



Tolkien and Voice: Sound Descriptions in *The Lord of the Rings*

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Abstract

In this article at the intersection of literary studies and sound studies, I extend academic analysis of sound in modernist literature to the fantasy genre, focusing on the treatment of sound and voices in relation to the narrative building of invented worlds. Not only is sound an arguably under-analysed dimension of literary text, but the affective potential of reading, the sound of specific words, and the distribution and description of voices have wide-reaching implications for the ways authors can both subtly and overtly influence a reader's reception of a text, a character, a scene, and – in the case of fantasy literature – entire invented races.

I demonstrate how descriptions of sound can play a unique role in fantasy worldbuilding and the potential narrative impact of which sounds – if any – an author chooses to include or highlight in their work. Using the sound studies concept of 'voice', I analyse examples from J.R.R. Tolkien's *The Lord of the Rings* trilogy to show how descriptions of voices signpost whether a character or race is friendly or antagonistic and explore the possible affective influence of such choices on the reader's judgments. First, I focus on the contrast between Saruman's 'enchanted' voice which leads the listener astray and Gandalf's 'clear' one countering it. Then my attention shifts to the descriptions of sounds emitted by the Black Riders versus the Ents, after a brief examination of which invented races get to speak in the first place or make other characteristic sounds. Thus, I illustrate the interplay of sound with fantasy worldbuilding, the importance of an author's choice in who to give a speaking voice (or any sound), and the potential effect of sound descriptions on the reader.

Keywords

Literary sound studies, voice, fantasy worldbuilding, Tolkien, *The Lord of the Rings*

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Introduction

Even the most cursory read of *The Lord of the Rings* reveals a host of sound descriptions in Tolkien's work, a certain lyricism that lends itself to a voiced reading of the text. A more focused analysis reveals the clear division between sounds used to denote antagonists and their actions versus how protagonists are portrayed. While an elf's bow sings, the orcs' arrows "whined and whistled" (324), the voice of Saruman leads astray through devastating charm, and the Black Riders barely speak at all but chill the hobbits to the bone with terrible cries. Sound—and sound as it relates to voice—is a dimension so far mostly neglected in mainstream literary scholarship. Yet this sort of close textual reading informed by sound studies can reveal three key elements: how the sound descriptions can subtly or overtly lead a reader to identify characters as protagonists or antagonists; how the distribution of dialogue can make indirect claims about who *should* have a voice; and how the descriptions of a character's voice can feed into or defy stereotypes. In this article, I analyse how Tolkien uses voice and the lack of voice to signal antagonists and protagonists through sound descriptions in *The Lord of the Rings*, building on the sound studies concept of 'voice.' First, I establish a brief background of literary sound studies as it exists today, then I highlight how Tolkien relates to sound in general and introduce how 'voice' can be read in a literary (and worldbuilding) context. This is followed by a close reading of several sound-related prose passages in *The Lord of the Rings*: descriptions of Gandalf and Saruman's voices, and the vocalisations of Ents and Black Riders as representative of non-humanoid invented races in the novel. On the basis of this analysis, I argue that applying sound studies to textual analysis offers unique insight into fantasy worldbuilding, illustrating the field's importance to literary studies.

Literary Sound Studies

While this article is concerned with the fantasy genre, the majority of scholarly engagement with the overlap of prose literature and sound studies has so far considered modernist works. Experimental writing formats and an interest in sound makes many modernist writers ideal targets for such exploration of the interplay of the written word and sound, with scholars such as Anna Snaith, David Jason Hall, and Sam Halliday focusing on authors such as James Joyce, Virginia Woolf, and T.S. Eliot.¹ In analysing these works, modernist scholars have grappled with the relationship between sound and the written word. Angela Leighton has pointed out that the key lies more in the reader's mental processing as they read than in the written word itself. She goes so far as to state that "all reading is a matter of hearing things, in both the literal and the ghostly sense of that phrase" (5). A conversion of text to sound occurs while reading, which Leighton characterises as an imaginative process: "For hearing things when there is nothing, yet also everything, to *be* heard involves an imaginative extension of hearing which, by its very nature, overrides the empirical workings of the ear" (3). Furthermore, any given text is *interpreted* through the imagination of intonation, which an author would be hard-pressed to signal faithfully throughout a text. However, an author tuned in to such sonic details may still attempt to use this ambiguity to confuse or lead a reader at their will. Sam Halliday makes the case

