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The Concept of Allegory in J.R.R Tolkien's *The Hobbit*

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Dedication

This humble work is dedicated to:

My parents and family who thought me the importance of the individual.

I extend my appreciation towards my parents and cousin for their kind encouragement and love, which helped me to an extent to finish this project.

To my best friends, Sofian, Walid, Brahim, Reda, Mohamed Amine, Nacer, Oussama, Zoulikha, Nada, Nafissa, Nassima, Fatiha, Fatima, Hiba, Zahra for showing me how life can be a great journey with the right people.

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Abstract

In today's world many movements have manifested themselves, and are able to make their voices heard clearly. Some of them originated from the sense of nationhood and some are driven by religious motives. People who belong to or follow any movement's ideology, see that they have all the right to express themselves, and live according to their certain codes and beliefs, and if they were not allowed to act in the manner they wish, history has shown us that violence and war are a popular solution. Tolkien in *The Hobbit* wrote about such people and of their claims in land and right to exist. He gave a simulation to a group's journey that starts from nothing to a live mass, and this type of journey will be analyzed in this extended essay in detail. Tolkien shows us that every journey originates from a claim or a prophecy, and how those claims and prophecies could be translated into actions. How they can affect history and alter people's faiths, and flip the scales for the least favored part of the equation who is weak and helpless against the strong and mighty part who usually is an oppressor and in the novel takes many shapes. All this can be assured by the element of the blind faith in the cause. The world would be a better place, if justice was cherished and respected for it is the only way to overcome oppression. This extended essay will deal with allegory in *The Hobbit* and attempts to give a possible interpretation for what the author may have intended.

ملخص

في العالم المعاصر، تجلت العديد من الحركات وتمكنت من إسماع صوتها بوضوح. بعضها نابع عن الشعور بالأمة والبعض الآخر مدفوع بدوافع دينية. إن الأشخاص الذين يتبعون هاته الحركات أو ينتمون إليها، يرون أن لهم كل الحق في التعبير عن أنفسهم، والعيش وفقاً لقواعدهم ومعتقداتهم المعينة، وإذا لم يُسمح لهم بالتصرف بالطريقة التي يرغبون فيها، فقد أظهر لنا التاريخ العنف والحرب كحل مرغوب. كتب تولكين في الهوبيت عن هؤلاء الأشخاص وعن مطالبهم في الأرض والحق في الوجود. لقد أعطى محاكاة لرحلة مجموعة من لا شيء إلى تكاتل قوي، وسيتم تحليل هذا النوع من الرحلة في هذه المقالة الموسعة بالتفصيل. إنها تقارن بين شخصيات الرواية وشخصيات وكيانات من العالم الحقيقي، ويفحص تصرفاتهم من خلال القصة ويربطها بالأحداث في التاريخ. يوضح لنا تولكين أن كل رحلة تتبع من مطلب أو نبوءة، وكيف يمكن ترجمة تلك المطالب والنبوءات إلى أفعال. كيف يمكن أن تؤثر على التاريخ وتغير معتقدات الناس، وترجح الكفة لصالح الغير مرغوب في المعادلة الطرف الضعيف والعاجز ضد الجزء القوي، والقوي الذي عادة ما يكون الظالم وفي الرواية يأخذ أشكالاً عديدة. كل هذا يمكن تحقيقه بواسطة عنصر الإيمان الأعمى في القضية. سيكون العالم مكاناً أفضل إذا اعتزنا بالعدالة واحترمناها، لأنها الطريقة الوحيدة للتغلب على الاضطهاد. سنتناول هذه المقالة الموسعة قصة رواية الهوبيت، وستحاول إعطاء تفسير محتمل للرسالة التي أراد المؤلف إيصالها وإعطائها صدى.

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General Introduction

The concept of literature has been one troublesome term to accurately characterize, in spite of the fact that numerous have attempted, and it is clear that the acknowledged definition of writing is always changing and advancing. For many scholars and researchers, the word literature suggests a superior art form with a refined soul that can stand the test of time for the purpose of provoking thought and convictions and providing an alternate reality. so, merely putting words on a page does not essentially equal to as standard and eloquent literature.

However, the 11th edition of Merriam-Webster's Collegiate Dictionary considers literature to be "writings having excellence of form or expression and expressing ideas of permanent or universal interest." It has been agreed on that this term is of Latin origin which referred to it as "writing formed with letters". it alludes to works of the inventive creative imagination, that is divided to verse, fiction, drama, nonfiction, and even journalism.

However, it is impossible to recall the specifically British literature when dealing with this subject because Britain throughout its history helped a great deal in enriching literature and kept it alive and it begun with the Anglo-Saxon period, passing by the Middle Ages, the renaissance, the Victorian era, and even to the present day. Big breakthroughs were made in literature especially in the medieval period and literature at that time was named after the period. Many think that fantasy became known in that span of time for what that era knew of the elements of the fairy in and because of Shakespeare, and many literary movements were born in Britain that affected the world, among which modernism. This movement influenced the writings of many great authors and has the credit to the creation of some sub-fantasy genres that Britain was famous for, due to its rich folklore that makes a fertile environment for fantasy. One of the authors that belong to the movement that we have picked is J.R.R Tolkien.

John Ronald Reuel Tolkien was a scholar of old and middle English at the University of Oxford. He wrote several novels such as *The Hobbit* and the *Lord of the Rings* which they took place on a pre-historic period in a fantasy version of our world that was known as Middle

Earth. Mythical characters dwelt in this world like Hobbits, elves, goblins, dwarves, orcs, and men and several non-human creatures. His works gained worldwide recognition and as a result, he became the author of the century.

The Hobbit is about Bilbo Baggins, a hobbit who lives in consolation in his country house. One day, Gandalf the wizard stops by and invites him and other thirteen dwarves over for a party. It turns out that the dwarves are on a journey to recover their hereditary treasure from Smaug the dragon. Gandalf welcomes Bilbo along for an adventure, and he accepts. The party experiences hardships, and has adventures among trolls, elves, and a very unusual animal named Gollum, who loses a magic ring to Bilbo. After fighting wolves and giant spiders, the party is captured by unfriendly wood elves. Bilbo releases them using his ring, which makes him invisible. They encounter Smaug, and Bilbo talks with the dragon while hidden. He finds Smaug's weakness, and the dragon assaults the river town nearby. A Bowman named Bard oversees to kill Smaug, after which the people and wood elves join powers to require the treasure. Before they come to blows, an armed force of trolls and Wargs assaults, and they all connect powers to repulse the assault. Bilbo is thumped unconscious after seeing the giant eagles arrive to assist, and finds out afterward that the party endured numerous losses, counting their leader Thorin, but won the fight. With the adventure over, Bilbo returns home with a share of treasure, older and shrewder. (Belarafon)

After a thorough analysis of many reviews about *The Lord of the Ring* and *Silmarillion*, many conclusions shown these works to include religious and historical Allegories, and could not ignore the questions that propose themselves which are:

1-Does *The Hobbit* contain any allegories?

2-Is *The Hobbit* just a piece of writing built on imagination?

Therefore, in this research work I am going to argue whether or not the elements of allegory found in *The Hobbit* can go in parallel with the basis of Zionism. These elements are the hobbit who can be seen as either the messiah or Theodor Herzl and the dwarves who can be compared to the Jews. The lonely mountain and Smaug the dragon that can resemble the land of Israel and the Ottoman Empire, and the wizard can be seen as the British Empire.

The first chapter of this extended essay will be dedicated to the literature review and all what has been said about the novel. The second chapter will introduce allegory with all of its parts. In addition to some examples of allegory. Then, the author's political and religious stances would be discussed, and we will investigate any presence of a Zionist tendency or a sympathy with their cause. The final chapter of this research work will be purely analytical. First, Zionism would be introduced, and tackled, and an attempt will be made to link it with the events in the novel through deciphering the symbols in the allegory of *The Hobbit*.

Thus for all the text citations and the works cited section, and some of the methods of writing, our research paper will follow the MLA Style Handbook Seventh Edition.

Chapter One

Literature Review

Since this chapter is a literature review, some criticism material about both the author and the novel would be provided and a thorough analysis of the major themes in the novel will take place since both the first and the latter are connected. Equally, allegory in literature will be dealt with but from a general and a broad perspective.

“All of us have the capacity in us for great Good and for great Evil, for love but also for hate. I wanted to write those kinds of complex character in a fantasy, and not just have all the good people get together to fight the bad guy”. (Faulkner)

Fantasy is a genre¹ in literature that is based on a world with people and events that are from the figment of imagination, which serves as symbols that can be found or referenced in the real world. This genre relies on elements of Magic and magical beings, the supernatural, history, and nature. Writers of this kind of literature use the old folklore and mythology as a source for drawing inspiration in the case of *The Hobbit*, Norse mythology² was that fountain that fed and charmed the imagination of many poets and writers.

The Hobbit (1937) by J.R.R Tolkien is a work of fantasy. This piece of medieval literature introduced the world to Tolkien’s imaginary sphere “Middle Earth” which is the place that all the events of *The Lord of The Ring* and *The Hobbit* takes place, or in other words, the realm of men. The hero of the novel “Bilbo Baggins” is requested to join a group of 13 dwarves to take back their treasure and homeland that had been taken by a dragon called Smaug. It is a story about maturation. (Hall)

¹ Genre is a category of literature identified by form, content, and style. Genres allow literary critics and students to classify compositions within the larger canon of literature. (Literary Terms)

² Norse mythology or Scandinavian mythology is the body of mythology of the North Germanic peoples stemming from Norse paganism and continuing after the Christianization of Scandinavia and into the Scandinavian folklore of the modern period. (Norse mythology)

Many scholars have dealt with Tolkien's literary works expressed that, "He offers timeless stories about hard moral choices, and he creates a marvelous world of magic, including talking eagles, walking trees, and hobbits-invented figures with whom many contemporary readers can easily identify." (Schürer)

Tolkien as the master writer of fantasy and the "creative equivalent of a people" whose brilliant writings captivated readers of all ages from the entire world. (Bramlett)

1. 1. Tolkien and *The Hobbit* in the Eyes of the Critics

To begin with, critics delved in the field of source study and each had his own theory and opinion, some agreed and some disagreed.

