, with 1,331 occurrences, appears almost three times more frequently than Legolas, who only occurred 500 times. This initial frequency disparity indicates that they do not function as counterparts, as Gollum has a more significant role to play in the main arc while Legolas is sidelined. Additionally, using the *AntConc* analysis toolkit, an overview of the characters' occurrences distributed throughout the three books was generated (see Figure 1 and 2, section 4.1). Both characters' occurrences dominate in the second book (LOTR 2), with Gollum appearing towards the end and Legolas in the beginning. While Legolas also appears abundantly towards the end of the first book (LOTR 1), their occurrences in the last book are few and far between.

The second subsection, which is the collocation analysis, focuses on the repetitive patterns of word forms occurring in the individual characters' vicinity in the corpus. The study directs its attention to two types of collocations appearing with the cores: body parts and verbs, first from the quantitative point of view and then from the qualitative. As both characters are analysed individually, the first overview, generated by the *Corpus Query Processor*, shows an exhaustive list of 17 body parts that occur at least 5 times with Gollum. The list shows a great variety of body parts, as they range from limbs like *arms*, *legs*, *hands*, and *feet*, to the ones related to his five primary senses like *eyes*, *mouth*, *lips*, *nose*, *ears*, *fingers*, or even *teeth*. The Log-likelihood statistics that was used to generate the list, tells us that the most significant part of his body is his *eyes*, with 39 observed occurrences. The other most significant body parts are, surprisingly, *teeth*, *fingers*, and *throat*. During the analysis, Gollum's *eyes* proved to be his most significant body part. They often collocate with different variations of light, which showed to be an efficient characterisation tool, made to distinguish Gollum from his other persona: Sméagol. Both Gollum and Sméagol, albeit

sharing one body, proved to have starkly different body language. The explicit descriptions of green and white light alternating in his *eyes*, and the contrast of gentle and harsh touch of his *hands*, allows for a clear distinction between the two figures. The expressive body language allows the author to convey a significant plot point, i.e., Gollum's split personality, without having to explicitly address it. Additionally, his body parts are often modified by adjectives, which paint a clear description of what Gollum looks like (e.g. *pale, long, skinny, or sickly*). Other significant body parts are *teeth* and upper limbs. While his *teeth* serve as a weapon, and they are the cause of his characteristic hissing, he utilises his limbs for walking on all fours and his *hands* for occasionally communicating his intentions, as his *hand* functions as an emblem in some cases. Besides his *hands*, Gollum also uses eye trajectory and head movement to communicate with other characters, as speech is not his strong point. Some of his body parts also possess the ability to express a variety of emotions, like *eyes* and *face*, and they function as emotional displays. His *head* and *fingers*, on the other hand, take the role of emblems in some examples, where they communicate a message through universal signs (e.g. shaking his head for "no"). Overall, Gollum's expressive non-verbal behaviour reveals substantial information about the character. It shows that his senses of smell and hearing are heightened and that he possesses animalistic features, which is expressed through body parts like his long limbs, or *teeth*. It is without any doubt that Gollum's body language possesses both representative and communicative value, as it accentuates his malicious disposition, and emphasises his animal-like features.

Legolas, on the other hand, serves as a polar opposite to Gollum in terms of non-verbal behaviour. The appearance of Legolas' body parts is scarce in the story, with *eyes* and *hands*, both in the plural and singular form, as the only substantial collocates. Both his eyes and hands are often modified by adjectives (e.g. *keen, bright, fair*), which only denote the practical purposes of the body parts: keen eyesight and archery skills. In Legolas' case, body language is not used for expressing emotions or communicating, and it does not reveal any additional information about his character besides his ethereal beauty. In other words, his character is shrouded in mystery. This is a stark contrast to Gollum, who, for the most part, relies on non-verbal behaviour to communicate. Legolas can be considered a mirror image of Gollum, in that they both act as guides for the Fellowship, but differ in their intentions and morality. While Legolas uses his *eyes* and *hands* to provide guidance and protection to

his companions, Gollum's *eyes* reflect his madness, and he uses his *hands* for violence. If we juxtapose the two characters, it is apparent that Tolkien is highlighting the disparities in the two with the aid of non-verbal behaviour. On the whole, Legolas' body language, or lack thereof, supports the fact that the Elves are a mysterious race that lives above all earthly matters. Thus, there is no need for them to rely on body language.

Finally, the analysis of the verbs presents us with a frequency list of verb collocates that denote action and manner of speaking. Like with the previous analysis, a clear distinction is apparent in the variety of the verbs. With Gollum, there are nine verbs denoting his manner of speech: *hiss*, *whisper*, *squeal*, *whimper*, *whine*, *spit*, *cry*, *answer*, and *say*, which has the highest observed frequency. At first glance, all verbs emphasise Gollum's animalistic nature. Especially interesting are the verbs *hiss* and *squeal*, which are onomatopoeic words that imitate the actual sounds Gollum produces. Thus, the verbs contribute to his overall characterisation, as hissing is one of Gollum's characteristic traits. Additionally, the use of modifying adverbs reveals that Gollum's moods project onto how he speaks (e.g. *sulkily*, *doubtfully*, *softly*). On the other hand, Legolas has substantially fewer verbs denoting speech: *cry*, *sing*, and *say*, which has an even higher number of occurrences than with Gollum. While Legolas clearly speaks more than his counterpart, there is barely any evidence that would suggest the manner of his speech. Since the verbs used all have neutral denotations, and there are only two examples of modifying adverbs (*softly* and *sadly*). Overall, the verb analysis complements the previous one, in that the verbs used with Legolas, much like his body parts, do not reveal any substantial information about the character.

The results suggest that non-verbal communication can help define and enrich fictional characters. Moreover, it has the capacity to contribute to not only characterisation but also the communication of the characters.

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