that it is exactly this ‘configured’ quality of sound via literature that makes the latter particularly suited for “revealing such para-sonic factors as sound’s social connotations, its relationships with other senses, and – perhaps most importantly of all – the qualitative dimension that means certain sounds are actually of interest to people, things they actively seek out or shun” (12). This point is particularly relevant in the context of this article. Both an author’s choice as to which sound descriptions to include and the usage of said sound descriptions to signal something to the reader rely on the author understanding the connotations a given sound might have, as well as which sounds the average person pays attention to. As Leighton rather beautifully puts it: “Between the silence of the page which greets us, and the sounds we recall or imagine and for which we might still listen at the end, literature happens” (6).

Tolkien, Sound, and Voice

Often associated with his focus on linguistic work, Tolkien paid a lot of attention to sound in his writing. Tolkien was a medievalist and a (self-declared) philologist in his academic pursuits, which demonstrably informed his fiction writing and points to a deeper occupation with sound as it intertwined with his literary pursuits. Among Tolkien’s publishing credits, for example, are a prose translation of the epic poem *Beowulf* and a collection of verse translations of poems including *Sir Gawain and the Green Knight* and *Sir Orfeo*, symptomatic of his preoccupation with mediaeval verse and verse in general. *The Lord of the Rings* features various poems, some in the alliterative meter common to Old English verse.² Old English poetry is entwined with an oral tradition:³ by its nature invested in how a piece of writing sounds spoken aloud. Christopher Tolkien himself pointed out in *The Lays of Beleriand* that his father had a particular love of the “resonance” and “richness of sound” as potentially achieved by the English metre, which used sound to emphasise the words spoken (qtd. in Hall 42). Thus, sound is a consideration that wends itself through Tolkien’s literary inspirations to make its mark on his own work.

This consideration is seen in Tolkien’s preoccupation with ‘linguistic aesthetics,’ which he “employed on a number of occasions to refer to the fickle relationship among the sounds of words, their meaning, and our emotional response to them” (Smith 1). As an inventor of languages, which are now commonly termed ‘constructed’ languages, Tolkien paid a lot of attention to the correlation of sound and affect, as exemplified by choosing phonetics based on the intended meaning. Speaking of the root of his interest in inventing languages, he noted: “Certainly it is the *contemplation* of the relation between sound and notion which is the main source of pleasure” (*Monsters* 206). In discussing the two Elvish languages invented for Middle-earth, Tolkien directly stated that he intended them to be “specially pleasant” (*Letters* 175), which included modelling their phonetics on languages he found ‘phonoaesthetically’ pleasing: Finnish and Greek for Quenya and Welsh for Sindarin (176). Ross Smith goes so far as to say that Tolkien had a “strong predilection for the spoken word,” which shines through even in his writing (8). Given this preoccupation with sound and meaning on both a linguistic and aesthetic level, Tolkien considered the use of sound descriptions in his fiction carefully. He relied on sound as a means of

worldbuilding not merely to give Middle-earth depth, but due to sincere enthusiasm about the affective dimension of pleasing sounds.

This article focuses on the way descriptions and, in the case of invented races, attribution of voice influence the reading of the text. As a dimension of worldbuilding, sound is often glossed over in scholarly studies, if not omitted entirely. The most comprehensive scholarly treatise on worldbuilding currently published is Mark J.P. Wolf's *Building Imaginary Worlds: The Theory and History of Subcreation*. He discusses components of worldbuilding as varied as nature, culture, mythology, and maps. Sound does not feature (nor does music), and while language does, Wolf keeps his analysis to words and structure, omitting the sound dimension of language entirely. 'Voice,' as an even more niche concern, naturally also remains absent.