Hiley sees that the literary influences of Tolkien came from late Victorian medieval texts or Anglo-Saxon and Old Norse literature (112-126). Shippey supported the latter. He noticed a relationship between Tolkien's works and his scholarly work as an Anglo-Saxon, and this relation is very apparent, because Tolkien created new language systems just to give his works vast dimensions. He did that by creating a new world with different races, each with a specific language and Identity (106). In contrast, others said that Tolkien got the inspiration from other works of literature using mere resemblance between those works as he referred to and works of Tolkien:

For example: K.C Fraser's "Whose Ring is it Anyway?" in reference to other works that had a ring of invisibility as well in their plot and he argues for similarities between Richard Wagner's *Ring des Nibelungen* and the *Lord of the Ring* because they are both "long epic[s] dealing with heroes, dwarves, a dragon" Likewise, Elizabeth M. Allen builds an elaborate argument upon the idea that in Persian Mythology, light is associated with good, and dark with evil. The same is true, she says, about Tolkien's works. (qtd.in Wynne)

However, it has to be set clear that if literary analysis were employed in investigating the sources of inspiration of any fantasy work, the nature of the investigation would not be empirical. The hypothesis, which states Tolkien draw inspiration for his material from other works that share the elements of fantasy, would not be met and proven to be correct. Thus, the entire operation would be flawed and that only by relying on looking into similarities between the works of fantasy since the elements that are employed are very limited and all works of fantasy are similar to some extent.

Matthew Dickenson implies that like any other work of literature Tolkien's works carry an implicit touch of philosophy in them. Mainly questions about life, its meaning, how to distinguish the good from evil, and how to live with it (4-5). It appears true, for the challenges that the characters of Tolkien revolves on the concept of living a better life, a life to the fullest. That is why Thorin seeks to regain his ancestor's kingdom to restore their glory and honor, to him that is the only way to live life, but for Bilbo life is all about friendship, loyalty, and adventure. For Goblins and Orcs, life is about material gain and achieving superiority by any means necessary. After analyzing the given information, it can be said that philosophy played a role in inspiring Tolkien. (Dickenson)

Moving to the themes that casted their shadows on the work is the theme of good and evil that perhaps cannot be considered less than a core theme for many critics of Tolkien's works tackled and dealt to a great deal.

The author of "Tolkien as a Post-War Writer" suggests that Tolkien was interested in investigating the origin of Evil and attempted to explain why human beings can commit such atrocious and abominable acts. He analyzed Tolkien's works from a logical objective point of view, yet Joseph Pearce in "Tolkien: Man and Myth" presents his works from religion's scope, and pinning his use of good and evil to his religious background which is Christianity. (Shippey)

Edmund Wilson frames Tolkien's works as a showdown between good and evil, and Edwin Muir who plays on this chord and assures that the characters of either sides are not dynamic and thus they are stable and cannot change. This analysis has proven to be without merit, for there is characters who plays on both sides of good and evil such as Gollum, who is a character in the novel that has a mental disease like Schizophrenia as a result of the long exposure to the ring, one of the characters is wicked, oppressive and has the upper hand in making decisions. The second character is kind, submissive, and childlike in both mind and spirit. Gollum plays a major role in leading the ring bearers to the land of Mordor. However, when they reach their destination, he fights the two hobbits to get the ring for himself.

Many scholars of contemporary literary studies who were less religious and far more leftist, brutally attacked Tolkien for political and ideological reasons. one of which his approach to good and evil that appeals to many readers which follows a traditional morality that is repulsed by the left and because his works install in the readers the love of heroism, individuality, entrepreneurship, and loyalty. These virtues are nearly absent in contemporary literature. (Hall)

Flieger argues that coming up with new words and languages that Tolkien did is part of sub-creation, and a fragment of the work that god wants humans to perform. Through this, Tolkien is fulfilling god's commands by creating a fantasy world that reflects ours. It seems that his devotion and insistence to come up with new systems, sprung from religion as a main motive to serve god. (Wynne)

As for the novel of *The Hobbit*, plenty has been said. Having composed a children's book, Tolkien was arranged as an author for children at any rate, by the critics:

To define the world of "*The Hobbit*" is, of course, impossible, because it is new.

You cannot anticipate it before you go there, as you cannot forget it once you

have gone. The author's admirable illustrations and maps of Mirkwood and Goblinsgate and Esgaroth give one an inkling - and so do the names of dwarf and dragon that catch our eyes as we first ruffle the pages. But there are dwarfs and dwarfs, and no common recipe for children's stories will give you creatures so rooted in their own soil and history as those of Professor Tolkien — who obviously knows much more about them than he needs for this tale. (Hammond).

Clearly, the analyst C.S. Lewis had perused *The Hobbit* in typescript, and knew something of Tolkien's unpublished folklore. He states that having composed a youngsters' book, Tolkien was classified as a creator for youngsters in any event, by the analysts. Since *The Hobbit* was a children's book, a considerable lot of its analysts noted components that would speak to kids, and many ordered the book by age. Anne T. Eaton, in a somewhat befuddled article in the New York Times Book Review, composed that: "the tale is packed with valuable hints for the dragon killer and adventurer in Faerie³. Plenty of scaly monsters have been slain in legend and folktale, but never for modern readers has so complete a guide to dragon ways been provided." (Hammond). She specified ages eight to twelve as the fitting readers for *The Hobbit*. However then composed, in the same audit that the book was reasonable for "a long time from eight a long time on", lastly called it "a book with no age limit.

Fantasies are a focal point through which we examine the secrets of our general surroundings. Change the fantasy, and you can change the world, as JRR Tolkien well knew when, close by different journalists including CS Lewis. He started to think about making new legends to enable us to more readily comprehend the advanced world, or on the off chance that not to comprehend it better, at that point to comprehend it in an unexpected way. Tolkien's

³Faerie. A place that exists only in imagination; a place said to exist in fictional or religious writings. (vocabulary.com.)

fantasies are significantly moderate. Both *The Hobbit and Lord of the Rings* turn on the "arrival of the ruler" to his legitimate royal position. In the two cases, this "triumph" signifies the reassertion of a medieval social structure, which had been disturbed by "insidious". The two books are uneven memories made the Baggins family, individuals from the landed nobility, in the Red Book of Westmarch an inconsistent verifiable source if at any point there was one. A fair advising may well have appeared at be substantially more of an improving power in the valley of Dale.

The Hobbit and Lord of the Rings are not dreams since they include monsters, mythical beings and talking trees. They are dreams since they mythologise humanity's history. (Walter Floresiensis argues that J.R.R. Tolkien's *The Hobbit* is a standout amongst the best-known and adored dream books, and that *The Hobbit* is definitely a more carefree story than the *Lord of the Rings*. He indicates that *The Hobbit* is a book that can be delighted in by youngsters and grown-ups alike. writers from J.K. Rowling to David Gemmell classify it as a motivation upon their own work, and the most intriguing part of *The Hobbit* is that we would all be able to locate our internal Hobbit; the piece of us that needs nothing but a simple and comfortable life. However, there is yet something inside us all, that livens up at the possibility of experience and a voyage into the obscure. This is the reason *The Hobbit* is such a firm most loved and affectionately recalled by all who read it. *The Hobbit* is just an unquestionable requirement read, a genuine pleasure.

Certainly, a book loaded with experience, courage, melody and giggling, including scenes that are quintessentially English - the Shire the Hobbits possess could without much of a stretch be an England of days of old. In any case, soon the Shire is abandoned and Bilbo, our hesitant legend, experiences Dwarves, Elves, Goblins, Eagles and Wizards as the gathering goes through Rivendell, The Misty Mountains and Mirkwood on their way to the Lonely Mountain, to reclaim fortune stolen by the incredible mythical serpent Smaug.

In addition, C.S Lewis admits that "*The Hobbit*" however exceptionally dissimilar to "*Alice*". He states that both have a place with an exceptionally little class of books. They share nothing for all intents and purpose spare that each allows us into its universe, a world that appears to have been going on before we lurched into it, a world when found by the correct reader, ends up fundamental for him. Its place is with "*Alice*" "*Flatland*" "*Phantastes*" "*The Wind in the Willows*". You cannot envision it before you go there, as you cannot overlook it once you have gone. The author's splendid delineations and maps of Mirkwood and Goblin Gate and Esgaroth give one a suspicion. As do the names of smaller person and dragon that catch our eyes as we first unsettle the pages. For it must be comprehended this is a youngsters' book just as in the first of numerous readings can be embraced in the nursery. "*Alice*" is read seriously by youngsters and with laughing by adults. *The Hobbit*, then again, will be most entertaining to its most youthful readers, and just years after the fact, at a tenth or twentieth reading, will they start to acknowledge what deft grant and significant reflection have gone to make everything in it so ready, so neighborly, and in its own particular manner so obvious. Expectation is risky: yet *The Hobbit* may well demonstrate a work of art. (Nothing is arbitrary)

However, such acclaim had nothing to do with Lewis' being Tolkien's companion: he did not falter to criticize the Tolkien's works in private when that was fundamental. In any case, monitoring Tolkien's interests and motivations Lewis wished to make it unmistakable in his audits that there was not a customary book before the readers.

A few reviewers essentially depicted the story while others had much more to state about Bilbo Baggins and his experiences. One of those commentators to detect the tremendous world past the light tone of *The Hobbit* and appreciate the thickness of occasions in the book was May Lamberton Becker from the New York Herald Tribune, who composed "Into these pages a world is packed, an odyssey compressed, as adventures on the road to the dragon's ill-got treasure thickens" (Schmeink)

Contrasting Tolkien's style and that of Lord Dunsany's, the critic saw that *The Hobbit* is a somewhat genuine book once you read cautiously, noticed that the story has unquestionable indications of having been advised to keen youngsters and was charmed by how the story was displayed by the Tolkien. (qtd.in Polomoshnova)

The Horn Book critics likewise precisely saw the profundity of *The Hobbit*, its having a place with a more extensive world in the writer's creative energy and its wellsprings of motivation. In the March-April 1938 issue, Anne T. Eaton wrote: "The background of the story is full of authentic bits of mythology and magic and the book has the rare quality of style. It is written with a quiet humor and the logical detail in which children take delight. ... All those, young or old, who love a finely imagined story, beautifully told, will take *The Hobbit* to their hearts." (Eaton)

Moreover, Eaton progressed toward becoming among the couple of faultfinders to see that *The Hobbit* is more than just a youngsters' book, yet it can be delighted in by an individual of all ages with a preference for good stories. In a similar issue of Horn Book Anne Carroll Moore went further and noticed Tolkien's more extensive motivations, which *The Hobbit* is established in:

...a refreshingly adventurous and original tale of dwarfs, goblins, elves, dragons, trolls, etc., in the true tradition of the old sagas... It is firmly rooted in Beowulf and authentic Saxon lore... There is sound learning behind *The Hobbit*, while a rich vein of humor connects this little being, described as smaller than a dwarf, with the strange beings of the ancient world, and the world we live in today. (qtd. in Polomoshnova)

Anne Carroll Moore saw what most different commentators neglected to see in the book: the impacts of fantasies and adventures that fueled Tolkien's creative ability. She disagreed and

considered it a misstep to the normal supposition, among the critics who adhered to contrasting *The Hobbit* and Lewis Carroll's *Alice in Wonderland*. Generally, it appeared, in light of the fact that the two books were composed by college educators and initially advised to their kids. Anne Carroll Moore was among the couple of reviewers who figured out how to see to the core of *The Hobbit* and its genuine foundation.