In fact, what exactly constitutes a 'voice,' both in terms of worldbuilding and more broadly, remains a subject of scholarly debate. A variety of definitions have been posited in sound studies literature⁴ that challenge the 'obvious' view of voice as denoting human speech exclusively. A full accounting of these definitional currents is beyond the scope of this article's focus on sound in literature. In order to perform textual character analysis, I draw mainly on linguistic definitions, which make distinctions between sounds with inherent and ascribed meanings, and also consider the commonly understood relationship between voice and consciousness. Jonathan Sterne points out that "Voices are among the most personalized and most naturalized forms of subjective self-expression; speakers and auditors routinely treat them as the stuff of consciousness" (491). This is a crucial point, as the average reader will perceive voice as a sign of higher intelligence, motive, and, to some extent, narrative worth. What separates voice from the vast array of other sounds is its characteristic of carrying meaning within itself, rather than having meaning merely ascribed to it (Dolar 540). For example, spoken words or a cry of joy carry meaning and are intentional, whereas the sound of wind rustling leaves is a natural phenomenon that has no inherent meaning attached to it. I argue that meaning, as perceived not just by a single person but by all who listen to a voice, is taken as the final judgment on the voicer's consciousness. This need not confine 'voice' to 'speech,' however. Other vocalisations or gestural sounds may carry clear meaning. Whether that means voice is solely the realm of the human, then, remains in question and is further complicated when considered in a fantasy literature worldbuilding context.

In terms of a literary text, the most obvious definition of *character* voice has two components: narration and dialogue. The point of view embodied by the narrator, be it an omniscient narrator or a character's view of the situation via first person, second person, or limited third person narration, constitutes a particularly crucial voice, as all non-dialogue is tinged by one person's assumptions, world view, and experience of a given situation. Dialogue, on the other hand, is the one part of the text that can be argued to accurately (barring the case of unreliable narration) reflect the voice of the non-narrating characters speaking. Thus, direct speech is a vehicle for characters' voices that could otherwise only be guessed at through the point of view of the narrator. I will focus on three aspects of direct speech in *The Lord of the Rings*: which characters are assigned direct speech in the form of dialogue, how their voices are presented and described, and which characters or races are presented as 'speaking' in the first place.

The Lord of the Rings and Voice Descriptions

The narrative power of voice persists as a theme throughout the trilogy, both for characters who never speak and those who use their voice to affect the actions of others. Analysing key examples of Tolkien's use and description of voices, I evaluate his choices in giving some characters voices and leaving others silent, highlighting how sound and voice are coded to signpost protagonists and antagonists. In Tolkien's writing, by and large, this distinction is mirrored by the divide between good and evil. At the heart of Tolkien's conception of good and evil lies the binary opposition of freedom and oppression, peace and war, and hope and despair. The good fight for the freedom of all, eventual peace, and a world in which hope is the driving force; the evil subjugate others through selfish violence. While existing work in Tolkien studies rightly points to nuances in the broader distinctions between good and evil,⁵ the treatment of voices supports, and even encourages, a stark black and white view of good and evil. At the very least, sound serves to clearly identify antagonists.

Tolkien does not describe the voices of all characters (as there are a rather large number of them throughout the books), but when he does, the description is often key to the scene. The most obvious example of this is the wizard Saruman. His voice is so crucial to both the narrative and the characterisation of Saruman himself that it names an entire chapter: 'The Voice of Saruman.' Even before we meet the character in the scene, Gandalf warns, "And Saruman has powers you do not guess. Beware of his voice!" (577). Immediately Saruman's voice is singled out as his defining characteristic, and one that has power. This power to influence other's minds is underlined by the description that follows:

Suddenly another voice spoke, low and melodious, its very sound an enchantment. Those who listened unwarily to that voice could seldom report the words that they heard; and if they did, they wondered, for little power remained in them. Mostly they remembered only that it was a delight to hear the voice speaking, all that it said seemed wise and reasonable, and desire awoke in them by swift agreement to seem wise themselves. When others spoke they seemed harsh and uncouth by contrast; and if they gainsaid the voice, anger was kindled in the hearts of those under the spell. [...] none were unmoved; none rejected its pleas and its commands without an effort of will, so long as its master had control of it. (578)

This quote highlights several elements of voice and sound: the description of sound as having magical effects, the disconnect between sound and its effects and meaning, and the implication that the voice is something Saruman has to have under control. First, it portrays sound as a medium of magic, for all that there is not much outright magic in *The Lord of the Rings*. Not even Gandalf throws spells around, and while there are items, realms, and races that appear *magical*, this sense of the magical is imbued into the world Tolkien created at the root. This scarcity makes it significant that the few instances of outright magic often involve sound in some capacity. In the above quote, Saruman's voice is described as an enchantment and the effects of listening to it are lingered on in detail. On the slopes of Caradhras, Gandalf performs a feat of magic by voicing "a word of

command” (290), which lights wood on fire despite the icy environment, and the doors of Moria are opened with a spoken password. At the end of the confrontation with Saruman, Gandalf’s voice is described as “commanding” and able to turn Saruman back “as if dragged against his will” (583). It is Gandalf’s “clear cold voice” that breaks Saruman’s staff asunder simply by stating, “Saruman, your staff is broken” (583). This (very understated) wizardly duel of clashing wills is fought—and decided—via the medium of voice and the voice’s sound.