William Green employs his contemporary theory to suggest that *The Hobbit* could be considered as a journey of a psychological development that any individual undergoes from childhood up to maturity. This assumption can clarify the changes that Bilbo Baggins experienced and why Tolkien made him the protagonist he argues that *The Hobbit* is a great showcase to his psychology theory about leadership that is “Servant-Leadership” theory. . Green explains how Bilbo Baggins fits the model. From starting the adventure as a servant to the dwarves, and at the end of his trip he becomes a leader. According to the theory, Bilbo succeeds in developing nine traits of leadership, which are:

Integrity, vision, honesty, service, trust, empowering, appreciation of others, modeling, and pioneering. (Green)

1. 2. *The Hobbit*: A Thematic Review

1. 2.1. War in *The Hobbit*

One of the themes that are tackled in *The Hobbit* is war. Dickens highlights the point that Tolkien describes the war as terrible and he tells the events from the omniscient narrative and switches to Bilbo’s limited point of view. He reveals that Tolkien’s WWI experience was limited like that of Bilbo since his presence was insignificant (38-39). Apparently, the switch in viewpoints was intended in *The Hobbit*, because people experience war on an individual level or viewpoint. They don’t see the bigger picture ,they only see what is in front of them or the situation they are in .That’s why Tolkien tells or makes us see the events of the battle of the

five armies from Bilbo's eyes and words, and to appeal more to the reader and establish a connection with him.

In Tolkien's eyes, there is no glory about war, not even for the victorious side. Tolkien would not let his readers see the joy of winning the battle for he knocked out his narrator and his narrator wakes up, he sees the many good men, elves, and dwarves dead and many others injured (Dickens 40). Indeed, there is no glory in wars nor there will be. Wars cause tremendous destruction, it is unholy, and the results of war cannot be undone.

Jon Michaud highlights that *The Hobbit* is an innocent tale comparing to *the Lord of the Rings* and the cause of war between the races is clear and simple. Everyone wants a piece of the treasure. However, in *the Lord of the Rings*, war is big and the reasons are purely political. (Michaud)

1. 2.2. Wisdom in *The Hobbit*

Dickerson handled the theme of wisdom and explained that: "wisdom simply is the ability to make good decisions and judgements. It is the ability to discern between various choices of action." (64). He portrayed how Bilbo gained wisdom throughout his journey. Bilbo knew less of the world than the dwarves did when they came to him, and when he finished his adventure, he became even wiser than some of the dwarves. (64). He moves upon a kind of wisdom that loves peace and peruses it. A kind of wisdom taught him that no amount of treasures worth going after (77). As it is discussed above, Wisdom is an important element built upon in the works of Tolkien since they are all about heroism. Thus displaying many characters as wise such as Elrond, Bilbo, and Gandalf.

1. 2.3. Heroism in *The Hobbit*

Heroism is an element that fills Tolkien's works. In *The Hobbit*, Bilbo is considered a hero, because he is willing to do his duty and what his conscience obliges him to, even if he was not comfortable with, and all of this comes of his free will. He strikes a clear example when Bilbo is willing to go back to the goblin caverns to save the dwarves although they are more skilled than he is in combat. Bilbo's sense of heroism increases as the story goes on and it reaches its peak when he descends into the halls of the lonely mountain where he would steal the Arken stone from a dragon named Smaug. He reassures to us that Bilbo's heroism sprung from his own choice. (100). It would not be considered as heroism if one were compelled on doing what he does.

In any case, Dickerson believed that Tolkien could have separated good and evil better. Because of a reader's letter, the analyst composed, presently with an astonishing absence of discernment, that "all through the book the great attempt to execute the awful, and the terrible attempt to slaughter the great. We never observe them doing whatever else. The two sides are valiant. Ethically there appears to be nothing to pick between them." (Hammond)

1. 2. 4. Morality in *The Hobbit*

Tolkien recognized the strength of the law of Objective Morality; he even believed that even evil creatures in a fictional universe understood it. That is the case when Bilbo runs into Gollum in goblin caverns and play with him a game of riddles. Bilbo knew that Gollum would not cheat, because the game was sacred and of immense antiquity (132). Morality seems core element in fantasy, especially medievalist fantasy like what we have in hand, and whenever heroism was present, and morality had to be there.

As for Ioan Marc Jones, he tackled the subject of morality from a different angle. To be specific, Bilbo Baggins and the ring. He compared Tolkien's ring with the 'Ring of Gyges'. His conclusion was that Bilbo understands the power of the ring but then just uses it to the benefit

of the general population of Middle-earth, regularly to the detriment of his own prosperity. He battles enormous spiders to spare his mates, he enters Smaug's place, most astonishingly, and he observes the insatiability of Thorin and his band of Dwarf-siblings and acts ethically notwithstanding when it when it works against his favor.

According to Jones, Bilbo is the hero of the novel because he chose to do what was morally right. After all, Gandalf never tired of commenting that there was more to Mr. Bilbo Baggins than what meets the eye.

1. 5. Invisibility in *The Hobbit*

Beal Jane argues that the theme of Invisibility in *the hobbit* is symbolic and it is of moral and psychological significance. On the first level, it refers to the Augustinian of evil and the absence of good. On the second level, it communicates his knowledge of philosophy specifically the story in Plato's Republic "The Ring of Gyges in". The story is about the bad nature of people's deeds when they are alone. On the third level, invisibility refers to his role at the WWI as a signals officer. He was unseen by his fellow soldiers who were fighting on battleground. He also linked invisibility to a hidden war. A war that took place on both material and spiritual world. (Beal)

On the other hand, Invisibility can be perceived from theology's point of view. It can represent god because god is invisible to everyone, and no one has seen has seen god. As result, god is aware of us in every situation but we are not aware of him nor his presence when he is near.

1. 6. Nature in *The Hobbit*

Jessica Seymour discusses the dwarves' connection to nature and says that it represents celebration of nature and its beauty. Although, they see nature's potential in a utilitarian way but it is a beautiful nonetheless. (Seymour)

The love of dwarves to nature is clear in the novel, they live in mountains, and they cherish the Arkenstone that represents the heart of the lonely mountain. Tolkien gives that whoever bear that item the rule over all over the dwarves, linking the power of the king to the might and status of the lonely mountain. Juxtaposing, dwarves can symbolize industrious people. After all, they are miners, blacksmiths, and engineers.

1. 3. Allegory in literature

The first one is *Animal Farm*, which is a political allegory. It recounts to the narrative of the animals on a homestead owned by a cruel rancher. One night, a pig named Old Major gathers every one of the animals of the ranch. Realizing that his death is very soon, Old Major gives a speech in which he uncovers to the creatures that men cause all the hopelessness that the animals persevere. Old Major says that all the animals are equivalent and urges them to revolt. Old Major passes on presently, yet the homestead animals form his thoughts into the theory of Animalism, and they riot against rancher and kick him out, and name the farm «*Animal Farm*." What pursues is a long story of political disturbance among the creatures, with the pigs ascending to control and getting to be severe rulers themselves, changing Old Major's progressive explanation ("All creatures are equivalent") to a silly one that legitimizes their predominance ("All animals are equal, but some animals are more equal than others "). (Mahler)

Animal Farm is an allegory about socialism, the political philosophy that advances the annihilation of class and the equity surprisingly. Old Major symbolizes the dads of socialism, Karl Marx and Vladimir Lenin, while the double-dealing administering class of pigs speaks to the Soviet Government in the wake of the Russian Revolution. George Orwell likely utilized a

figurative story to assault authoritarianism (instead of assaulting it straightforwardly or unequivocally) because it was such a touchy political subject at the time that he composed the book.

The second one is *Plato's Cave*. Plato composes the allegory as a discussion between his guide, Socrates, and one of Socrates' students, Glaucon. Socrates depicts a gathering of detainees who have lived affixed to the mass of a cavern for their whole lives, unfit to move their heads. All day every day, they watch shadows anticipated on a clear divider from things going before a flame behind them. This is their whole reality, they offer names to the shadows and accept that they are genuine, never scrutinizing that they may originate from another source. However, what if one detainee is all of a sudden liberated and permitted to turn his head. When he took a gander at the flame, the light hurt his eyes, and he would be muddled at the way that the shadows he had accepted were genuine were simply dreams thrown by the flame. On the off chance that he left the cavern and strolled into the daylight, things would get much more confounding. The sun would be much more splendid than the flame, and he may even observe impressions of himself in a close-by waterway. What might he think about his friends back in the cavern, Socrates inquires? He would most likely pity them for living in such a little fragment of the real world. In the event that he returned to the cavern and informed them concerning it, they would most likely think he was insane. (Curiosity Staff)

In the allegory, the detainee who leaves the cavern is the philosopher, since savants can see reality in a much-unexpected manner in comparison to the regular individual. In another manner, it likewise depicts our constraints as individuals. We are the detainees, and the cavern is the human condition. We are under obligation to what our faculties can see, and we can never go past it. Plato's story may be hundreds of years old, however it is similarly as powerful today. From neuroscience to dim issue, there are territories of our reality we may never completely appreciate. In the end, we are only human.

The third one is *The Wretched Stone*. This story appears as "Passages from the Log of the Rita Anne" as composed by its commander. This ship of "Good Mariners" is loaded up with readers, artists, and storytellers. The "cunning group" is adroit at "singing and moving or entertaining each other with stories of past experience." But at that point, on a desolate and severe isle, they locate The Wretched Stone a rock approximately two feet across...roughly textured, gray in color, but a portion of it is as flat and as smooth as glass." (Allsburg). From this surface comes a captivating gleam, which draws the team completely devoted to its spell. As the individuals from the team invest more energy with the stone, they quit perusing, singing, and narrating. They start to swing through the gear, and afterward inevitably, they change into quiet and latent gorillas, but wearing turn of the century mariner's regalia. The primate mariners are unfit to split far from the appeal of the stone, until a tempest expels its sparkle. In the end, by perusing to them and playing the violin, the commander can re-stir and change his group back to their previous selves.

This allegorical story may tell numerous things. Here the stone, chimp represents present day non-imaginative individuals. As indicated by the essayist being insane to TV, People are imprudent to their obligations and obligations. Staring at the TV is non-profitable and not imaginative work. There can be different approaches to get excitement like perusing, singing narrating and so on. We should be devoted and reliable to get accomplishment in our life.

The fourth one is the book *Terrible Things* by Eve Bunting is an allegory of the Holocaust. The story happens in a clearing in a forested area where different animals live. The animals all live cheerily together in the clearing until the day the Terrible Things come. In the first place, the Terrible Things want things with quills, and everybody without plumes makes a decent attempt to demonstrate this reality. After the winged creatures are gone from the clearing, taken by the Terrible Things, the remainder of the creatures talk about the negative

parts of the feathered creatures and how things in the clearing will be better without them. As the story proceeds, a similar situation occurs with each arrangement of creatures, from the fish, to the squirrels, porcupines, and frogs, until one day the main animals left in the clearing are the white rabbits. At the point when the Terrible Things desire the rabbits, there is nobody left to enable them to get away and everybody with the exception of Little Rabbit is no more. At last, Little Rabbit chooses to proceed to attempt and educate others concerning the Terrible Things, trusting that people will listen. (Ash)

In Europe, amid World War II, numerous individuals looked the other way while horrendous things occurred. They claimed not to realize that their neighbors were being led to concentration camps. They claimed not to hear their weeps for assistance. The Nazis executed a huge number of Jews and others in the Holocaust. In the event that everybody has witnessed, if they stood together whenever there was a glimpse of evil, would this have occurred?

Supporting what you know is correct is not in every case simple. Particularly if the one you face is greater and more grounded than you. It is simpler to look the other way. In any case, in the event that you do, horrendous things can occur.

The fifth one is *The Tortoise and the Hare*. This great tale from this great tale from Aesop recounts the story of a fearless rabbit who goes about as the harasser and prods Tortoise for being so moderate. Tortoise provokes Hare to a race and, in light of Hare's presumptuousness and apathy, wins. While this story can be delighted in as only a fun story where a turtle beats a rabbit in a footrace, it is clearly implied, similar to every single other tale from Aesop, to show a thing or two, and along these lines this story is viewed as an allegory. The concealed significance, or good, here is that a few people are brought into the world with normal abilities however squander them to inertness or apathy. The tortoise's character is intended to demonstrate how in spite of characteristic abilities, tirelessness, diligent work, and

center can win the day. Grown-ups read this tale and see both the tortoise and bunny as individuals they know in reality. Read metaphorically, it is really life itself. (Brunken)

After all, Allegory can manifest in this work of literature, especially with the quality of the themes that the author has introduced. In the end, the writer may say something but writes about something else.

Chapter Two

Tolkien's Use of

Allegory between

Theory and Practice

Since this research paper is entered on Allegory, we will delve deep into Allegory as a whole, how it functions and the difference between the latter and other similar literary devices. Then, we will discuss the political point of views and his actions and contribution to the war. Also, we will see the author from a religious perspective.

“The challenge of when and how to discuss difficult topics with children. How to respond when a child asks, “Will polar bears be ok?” Or, “Who are the people who don’t like Jewish people?” Or, “How come Black people were slaves?” (qtd. In Ash)

1. 1. Allegory as a Literary Device

One may ponder on how to deliver a message to people of several levels of intellect about issues like biological threats, narrow mindedness, prejudice, and war. Fortunately, writing has several tools that demonstrated its value, one of which is Allegory¹. Especially for kids, on the grounds that some sort of subjects requires writers to use this device to send troublesome messages to youngsters.

¹From the Greek φαντασία meaning ‘making visible,’ is a genre of fiction that concentrates on imaginary elements (the fantastic). This can mean magic, the supernatural, alternate worlds, superheroes, monsters, fairies, magical creatures, mythological heroes—essentially, anything that an author can imagine outside of reality. (Literary Terms)

The term derives from Greek *allegoria*, “speaking otherwise”. As a rule, an allegory is a story in verse or prose with a double meaning: a primary or surface meaning; and a secondary or under-the-surface meaning. It is a story, therefore, that can be read, understood and interpreted at two levels (and in some cases at three or four levels). It is thus closely related to the fable and the parable (qq.v.). The form may be literary or pictorial (or both, as in emblem-books, q.v.). An allegory has no determined length. (Cuddon)

Allegory is viewed as an approach to suggest a subject that is not effectively discussable (1). This strategy is recommended in light of the fact that allegory is a method used to explain complex concepts in a form of a simple story. For instance, in the outstanding moral story of Seuss, *The Lorax* describes the fate of the Truffula trees at the hands of the Once-ler’s needs to fabricate and sell. This is allegorical to the uneconomical exploit of nature in the service of global corporation’s interests. (1)

Some allegories have messages that are anything but difficult to recognize, for example, the case of *The Tortoise and The Hare*. Furthermore, others can be well built to the point that it winds up unclear, whether the writer planned for the story to have a multifaceted nuance (or be a moral story) by any stretch of the imagination. It tends to be long and stretch out over a whole book or even several books, or it may be short or a piece of a more drawn out work, (for example, the *Allegory of the Cave* in Book 7 of *Plato's Republic*).

Allegory is rooted deeply in history, since the times of authors like, Plato, Apuleius, Cicero, and Augustine used it. Regardless, it ended up being a standard tool in medieval times. Likely, the most powerful allegory of that period is the thirteenth century French pedantic sonnet *Roman de la Rose*. This sonnet explains the symbolic procedure of embodiment, in which an allegorical character, which is the darling, speaks directly to an idea. As in many

allegories, it represents something not explicitly expressed. The Darling's possible culling of the ruby rose speaks to his victory of his lady. (Encyclopaedia Britannica)

Allegory may include an interpretive procedure that is independent from the imaginative procedure. That is, the term allegory can allude to a particular technique for reading a content, in which characters and account or the pursuer as an intricate analogy takes engaging subtleties for something outside the strict story. Thus, many types can be found. There are two principle kinds of allegory. Allegory is divided into two extinct kinds. (Mahler)

The first kind is historical Allegories. Writing in this classification allegorizes verifiable figures and occasions. Journalists of this sort of allegory might utilize images to cover the genuine subject of their composition (for example, to stay away from control or discipline), or to adequately distil a mind-boggling history into a progressively streamlined and striking story that will draw in pursuers on a passionate and tasteful dimension. (Mahler)

The second kind is Conceptual allegories. This sort of allegory uses characters and events from the figment of imagination to symbolize dynamic things as opposed to real events or individuals. For instance, it is regular for authors of theoretical allegories to employ characters that captures specific good characteristics, for example, immaculateness or love. Most religious and social allegories fall under this classification. Since they usually do not target a specific person or historical event, instead, some virtue or vice more generally. It is positively conceivable, and normal, for an author of an allegory to draw components from both of these two kinds of allegory. (Mahler)

Since literature is as old as the first human carvings on cave walls, the aesthetic tools of writing came to existence and a striking resemblance can be seen because of the similarities in their structure among those are symbolism and parable.

2. 2. Allegory Vs Symbolism

The contrast between allegory and symbolism was the focal point of a discussion that kept going more than 200 years. They are regularly befuddled, yet they are not very similar. Symbolism is the use of images, normally physical items, to speak to extract thoughts or characteristics. While, Allegory is a work that employs symbolism to communicate a general moral. About each part of an allegory, from characters, to objects, to exchange, to settings, to significant plot occasions, can normally be translated as having an interpretation that fits into the allegory. To put it another way, an allegory is a kind of story that speaks to some thought, idea, or verifiable event that is unique in relation to the strict events contained inside the story. When it comes to morality, Parables are didactic, implying that they are expected to show the audience something. In this manner, stories are better. For example, religious figures like Jesus and Buddha continually employ illustrations to bestow their convictions to other people. Generally, parables are shorter in length compared to allegory, which can extend to a book or several. As for subtlety, the reason for parables is to show a moral lesson, the representative significance of a story is quite often quickly clear. Like parables, moral stories can use extremely unpolished symbolism.

It turned out that they might compose allegories for various reasons. For instance, addressing a dangerous matter. Since an allegory covers its editorial behind another story, it can make it simpler for an author to make his or her focuses without infuriating a group of people. Second, readers may think that it is difficult to focus on an exposition on, state, the correct method to act to achieve paradise, or the disasters of the Soviet Union. By showing a story that outlines a good or thought as opposed to clarifying it straightforwardly, authors can make their crowd bound to draw in the message they are trying to pass on. (Mahler)

Thirdly, allegories can make complex thoughts concrete, and in this way progressively justifiable to readers. *Plato's Allegory of the Cave*, for example, shows both a complex philosophical thought regarding reality and an also mind boggling mental exercise about the manners in which that individuals oppose hearing a new truth. The allegory catches this, and makes the two thoughts progressively absorbable. (Mahler)

2. 3. Allegory in *The Hobbit*

Middle earth mirrors our world and so Tolkien's fictional characters builds their basis on real people and human nature, although they were different in appearance and race. Therefore, by reading Tolkien's works we actually are looking in the mirror, especially hobbits. It was confirmed when a Dutch translator wanted to change the names of the places in middle-earth, Tolkien refused because each place on middle earth represented a real place in our world and in order to exhibit that he said: "The Shire is based on rural England and not any other country in the world." (Saler). His analysis goes in hand with what readers perceive. After all, Smaug displays human attributes when showing greed and pursuing dwarf's gold. If not, then do dragons need gold? Is it beneficial to them in any way?

Dickerson shows the relevancy of Tolkien's works to our time as much as they did a century ago. He uses torture as an example. He reveals how the treatment of some races of middle earth in Tolkien's works is similar to how we used to treat our prisoners in today's world. He also conveys that, by doing this Tolkien turns his works into Allegories (10-11). However, it is known that Tolkien disliked Allegory and emphasized that his works should be perceived as mere stories. On the other hand, the fact that Tolkien inspired his fictional world and characters upon those of the real world can raise a question, specifically on the nature of the events that take place in his imaginary world. Since Tolkien described them as historical moments on his world and if analyzed those moments, we will find clear resemblance to some

historical events that took place in real world. His works can be seen as allegorical in nature since allegory is about history.