Yet where the meaning of Gandalf’s words directly correlates to its effect in the world, Saruman’s words are devoid of meaning, the content secondary to the words being a vehicle of sound to enchant the listener. I argue that this is a deliberate choice on Tolkien’s part. In his view of phonoaesthetics, a word is ‘pleasant’ when the sound and the meaning complement each other (*Monsters* 206). This complementation is not the case when Saruman speaks; the sound appears pleasant to the listener, but the meaning is divorced from it, thus leading to an underlying unpleasantness that the reader is aware of in a way the spellbound listeners are not. Furthermore, if the conception of voice rests on it inherently carrying meaning beyond what in-universe listeners derive from it, while weaving this enchantment Saruman wanders into the realm of the unvoiced. His spoken words become devoid of meaning, purely there to carry the enchantment that persuades others to do his bidding. The sound of the spoken voice remains, but its inherent meaning is exchanged for magical power. Thus, the reception of voice is influenced by the end it is used for, and whether there is meaning attached to the sounds beyond their magical effects on the listener’s mind. This is also why Saruman needs *control* over his voice, rather than leaving it as a pure reflection of his meaning. Controlling his voice controls the listeners’ reception. Yet it is not the voice that is shown at fault for his actions. Saruman always had this power of turning minds with speech. It is only once he has succumbed to greed and temptation that it turns from something pleasant to a threatening power over others, whereas Gandalf’s good intentions are captured by more straightforward descriptions of his voice.

In fact, the treatment of voice throughout the books runs along a clear divide: protagonists and antagonists. The above analysis has shown how Saruman, once good and now turned to less savoury ends, uses his voice to beguile and confuse. Gandalf, on the other hand, uses his voice to counter Saruman’s attempt. His voice is ‘clear’ compared to Saruman’s ‘melodic:’ substance over style. This division is also apparent in other characters’ voices. Another character explicitly noted as powerful in the text is the elf Galadriel, whose voice is described as “clear and musical, but deeper than a woman’s wont” when we first meet her (355). Her laugh is described as “clear” and her singing as “piercing-clear” (365; 377). Clarity in sound signals goodness throughout the text; there is no hidden, darker meaning or motivation in a clear voice. Clear means transparent, but also easy to hear and distinguish. However, high and clear is not immediately a signal of more virtue than low and clear.

In general, the types of words used to describe voices are indicative of what the reader is supposed to think about the owners of said voices, both consciously and subconsciously. Take, for example, the confrontation between orcs and the fellowship in Moria. The former, who are unambiguous antagonists, shriek and howl; curse and wail; and utter “harsh

laughter, like the fall of sliding stones into a pit” and “shrill cries” (324-5; 387). Members of the fellowship mainly cry and shout (322-323), with quite a lot of ‘saying’ interspersed despite the tense situation. The overall effect is one of what many readers would classify as unpleasant sound on the one side, and more neutral, less aggressive sound on the other. Tolkien does not have to spell out that orcs in this world are perceived as chaotic, evil, and less human-analogous than elves, men, dwarves, or hobbits when he can simply have them talk in harsh croaks instead.

Speech is a related but distinct aspect of a character’s or creature’s sound profile. In a fantasy setting where speech is attributed to some creatures who are unable to talk as humans do in reality, which creatures are invested with this ability becomes something to note. It is not as straightforward as everything fantastical being able to speak—giant eagles can talk, but the giant spider Shelob cannot. Wolf-like wargs do not speak, nor does the Balrog or the mysterious Watcher in the Water, yet orcs and some trolls do. Not all creatures at odds with the protagonists are unable to talk, but all creatures who do *not* talk are antagonists, excepting real world animals such as horses. If we take speech, the most obvious form of voice, as an unarguable indicator of consciousness, it comes as no surprise that those who strive to do good are all capable of it. The reader is not being asked to empathise with and cheer for characters whose capability for thought and moral rectitude is in question, and sound and voice are two aspects of how this is signalled. Yet *having* a speaking voice does not equate to using it for good ends; as the above Saruman example demonstrated, the sound of a voice, as an enchantment divorced from meaning, can be used to actively harm.

Shelob is an example of an antagonist character without a conventional voice, both demonstrating that consciousness is not contingent on having a voice and showing how other sound cues can be used to convey a sense of the character. She makes no sound at all, but her surrounding sound descriptions serve to evoke atmospheric emotions without diminishing her capability of will. The chapter in which Frodo and Sam encounter her relies on the creeping dread of not knowing what foe they face, pursued silently and without warning. The only sound description of Shelob comes once they are out of the tunnels in the open: “her soft squelching body [...] now running on her creaking legs” (725). The sounds evoked here do not hint at voice, but strategically emphasise Sam’s disgust. Before he sees her, the absence of sound conveys suspense and menace. Once he does, the sound descriptions underline the visual horror. Yet, while the extent of Shelob’s intelligence is unclear, she plans her attack on Frodo and Sam, and is described to have “evil purpose in her remorseless eyes” (725). This planning shows that sounded voice, whether speech or other sounds (neither of which Shelob utters), is not the *only* measure of consciousness, for all that the presence of voice leaves no doubt of it. In this case narrative and atmospheric considerations override the previously prevalent signalling of voice.

The Black Riders are another group of characters whose sound descriptions are used to cultivate the reader’s fear of them as threats to the hobbit main characters. They are the most present antagonists throughout the first half of *The Fellowship of the Ring* and much of their menace is conveyed through an absence of speech and a presence of other unusual sounds. Frodo’s first encounter with them is described thus: “The riding figure sat

quite still with its head bowed, as if listening. From inside the hood came a noise as of someone sniffing to catch an elusive scent" (75). Further descriptions of the riders' voices include "hissing" (75), "thin and menacing" (176), "fell" and "deadly" (213-14), a "long-drawn wail [...] like the cry of some evil and lonely creature [...] chilling to the blood" (90), and a "terrible cry, such as Frodo had heard filling the woods with horror in the Eastfarthing" (213). These descriptions of voice combine with descriptions of appearance to form an impression of menace in the readers' minds. The Black Riders also seem to communicate with each other audibly yet without words: "they [the hobbits] heard far away two cries: a cold voice calling and a cold voice answering" (199). While the Black Riders *can* speak, they seem to prefer not to, and Tolkien emphasises the menace that both silence and nonverbal sound can convey. Primal sounds such as hissing and sniffing, which have animalistic connotations, affect equally primal responses of fear and disquiet while reading the text. Their disinclination to speak and substitution of animalistic sounds further disconnect the Black Riders from their origin as men, symbolising their new allegiance and alienating them further from the protagonists. Furthermore, a foe that does not speak nor offer another avenue of communication is a foe one cannot reason with, and in the absence of discussion, continuing enmity is assured.

Comparing the Black Riders with one of the 'good' but non-humanoid races, the tree-like Ents, highlights the contrast between voice descriptions. While the first introduction of the Ent Treebeard features a description of his voice as "strange" (463), it is immediately followed by this qualification:

"Hrum, Hoom" murmured the voice, a deep voice like a very deep woodwind instrument. "Very odd indeed! Do not be hasty, that is my motto. But if I had seen you, before I heard your voices – I liked them: nice little voices; they reminded me of something I cannot remember – if I had seen you before I heard you, I should have just trodden on you, taking you for little Orcs, and found out my mistake afterwards." (463-464)

'Strange,' in this case, signals 'non-human' (or non-hobbit, as the case may be) and thus a lack of the immediate comfort of a familiar-sounding voice: an impression that is further strengthened by the non-words 'hrum hoom' that follow. Yet the more detailed description emphasises deepness and musicality, neither of which imply menace, as is made clear by Pippin's reaction: "Pippin, though still amazed, no longer felt afraid" (464). This snap-judgment of character via voice is bidirectional. Treebeard outright states that it is the hobbits' 'nice' voices that stop him from assuming they are enemies. In contrast, the first encounter with a Black Rider, as overheard by Frodo, describes a voice that "was strange, and somehow unpleasant" (69). The descriptor 'strange' again signals a voice that is different than the expected in the given environment, but it is immediately qualified as unpleasant, unlike Treebeard's voice. Ent voices are continually compared to instruments, Treebeard communicating with other Ents across a vast distance with a call that "rang out like a deep-throated horn in the woods" (479) and Entish conversation compared to "a long running stream of musical sounds" (467). This musical association immediately creates a completely different expectation in the reader, even though the Ents' initial

appearance in the text is equally ambiguous and mysterious and their physical appearance less humanoid than elves, dwarves, or hobbits.