2. 4. Tolkien and his Struggle with Politics

His life was different from what it had been, however. He was busier, and he suffered the same privations and burdens as all other English people, shortages, lines, blackouts, closed pubs, war-related duties. In addition, during the blitz in 1942, the entire back stock of *The Hobbit* was destroyed. Tolkien had already seen the projected publication of a German version of *The Hobbit* scuttled. In the late spring of 1938, he got a letter from the German distributing organization, which was intending to issue his book in Germany minding his Aryan inception. He wrote to Stanley Unwin:

Personally, I should be inclined to refuse to give any Bestätigung [confirmation] (although it happens I can) and let the German translation go hang.... I should object strongly to any such declaration appearing in print. I do not regard the probable absence of all Jewish blood as necessarily honorable ... and should regret giving any color to the notion that I subscribed to the wholly pernicious and unscientific race doctrines. (Heims)

Nevertheless, since it seemed to Tolkien that Allen and Unwin had a genuine monetary stake in the issue, he felt under commitment to the association's enthusiasm just as to his own standards. He composed, hence, two drafts of a reaction, one, a refusal even to supply such data to the Germans, the other, should Allen and Unwin wish to use it, a pleasant yet immovable answer to the German distributors, preparing a touch of philology against them:

...I regret that I am not clear as to what you intend by arisch. I am not of Aryan extraction: that is Indo-iranian; as far as I am aware none of my ancestors spoke Hindustani, Persian, Gypsy, or any related dialects. But if I am to understand that you are enquiring whether I am of Jewish origin, I can only reply that I regret that I appear to have no ancestors of that gifted people (101).

In college, as well, he had more work than before the war. Furthermore, two of his children were battling in the war. Michael was in the military and endured physical and enthusiastic damage, and was hospitalized. Christopher was in the RAF and was sent to Bloemfontein in South Africa, the place of Tolkien's birth. John had been studying priesthood in Italy and the war constrained him to come back to England. He proceeded with his investigations for the ministry in Lancashire.

Tolkien's treatment the Second World War, Germany, German culture, and the German individuals were more unpredictable and nuanced than wartime promulgation requested: "People in this land seem not even yet to realize that in the Germans we have enemies whose virtues (and they are virtues) of obedience and patriotism are greater than ours in the mass. Whose brave men are just as brave as ours. Whose industry is about 10 times greater." (103)

However, he loathed Hitler, proceeding to say that the Germans, "under a curse of God," were "now led by a man inspired by a mad, whirlwind devil: a typhoon, a passion," who made "the poor old Kaiser [Wilhelm, from the First World War] look like an old woman knitting." (103). Writing even more completely he stated:

Anyway, I have in this War a burning private grudge—which would probably make me a better soldier at 49 than I was at 22: against that ruddy little ignoramus Adolf Hitler.... Ruining, perverting, misapplying, and making forever accursed,

that noble northern spirit, a supreme contribution to Europe, which I have ever loved, and tried to present in its true light. (103)

He didn't see Hitler or Germany as the only malice. After the Tehran Conference, in which Roosevelt, Churchill and Stalin examined military strategy against Germany and, tentatively, terms for a peace settlement, Tolkien kept in touch with Christopher about his anxieties for the peace procedure. He communicated doubt that the murderous old killer Josef Stalin could advocate the abolition of tyranny and intolerance." He was worried about the result of the war:

I am not really sure that its victory is going to be so much better for the world as a whole and in the long run than the victory of. I don't suppose letters in are censored. But if they are, or not, I need to you hardly add that them's the sentiments of a good many folk, and no indication of a lack of patriotism. For I love England (not Great Britain and certainly not the British Common wealth (grr!)), and if I was of military age, I should, I fancy, be grousing away in a fighting service, and willing to go on to the bitter end—always hoping that things may turn out better for England than they look like doing. (104)

The dash replaces "Germany." is loyalty was divided between an overriding loyalty to what he saw as eternal Divine truth and the best one can do in the fallen temporal world. His eternal perspective tempered his vision of the world. As a Roman Catholic, he believed this a fallen world, that error and woe are not only inescapable but the very nature of existence. In 1944, he kept in touch with Christopher: "We knew Hitler was a vulgar and ignorant little cad, in addition to any other defects (or the source of them) but there seem to be many v[ulgar] and i[gnorant] cads who don't speak German and who given the same chance would show most of the other Hitlerian characteristics." (104). the duality of Tolkien's vision is as solid as his attitude toward war. In the letters to Christopher excerpted above, he much of the time states that, if he was

younger, he would battle in the war. Nevertheless, when he composed of war, he attacked it hard before he accepted it: “The utter stupid waste of war, not only material but moral and spiritual, is so staggering to those who have to endure it. And always was (despite the poets) and always will be (despite the propagandists) not of course that it has not [been,] is and will be necessary to face it in an evil world.” (105). In addition, after the United States of America dropped the atomic bomb Japan, Tolkien wrote to Christopher on August 9, 1945:

The news about “Atomic bombs” is so horrifying one is stunned. The utter folly of these lunatic physicists to consent to do such work for war purposes: calmly plotting the destruction of the world! Such explosives in men’s hands, while their moral and intellectual status is declining, is about as useful as giving out firearms to all inmates of a gaol and then saying that you hope “this will insure peace”. But one good thing may arise out of it, I suppose, if the write-ups are not overheated. Japan ought to cave in. Well, we’re in God’s hands. But he does not look kindly on Babel-builders. (105)

In the Forward to *The Lord of the Rings* Tolkien portrays the Second World War by demonstrating how the war in *The Lord of the Ring* do not care for it: “The real war does not resemble the legendary war in its process or its conclusion. If it had inspired or directed the development of the legend, then certainly the Ring would have been seized and used against Sauron; he would not have been destroyed but occupied.” (*Fellowship of the Ring*. 6). To Tolkien, World War II is about seizing land and spreading dominion and influence, merely for self-interests, but when it comes to the war in *The Lord of The Rings*, the conflict is about survival.

At the end of the day, Tolkien sees utilizing power against power as building up the standard of intensity, for Tolkien a negative regardless of who employs control due to the fallen idea of humanity. For a similar reason, that humanity is fallen, Tolkien can say that he does not

support vote-based system. Politically, Tolkien considered himself a "reactionary back number." (106). He was not content with advancement and automation nor with focusing a comprehension of life on issue to the detriment of soul. His aversion for modernization and what he saw as its vindictive impacts can be seen obviously in the letter he kept in touch with Christopher depicting his train trip with the New Englander. He composes of his time spent in Birmingham, his goal, where he had grown up and gone to King Edward's: "I then strolled about my "home town" for a bit. Except for one patch of ghastly wreckage (opp[osite] my old school's site) it does not look much damaged: not by the enemy. The chief damage has been the growth of great flat featureless modern buildings." (106)

Moreover, Tolkien described his political views in a usual and even impulsive way, not the least discouraged by internal conflicts. He began: "My political opinions lean more and more to Anarchy (philosophically understood meaning abolition of control not whiskered men with bombs) or to "unconstitutional" Monarchy." He continued with more enthusiasm:

I would arrest anybody who uses the word State (in any sense other than the inanimate realm of England and its inhabitants, a thing that has neither power, rights nor mind); and after a chance of recantation, execute them if they remained obstinate! Government is an abstract noun meaning the art and process of governing and it should be an offence to write it with a capital G or as to refer to people. (106)

Regardless of this dream of power, he has envisioned himself as a governor, and he proceeded: "the most improper job of any man, even saints (who at any rate were at least unwilling to take it on), is bossing other men. Not one in a million is fit for it, and least of all those who seek the opportunity." (107). Before the finish of the letter, which started with a tweak between philosophical insurgency and bomb hurlers, Tolkien has overlooked that qualification, or it is never again valuable for communicating his inclination:" There is only

one bright spot and that is the growing habit of disgruntled men of dynamiting factories and power stations.... But it won't do any good, if it is not universal." (107).

2. 5. Discovering Tolkien as a Religious Man

Tolkien had the habit of communicating his anger at the course of social improvement, not putting forward a genuine program to which he is committed. His actual heart's conviction by which his activities were guided is communicated not by these conclusions but rather by his sense "that Our Lord actually is more pained by offenses we commit against one another than those we commit against himself." (107) Tolkien's genuine commitment is to his religious confidence, as he clarifies in the letter's last passage: "We were born in a dark age out of due time.... But there is this comfort: otherwise we should not know, or so much love, what we do love. I imagine the fish out of water is the only fish to have an inkling of water." (107).

"The experience of the wretchedness of the fallen world is what makes clear what the nature of the unfallen world is like. The connection between Tolkien's politics and his Faith is fundamental. "I am not a 'democrat,'" Tolkien declared: "if only because 'humility' and equality are spiritual principles corrupted by the attempt to mechanize and formalize them, with the result that we get not universal smallness and humility, but universal greatness and pride." (108).

His catholic belief, affected his political convictions. His aversion of communism was largely due to its atheist ideology, and the reports he heard from the poet Roy Campbell, who participated with the fascist in the Spanish Civil War, that the communists in Spain killed priests of the Catholic faith. Consequently, to the support of General Franco for the Church, Tolkien gave his sympathies to fascism in Spain. He was grounded in Catholicism, a force of value in his life, his salvation; his relationship with his faith was as strong as the bond of child to mother, and in his case, it was stronger similarly to that of an orphan child to lost mother. When Tolkien

wrote of the source of power of Roman Catholicism, he referred to its sensual effect: "The main remedy for listing of blacking out confidence is Communion,

Tolkien, however, was not idealistic nor even a social reformer. He accepted war despite his was convinced that it is absurd, and he understood the importance of evil because he believed literally in the fact of the fall of Man and, consequently, in this world as a doomed world. He also devoutly believed in the eternal salvation through the grace of Christ.

In the end, *The Hobbit* has great chances to be an allegorical work, however the political and religious views of the author were not apparent in the novel. Perhaps the influence was exterior.

Chapter Three

Beyond Boundaries:

Exploring Zionism as

an Allegory in *The*

Hobbit

In this chapter, it would be essential to introduce Zionism as a concept and journey to its history. After that, we will analyse the novel from two different perspectives, from religion's angle and from politics angle.

Zionism: Origin and History

According to the Oxford dictionary Zionism is: "A movement for (originally) the re-establishment and (now) the development and protection of a Jewish nation in what is now Israel. It was established as a political organization in 1897 under Theodor Herzl, and was later led by Chaim Weizmann." (Zionism). Zionism is Israel's national belief system. Theodor Herzl who was an Austrian Jewish writer and dramatist best known for his basic job in setting up the cutting-edge State of Israel found this movement. His flyer *Der Judenstaat* (The Jewish State), distributed in 1896, helped dispatch Zionism as an innovative political development whose goal was the foundation of a Jewish country.

The term «Zionism» itself is attributed to the Austrian Jewish author, Nathan Birnbaum, it embodies and symbolizes the Jewish aching for an arrival to Zion, which is a scriptural equivalent word for Jerusalem that is centuries old. Nevertheless, Herzl was primarily in charge of transforming Zionism into a political venture (My Jewish Learning). Though Zionism originated in eastern and central Europe in the latter part of the 19th century, it is in many ways a continuation of the ancient attachment of the Jews and of the Jewish religion to the historical region of Palestine, where one of the hills of ancient Jerusalem that was called Zion (The Editors of Encyclopaedia Britannica, Zionism)

The Haskala¹ movement of the late 18th century, however, urged Jews to assimilate into Western secular culture. Despite the Haskala, eastern European Jews did not assimilate and, in reaction to tsarist pogroms, formed the Hovevei Zion² to promote the settlement of Jewish farmers and artisans in Palestine.

Herzl's vision of a Jewish state was welcomed with disparagement from liberal Jews, who dismissed his dissenter vision, and from the Orthodox, who trusted the foundation of Jewish power in the blessed land expected to anticipate the happening to the Messiah. In any case, in 1897, Herzl directed the debut meeting of the Zionist Organization (later the World Zionist Organization) in Basel, Switzerland, which drew around 200 delegates and set up the Zionist objective as setting up a legitimately guaranteed home for the Jewish individuals in Palestine (History.com Editors). Herzl was chosen as the assembly's leader and took on the position of worldwide Zionist initiative.

Judaism is considered a nationality just as a religion, and that Jews value their own state in their hereditary country, Israel. Similarly, the French individual's merit France or the Chinese individuals ought to have China. Zionism allowed that Jewish presence in Israel to take place. The name originates from "Zion," which in the Old Testament means the easternmost of the two hills of ancient Jerusalem. It was the site of the Jebusite city captured by David, king of Israel and Judah, in the 10th century BC and established by him as his royal capital. Some scholars believe that the name also belonged to the "stronghold of Zion" taken by David, which may have been the fortress of the city. It appears to be a pre-Israelite Canaanite name of the hill

¹ Haskala: an intellectual movement among Jews of eastern Europe in the 18th and 19th centuries that attempted to acquaint the masses with European and Hebrew languages and with secular education and culture to supplement Talmudic studies (Haskalah)

² the Hovevei Zion: the movement that constituted the intermediate link between the forerunners of Zionism in the middle of the 19th century and the beginnings of political Zionism with the appearance of Theodor Herzl and the First Zionist Congress in 1897 (Hibbat Zion)

upon which Jerusalem was built; the name “mountain of Zion” is common. In biblical usage, however, “Mount Zion” often means the city rather than the hill itself.

Zion appears in the Old Testament 152 times as a title of Jerusalem; over half of these occurrences appear in two books, the Book of Isaiah and that of Psalms. Mount Zion is the place where Yahweh, the God of Israel, dwells, the place where he is king and where he has installed his king, David. It is thus the seat of the action of Yahweh in history.

In the Old Testament the city of Jerusalem is personified as a woman and addressed or spoken of as “the daughter of Zion” always in a context charged with feeling aroused by either of two ideas that stand in opposition to each other: the destruction of Jerusalem or its deliverance (The Editors of Encyclopaedia Britannica)

Hence, after the establishment, the Zionist congresses met yearly until 1901 and then every two years. When the Ottoman government refused Herzl’s request for Palestinian autonomy, he found support in Great Britain. Moreover, at the death of Herzl in 1904, the leadership moved from Vienna to Cologne and then to Berlin. Prior to World War I, Zionism represented only a minority of Jews, mostly from Russia but led by Austrians and Germans. It developed propaganda through orators and pamphlets, created its own newspapers, and gave an impetus to what was called a “Jewish renaissance” in letters and arts. The development of the Modern Hebrew language largely took place during that period (The Editors of Encyclopaedia Britannica, Zionism)

The failure of the Russian Revolution of 1905 and the wave of pogroms and repressions that followed caused growing numbers of Russian Jewish youth to immigrate to Palestine as pioneer settlers. The declaration was included in Britain’s League of Nations mandate over Palestine. (The Editors of Encyclopaedia Britannica)

In the following years, the Zionists built up the Jewish urban and rural settlements in Palestine, perfecting autonomous organizations and solidifying Jewish cultural life and Hebrew education. In March 1925, the Jewish population in Palestine was officially estimated at 108,000, and it rose to about 238,000 by 1933. Jewish immigration remained relatively slow, however, until the rise of Hitler in Europe. Nevertheless, the Arab population feared that Palestine would eventually become a Jewish state and bitterly resisted Zionism and the British policy supporting it. The new restrictions were violently opposed by Zionist underground groups such as the Stern Gang³ and Irgun⁴ which committed acts of terrorism and assassination against the British and organized illegal Jewish immigration to Palestine.

The large-scale extermination of European Jews by the Nazis led many Jews to seek refuge in Palestine and many others, especially in the United States, to embrace Zionism. As tensions grew among Arabs and Zionists, Britain submitted the Palestine problem first to Anglo-U.S. discussion for a solution and later to the United Nations, which on November 29, 1947, proposed partition of the country into separate Arab and Jewish states and the internationalization of Jerusalem. The creation of the State of Israel on May 14, 1948, triggered an invasion by the neighboring Arab countries that was soundly defeated by the Israeli army.

Moving forward in time to the early British and American support for the Jews thoughts of the reclamation of the Jews in the Land of Israel entered British open talk in the mid nineteenth century, at about a similar time as the British Protestant Revival. At the asking of Lord Shaftesbury, Britain built up an office in Jerusalem in 1838, the principal political

³ Stern Gang: militant Zionist terrorist organization (officially Lohame Herut Yisra'el "Fighters for the Freedom of Israel") founded 1940 by Avram Stern (1907-1942). (Stern gang)

⁴ Irgun: A right-wing Zionist organization founded in 1931. During the period when it was active (1937–48) it carried out violent attacks on Arabs and Britons in its campaign to establish a Jewish state; it was disbanded after the creation of Israel in 1948 (Irgun)

arrangement in the city. In 1839, the Church of Scotland sent Andrew Bonar and Robert Murray M'Cheyne to provide details regarding the state of the Jews there. Benjamin Disraeli wrote in his article entitled "*The Jewish Question is the Oriental Quest*" that inside fifty years, a country of one million Jews would dwell in Palestine under the direction of the British. (The Editors of Encyclopaedia Britannica, Zionism)

The accomplishment of Zionism has implied that the level of the world's Jewish populace who live in Israel has consistently become throughout the years and today 40% of the world's Jews live in Israel.

3. 2. Zionism as a Political Allegory in *The Hobbit*

"*The Hobbit* and *Lord of the Rings* aren't fantasies because they feature dragons, elves and talking trees, they're fantasies because they mythologize human history" (Walter). you can't help after reading the novels, but to see messages behind what the author has written, especially if you were a student of history. Therefore, we had to begin a thorough analysis of the events since the beginning of the journey and attempt to interpret possible clues into solid facts. To begin with, the nature of both works accentuates a re-conquista type of adventure, as the Guardian said" Both *The Hobbit* and *Lord of the Rings* turn on the "return of the king" to his rightful throne." (Walter) Moreover, it identifies the type of quest provided being morally accepted and that is the point that the Zionist emphasize on when they start their journey. However, who are the Zionists in the story and the rightful throne heirs?

As a start, it is evident to know who reclaimed the throne or a homeland in the novel? Whom they represent? The answer would be that the dwarves led an expedition to retake the lonely mountain. Tolkien talked about the relationship and similarity between his dwarves and he spoke in a BBC interview "The dwarves of course are quite obviously, wouldn't you say that

in many ways they remind you of the Jews? Their words are Semitic, obviously, constructed to be Semitic. The hobbits are just rustic English people,” (Lebovic)

Moreover, according to John Rateliff, Tolkien drew motivation from Hebrew writings and Jewish history when building up the dwarves. As experts ousted from an abundant country, the dwarves talked both the language of their embraced countries and among themselves a Hebrew-impacted tongue created by Tolkien. In spite of the fact, that Tolkien's dwarves recall their horrible past with sorrowful melodies, most are assimilated and ambivalent about recovering Erebor, their lost nation. Likewise, in the story, Jewish lords, the midget rulers of Erebor demonstrate to be profoundly corruptible, also gold-fixated: “The mere fleeting glimpses of treasure which they had caught as they went along had rekindled all the fire of their Dwarvish hearts; and when the heart of a dwarf, even the most respectable, is wakened by gold and by jewels, he grows suddenly bold, and he may become fierce..” (Tolkien). Their interminable aggregation of riches fed the hatred of neighbors, and in the end expedited the pillaging mythical serpent. (Lebovic)

In another occasion Tolkien wrote in 1955: “I do think of the ‘Dwarves’ like Jews: at once native and alien in their habitations, speaking the languages of the country, but with an accent due to their own private tongue” (qtd. in Fisher). This passage clearly elucidates the state that the Jews used to experience in the medieval European countries up to the World War I and how alienated they were since they were called the people without land. Similarly to the Jews who were driven out of their homes and who were the descendants of twelve tribes, the dwarves also were killed, chased out of their land and were doomed to wonder on the face of earth, which shows in this passage: “...thirteen is small remnant of the great folk of Durin that once dwelt here, and now are scattered far.” (Tolkien). It is important to bear in mind that two dwarves are brothers. So, we can that they belong to the same tribe. Therefore, when we compare the number of the dwarves to the number of the jewfish tribes, it makes sense.

Moving on, to the second element in the story is the hobbit “Bilbo Baggins”. There wasn’t much things said by critics to link this character to someone from the real world, however, relaying on the findings on the dwarves and judging the role of the hobbit in the novel there was a possible link that could be drawn between “Bilbo Baggins” and “Theodore Herzl”.