Conclusion: The Impact of Sound Descriptions

The contrast between descriptions of the Black Riders' voices and Entish voices shows the subtle way Tolkien uses sound descriptions for worldbuilding. He influences readers' first and subsequent impressions of invented races by conveying menace and antagonism on the one hand and an unfamiliar kind of benevolence on the other. These kinds of descriptions constitute an example of 'doing rather than saying' where worldbuilding is concerned, shouldering the introduction and subtly steering the reader. The same goes for orcs croaking and shrilly screaming, and Shelob making no sound of her own at all. Tolkien uses sound and voice descriptions to guide readers' expectations and fill in some of the blank space in the world he is building by adding another sensory dimension. Another aspect of sound that underscores its worldbuilding capabilities is music, which holds a preeminent position in Middle-earth and its conception,⁶ and relates sound to the building of cultures in the text. The musicality of the voices of both Ents and elves serves to set the tone for the readers' expectations of those races, both of whose voices precede their appearance in the hobbits' first encounter with them. Whereas Treebeard's voice is compared to instruments, elves are related to song: "There came a sound like mingled song and laughter. Clear voices rose and fell in the starlit air" (78). Sound and voices thus serve as the first introduction to several races, further highlighting the importance of both, as well as Tolkien's habit of using such descriptions to convey characterisations and worldbuilding information.

The Lord of the Rings serves as an example of how fantasy works draw on sound descriptions and the concept of voice to guide reader reaction to specific characters and whole new races, both subtly and overtly. The magical effects of both Saruman and Gandalf's voices establish the importance of voice and the sound of voice in the world of Middle-earth, while also exemplifying the different treatment of the voices of protagonists and antagonists. This dichotomy is clear in both the sound descriptions used to characterise people and voices, and the distinctions between which races and characters are capable of speech. Those who strive for good are universally able to talk, while some antagonists such as the Balrog and Shelob make no speech-like sounds at all: a choice that supports the narrative and atmosphere rather than indicating a lack of intelligence or consciousness. I contrasted the musical descriptions of Ent voices with the menacing ones of the Black Riders, showing how from their very first introduction, the readers' expectations as to their trustworthiness is impacted by how Tolkien describes their respective voices. Tolkien deepens the readers' impression and understanding of his invented world by utilising the dimension of sound, which the voices explored in this article are only one aspect of. Fantasy literature is a fertile and still mostly untouched ground for literary sound studies to engage with. Worldbuilding, in particular the treatment of invented races, offers myriad ways for sound to be used by the author and interpreted by the reader, and further applications of sound studies to textual analysis of works beyond Tolkien will reveal crucial aspects of how these texts operate.

Notes

1. For an overview of modernism and sound studies, see *Sound and Literature*.
2. For a discussion of Old English metre and its uses see Rafael Pascal's introduction in *Tradition and Innovation in Old English Metre*.
3. For examples, see Fulk 35 and Lord 148-179.
4. For an overview of different aspects of voice, see "Part IV: Voices" in the *Sound Studies Reader* edited by Jonathan Sterne, which features definitions and analysis based on linguistics (Dolar), race (Weheliye), and philosophy (Derrida) among other areas. *The Oxford Handbook of Voice Studies*, edited by Nina Sun Eidsheim and Katherine Meizel, offers a transdisciplinary view that is not rooted in sound studies.
5. See, for example, Robert Tally Jr. pointing out humanising instances of the race of the orcs in Tolkien, thus complicating the lack of remorse shown by the protagonists when killing them.
6. See, for example, Bradford Lee Eden's *Middle-Earth Minstrel: Essays on Music in Tolkien* (2010) or Verlyn Flieger's *Interrupted Music: The Making of Tolkien's Mythology* (2005).

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