To begin with, the journey of the dwarves would have never succeeded without the help of the hobbit, and in real life, Herzl is the reason why the Jews has a homeland. After the Dreyfus case that took place in France, where a Jewish officer in the French army was accused of treason. Herzl, who was covering that event for a newspaper, witnessed the angry mobs shouting “death to the Jews” He decided that there was just a single answer for this enemy of Semitic attack: the mass movement of Jews to a land that they could call their own. (My Jewish Learning)

Another point that we can ponder at is that in the novel when the dwarves enter the lonely mountain, they send the hobbit to scout the inside of the cave and spy for the whereabouts of the dragon and Bilbo ends up having a conversation with the dragon:. In real life, Herzl requested from Sultan Abdülhamid II in 1901 to open the Palestinian territories to Jewish settlement and transferring governance to the Jewish people in exchange for paying the empire’s debts and providing propaganda in Europe. (Ekinci)

In addition, in both case scenarios the conversation and the request were declined. After that, Herzl died in 1904 and Bilbo was in a way unable to effect the events of the story. He fainted after a blow in the head when the war of the five armies began. Then Tolkien decides that Bilbo goes to the undying lands with other characters so they can live forever. Similarly, Theodore Herzl is considered as Israel's establishing father, his grave situated in Israel's national burial ground in Jerusalem and his Hebrew birthday (the tenth of Iyar) is considered as a national holiday. His representation balances today in the plenum lobby of the Israeli Knesset. (My Jewish Learning)

Next, it was a bit tricky to point out the similarities between the dragon Smaug and people or entities from the real world that Tolkien might have gotten the inspiration from but it was not impossible. In the novel, the Dragon swoops in from another place and he decides to take the lonely mountain and make it his own, and he exiles all the dwarves and kills some. According to the previous findings, the conclusion of the Red Dragon representing the Ottoman Empire was the most likely option to go with for historical reasons of course. The year 1453 was marked by the siege of Constantinople, the capital of the Byzantine Empire that stood out amongst the most vigorously invigorated urban areas on the planet, occurred in 1453. Sultan Mehmed II, leader of the Ottoman Turks, drove the strike. Probably, 10,000 men guarded the city. The Turks had somewhere in the range of 100,000 and 150,000 men on their side. The attack went on for fifty days. (Koeller)

When this event was taking place, Pope Nicholas V⁵ received a message from a bishop urging him to gather forces of the Christian faith. Feeling touched by his words "...Nicholas V, some two months later, issued the strange bull in which he represents Sultan Mehmed as the precursor of the Antichrist and compares him to the red dragon of the apocalypse..." (Franz 121)

Another proof, the Ottoman Empire was situated in present day Turkey, and Mount Zion is the representation of Israel as we will see further, and Turkey is located north Israel, and Smaug comes from the north: "There was a most specially greedy, strong and wicked worm called Smaug. One day he flew up into the air and came south. The first we heard of it was a noise like a hurricane coming from the North..." (Tolkien)

⁵ Pope Nicholas V: Pope from 1447 until 1455 who resolved the long-standing conflict between the conciliar movement and the Papacy and whose efforts to restore classical Rome made him in the view of many historians the first "Renaissance pope." (Nicholas V (1397–1455))

Furthermore, Bilbo Baggins gets to have a conversation with the dragon and we assumed before that Bilbo represents Herzl and in real life, and Herzl did ask Sultan Hamid II for the lands of Palestine. Then, the dragon flies away from the mountain and goes to a nearby town built on a lake to kill the dwellers of that town to teach them a lesson; however, a bowman kills him. In reality those lake men symbolizes Jordanians for Jordan means the name of the stream, which flows between the nations of Jordan and Israel. The waterway's name in Hebrew is Yarden, and it derived from yarad signifying "descend" or "flow down" (Campbell). In the New Testament, John the Baptist purifies through water Jesus Christ in its waters, and it was embraced as an individual name in Europe after crusaders brought water once again from the waterway to submerge their youngsters. (Campbell)

It is well known that Jordanians are the descendants of Sharif of Mecca, who is best known for propelling the Great Arab Revolt in June 1916 against the Ottoman armed force. Amid the First World War, the Turkish commanded Ottoman Empire agreed with the Central Powers against the Allies, enabling the Emir of Mecca to catch the chance to free the Arab lands from Turkish governance by aligning himself with the British and the French. His target in stirring Great Arab Revolt was to set up a solitary autonomous Arab state extending from Aleppo (Syria) to Aden (Yemen), in view of the antiquated customs and culture of the Arab individuals, the maintaining of Islamic beliefs and the full insurance and incorporation of ethnic religious minorities. While the forces of Britain and France denied the Arabs their promised single unified Arab state, the Hashemite family confirmed Arab rule over all of present day Jordan, a large portion of the Arabian promontory and Syria. (The Royal Hashemite Court). This revolt against the ottomans happened after Herzl sent his demands to Sultan Hamid II, and that revolution was a major cause fall the Ottoman Empire. Similarly, in the novel, the hobbit had a discussion with the dragon while he is invisible: "Hurriedly Bilbo stepped back and blessed the luck of his ring. Then Smaug spoke." (Tolkien) "You may walk unseen..."

(Tolkien), and that much likely was the situation for Herzl and Sultan Hamid II, for Herzl did not meet the sultan in person, he sent his demands through a mutual friend.

Hence, through this data we can see the link between the elements in the novel and the elements in real life. The dragon dies after facing Bard the Bowman, who might be a symbolism of Sharif of Mecca himself, since he is the one responsible for the fall of the Ottoman Empire in the middle east region, and lake men moved to live beside the lonely mountain after the destruction of their home, and Jordan is situated next to Israel who represent the lonely mountain.

Finally yet importantly, the series of the events in the novel breaks hell loose by the inflation of the war of the five armies: “So began a battle that none had expected; and it was called the Battle of Five Armies, and it was very terrible.” (Tolkien). Five armies goes to battle for the treasure in the mountain or the mountain itself, in reality something similar manifested:

The Arab-Israeli War of 1948 broke out when five Arab nations invaded territory in the former Palestinian mandate immediately following the announcement of the independence of the state of Israel on May 14, 1948. In 1947, and again on May 14, 1948, the United States had offered de facto recognition of the Israeli Provisional Government, but during the war, the United States maintained an arms embargo against all belligerents. (The Office of the Historian)

Moreover, in the novel we see that the giant eagles rushed down to help the dwarves and the elves:

The Eagles had long had suspicion of the goblins’ mustering; from their watchfulness the movements in the mountains could not be altogether hid. So they too had gathered in great numbers, under the great Eagle of the Misty Mountains; and at length smelling battle from afar they had come speeding down

the gale in the nick of time. They it was who dislodged the goblins from the mountain slopes, casting them over precipices, or driving them down shrieking and bewildered among their foes. (Tolkien)

Something similar happened in war of the six days when the U.S government who has the bold eagle on their flag aid:

In 1965, Johnson agreed to sell Israel M48A3 tanks, followed by A-4 Skyhawk aircraft in 1966. The rationale behind these sales, as National Security Council staffer Robert Komer put it, was that "Arab knowledge that they could not win an arms race against Israel should contribute long-term to the damping down of the Arab-Israeli dispute. (The Office of the Historian)

3. 3. Zionism as a Religious Allegory in *The Hobbit*

Since the destruction of the Temple, religious Jews have pleaded god to go back to the Land of Israel. However, these supplications were transformed of into political activity to set up a Jewish state there. Truth be told, present day Zionism has been for the most part secular, especially in its initial years. Numerous religious Jews censure present day Zionism as " forcing the hand of God" (Schultz) interceding with the godly arrangement of history. Religious Zionism, however, sees the State of Israel not just as essentially fundamental for the Jewish individuals, since it bears a religious significance. As indicated by religious Zionists, the State of Israel is a fundamental advance in bringing the Messiah. Tolkien as a devout catholic saw in writing a way to worship god, and thus he employed it to send god's messages to his readers.

If we see the work of *The Hobbit* through the lenses of religion, we will see many themes derived from the Old Testament⁶ .

The first notable element is the lonely mountain, In *The Hobbit*, the company of Thorin Oakenshield travels to the Lonely Mountain of Erebor to recover their country and its tremendous gold stores from the mythical beast Smaug. The Lonely Mountain shares numerous likenesses to Mt Zion in Jerusalem, also called the Temple Mount.

Moreover, the author of “Bible Verses about Mountains” exhibits looking past bible verses about mountains and analyzing cultural references, mountains can speak to the gift of achievement or the curse of defeat, a groundbreaking journey somehow. J.R.R Tolkien mixed his fantastical literary creations, most prominently, *The Hobbit* with surely understood rough scenes, for example, The Misty Mountains or Lonely Mountain. For Tolkien, mountains were a focal similitude to building his character's characteristics while flaunting their humanity inside the full range of human feelings while scaling their grand test. (Zielinski)

The description of the lonely mountain and its value is similar to that of mount Zion in the bible a Song; a Psalm. Of the sons of Korah:

Great is Jehovah, and greatly to be praised in the city of our God, in the hill of his holiness.

Beautiful in elevation, the joy of the whole earth, is mount Zion, [on] the sides of the north, the city of the great King.

God is known in her palaces as a high fortress. (Psalm 48)

⁶Old Testament: The first part of the Christian Bible, comprising thirty-nine books and corresponding approximately to the Hebrew Bible. They comprise the chief texts of the law, history, prophecy, and wisdom literature of the ancient people of Israel (Old Testament)

In addition, Erebor is brimming with tremendous fortunes especially monstrous measures of gold, similarly as the Jewish temple was loaded with gold adornments. Moreover, “According to the Book of Samuel, Mount Zion was the site of the Jebusite fortress called the “stronghold of Zion””. (Zvi). The lonely mountain was similar: “The Mountain lay dark and silent before them and ever higher above them. They made their first camp on the western side of the great southern spur, which ended in a height called Ravenhall. On this there had been an old watch-post.” (Tolkien)

Next, the most valuable fortune of the Dwarves was the Arkenstone, known as the King's Jewel, which was kept over the throne: “But fairest of all was the great white gem, which the dwarves had found beneath the roots of the Mountain, the Heart of the Mountain, the Arkenstone of Thrain.” (Tolkien)

The holiest of holies in the Jewish temple was the site of the Ark of the Covenant. Inside the Ark were two sapphire stone tablets with the Ten Commandments composed on them. “He prepared the inner sanctuary within the temple to set the ark of the covenant of the LORD there.” (1 Kings 6:19). The Lonely Mountain and other dwarf kingdoms include tremendous mines where the valuable stones and metals were mined: “birds and flowers whose eyes and petals were of jewels; coats of mail gilded and silvered and impenetrable; the necklace of Girion, Lord of Dale, made of five hundred emeralds green as grass, which he gave for the arming of his eldest son in a coat of dwarf-linked rings the like of which had never been made before, for it was wrought of pure silver to the power and strength of triple steel. But fairest of all was the great white gem, which the dwarves had found beneath the roots of the Mountain, the Heart of the Mountain, the Arkenstone of Thrain.” (Tolkien)

While King Solomon likewise authorized huge mines, known as King Solomon's mines. Evelyn Bankole states the following: “If we accept the myth about the famous Solomon’s gold mines as true and try to calculate the gold he was said to extract from them in

accordance to the Bible, we'll come up with 25 tons of gold annually stacked in King Solomon's palace and treasury. This is incredible wealth, actually. Calculated by today's prices in US dollars, we will see that each ounce of gold that costs about \$2,000 made him around \$70,000,000 per a ton of gold. Within his reign, some researchers claim, he has earned about \$2 trillion, which is a threshold nobody has ever crossed." (Bankole)

Moving on, The Dwarves lived in big caves where their ruler's position of royalty was found while Mt Zion turned into the site of King David's royal residence. His child Solomon built the temple there, which was the position of the throne of God. The Dwarves had been driven out of their country and compelled to "meander the wild" after Smaug ceases and takes over the mountain: "but thirteen is small remnant of the great folk of Durin that once dwelt here, and now are scattered far." (Tolkien). Likewise, the Jewish people were constrained into outcast from their heavenly land.

At the point when the dragon drove the Dwarves out, and he became King under the mountain. In the Bible Satan is portrayed as a dragon Babylonian, Persian, Greek, Roman and several other realms have all vanquished Jerusalem and are spoken to in the holy book as beasts. "Then another sign appeared in heaven: a huge red dragon with seven heads, ten horns, and seven royal crowns on his heads." (Revelation 12-1). "His tail swept a third of the stars from the sky, tossing them to the earth. And the dragon stood before the woman as she was about to give birth, ready to devour her child as soon as He was born." (Revelation 12-3). "And the great dragon was hurled down—that ancient serpent called the devil and Satan, the deceiver of the whole world. He was hurled to the earth, and his angels with him." (Revelation 12-9)

The above verses clarify, in even shallow reading, that the Great Red Dragon is Satan. In any case, another relationship is not as promptly evident. Verse 4 is alluding to the introduction of Jesus, and Satan's endeavor to execute the baby Jesus. Satan nevertheless, did not endeavor this demonstration of murder all alone. He made his endeavor through the

intensity of one man on earth. This man is recognized: “When the magi had gone, an angel of the Lord appeared to Joseph in a dream. “Get up!” he said. “Take the Child and His mother and flee to Egypt. Stay there until I tell you, for Herod is going to search for the Child to kill Him.” (Matthew 2-13)

Herod the Great, the King of Judea and Palestine, was the hand Satan that utilized in his endeavor to slaughter the newborn child Jesus. It is noteworthy that Herod got his office from the Roman Empire. In 37 B.C., Herod the Great vanquished Jerusalem with the support of Roman armed forces and made himself lord. (Scheifler)

Presently see again in Rev 12:3 that Satan is portrayed as having seven heads, ten horns and seven crowns. This is significant in light of the fact that it is a key to recognize Satan and his operators somewhere else in Revelation: “Then I saw a beast with ten horns and seven heads rising out of the sea. There were ten royal crowns on its horns and blasphemous names on its heads. The beast I saw was like a leopard, with the feet of a bear and the mouth of a lion. And the dragon gave the beast his power and throne and great authority.” (Revelation 13- 1-3)

As we saw in Matthew, Satan used the might of the old Roman Empire to endeavor the murder of Jesus. The mythical beast and Rome worked with a similar personality toward a similar objective. Therefore, in Rev 13:2 we can substitute Rome for the word Dragon. This is a reference back to Daniel 7. John the Revelator was looking in backwards in grouping at the past realms, to give us a period hack maybe, to recognize this Sea Beast in the flood of time. The Lion (Babylon) is referred to as the head of Gold in Dan 2, the Bear (Medo-Persia) which is additionally the chest of silver in Dan 2, and the Leopard (Greece) the thighs of metal in Dan 2. Presently there is likewise a fourth mammoth in Dan 7, to coordinate the legs of iron in Dan 2 investigate somewhat more remote. (Scheifler). “After this, as I watched in my vision in the night, suddenly a fourth beast appeared, and it was terrifying—dreadful and extremely strong—

with large iron teeth. It devoured and crushed; then it trampled underfoot whatever was left. It was different from all the beasts before it, and it had ten horns.” (Daniel 7-7)

This fourth differing brute beast with ten horns associates old pagan Rome. Ancient pagan Rome, when it broke down, was trailed by the separated kingdoms, or, in other words an isolated Europe (a condition that exists today), spoken to by the feet and TEN TOES of earth and iron in Dan 2. (Scheifler)

In the novel, when the red dragon comes out the lonely mountain, he is killed and the dwarves regain back their homeland, and that has happened in real life: “...knew much of what had happened. Very great indeed was the commotion among all things with wings that dwelt on the borders of the Desolation of the Dragon.” (Tolkien). “Far over Mirkwood tidings spread: “Smaug is dead!””. (Tolkien). Moreover, the Jews went back to Jerusalem after being ruled by many empires.

Thereafter, Thorin Oakenshield leads twelve dwarves to the lonely mountain to take it back from Smaug the dragon, and surprisingly Thorin and the dwarves fit the description for the Jews and the messiah or the anointed one. We have established that Tolkien’s dwarves are an allegory of the Jews and the tribes of Jews the Old Testament are believed to be the twelve tribes. Similarly, Thorin shares many traits of the messiah. The messiah is a descendant of King Solomon the son of King David whom both are descendants of the patriarch Jacob who is the father of the Jews, and god promised King David that no one outside of his lineage would rule over Israel (Sigal). Similarly, Thorin comes from great lineage of kings and rulers: “He was the father of the fathers of the eldest race of Dwarves, the Longbeards, and my first ancestor: I am his heir.” (Tolkien), and he is the son of Thráin II, the older brother of Frerin and Dís, the grandson of King Thrór. He liberated the lonely mountain for all the dwarves to come and settle again considering it their homeland.

In comparison, the messiah is ought to be a human leader, physically descended from the Davidic bloodline through King David and King Solomon. He is thought to achieve foreordained things in just a single future arrival, including the unification of the clans of Israel, the gathering of all Jews to Eretz Israel, the reconstructing of the Temple in Jerusalem, the introducing of a Messianic Age of worldwide widespread harmony, and the annunciation of the world to come.

General Conclusion

J.R.R Tolkien proves to his readers that literature is not innocent, and what may seem like a normal fictional story with elves and dragons may have more to it than it seems. It can have more layers and different interpretations. *The Hobbit* is an exemplary work of how a novel can have various interpretations.

We have provided evidence that *The Hobbit* can be read as both as a religious and a political Allegory. Tolkien's views of politics and his spirituality can be found in the novel in a vague way. However, links to the bible and biblical themes can be established easily. Thorin Oakenshield is one of the main characters and we have shown that his role and traits in the novel correspond to that of the Messiah or the anointed one in the Old Testament. Along with other characters such as Smaug the dragon who can see through the lenses of politics as the Ottoman Empire and through religion's scope as Satan. Moreover, the dwarves carry the characteristics of the Jews and they share the same destinies and outcomes in both the novel and real life. We have managed to a slight degree to link the journey to the lonely mountain to that of Zionism and its aim to reach the land of Eretz Israel.

In this extended essay, we have dealt with the Allegory in *The Hobbit* and attempted to provide a possible and logical interpretation for what the author may have intended to say throughout his words. Second, we reviewed themes in the novel and some criticism about the author from different eras, in chapter one. Next, in chapter two, we introduced the concept of Allegory with discussing the political views and religious background of the author. In the end, chapter three tackled Zionism and its manifestation in the novel.

Overall, *The Hobbit* is a goldmine that needs to be thoroughly delved into. We have attempted to show that both the novel and the author may be Pro-Zionism, and we honestly wish to do more research in the light of this direction to highlight and expose perhaps some undiscovered truths about J.R.R Tolkien and the real intentions behind this work and other works of his creation.

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Appendices

Appendix 01: The Summary of *The Hobbit*

Gandalf invites a group of dwarves to the house of Bilbo without his permission or knowledge. Those dwarves are going on a journey to take back the kingdom of Erebor in the Lonely Mountain. When they are seated and fed, Gandalf comes forth with a map that was handed to him by Thorin's father who is the leader of the dwarves and the heir of the lonely mountain. That map shows a location of a hidden magical door that leads inside the mountain. Next, Gandalf asks Bilbo to accompany them and be their burglar. The dwarves make fun of him. Nevertheless, despite of his hesitation, Bilbo joins them in exchange for a portion of the treasure.

They start marching from the shire towards Erebor to reclaim their homeland and their treasure. They travel through the wilderness and ends up captured by three trolls. However, Gandalf saves them and takes them to Rivendell, where they meet the high elven Elrond who reads the map and give them more instructions. When they resume their journey, they pass over by the misty Mountains and they are caught by goblins who take them inside the goblin tunnels, in the mountain. Although, the wizard saves them, Bilbo get separated and falls even deeper into the lower halls of the mountain where he finds a magical ring and encounters Gollum, whom engages with in a game of riddles in exchange for leading him outside the mountain. After the game, Bilbo escapes Gollum using the ring and exits the mountain. After that, he rejoins his companions and receives praise for surviving. Nevertheless, the goblins and Wargs chase them until the giant eagles rescue them and take them to safety where they reach Beorn's house and rest.

The company goes through the black forest of Mirkwood without the wizard. Inside the Enchanted forest, the hobbit saves the dwarves from giant evil spiders, and then from the captivity of the Wood-elves. Afterwards, the group reaches Lake Town or Esgaroth, where

people will host them and hope the dwarves fulfill the prophecy of Smaug's desolation. After resting, the company resumes journey to the lonely mountain and find the secret door. The Hobbit scouts the mountain. While doing that he talks with the great dragon and finds out about his weakness. The dragon becomes furious, thinks that lake has helped the invisible intruder, and sets out to demolish the town and kill its people. While Lake Town burn by the flames of the dragon, a man called bard of high lineage, learns about Smaug's weak spot and throw big arrows at him, which ends up killing the dragon.

When the dwarves holds control over the mountain, Bilbo finds the Arkenstone, the heart of the mountain, which was kept in Thorin's family for generations, and hides it away. Lake men and the Wood-elves surrounds the mountain and asks for a compensation form the treasure. Thorin refuses their demands, and his kin from the north arrives to his aid. Bilbo tries to ransom the Arkenstone to prevent a war between them. However, Thorin does not comply, and the fight seems inevitable.

Gandalf comes from nowhere and announces the approach of the goblins and Wargs. Elves, men and dwarves join forces but they do not win until the eagles and Beorn joins the fight. Thorin gets deadly wounds and reconciles with Bilbo before he ceases living. Bilbo takes a small part of his share of the gold and returns home a Hobbit wealthy.