

# PEOPLE'S DEMOCRATIC REPUBLIC OF ALGERIA

*Ministry of Higher Educational and Scientific Research  
Belhadj Bouchaib University – Ain Temouchent*



**Faculty of Letters, Languages and Social Sciences  
Department of Letters and English Language**

## **The Influence of Mythology in Modern Fantasy in *The Lord of the Rings* by J.R.R Tolkien**

*Dissertation Submitted in Partial Fulfillment of the Requirement for a Master's Degree in Literature and Civilization*

**Submitted by:**

Miss Khadidja BENCHADDA

**Supervised by:**

Dr. Samira LAOUFI

### **Board of Examiners**

President: Mrs. Hasna KERSANI (MAA)

Supervisor: Dr. Samira LAOUFI (MCB)

Examiner: Dr. Assia BENFODDA (MCA)

University of Ain Temouchent

University of Ain Temouchent

University of Ain Temouchent

Academic Year: 2023/2024



## Dedications

My humble effort is dedicated to my loving parents, who have been my constant source of support, guidance, and encouragement during my whole educational path. Words would never be enough to thank you.

I shall never forget the support and love of my sisters Farida, Dallel, Halima, Narimen and Nesrine who have been my pillars of strength, my confidantes, and my biggest cheer leaders. Your encouragement, understandings have been invaluable to me. Without forgetting my precious nephews, Abderhman, Yanis and Rawnak whose innocence, curiosity, and boundless energy remind me of the importance of perseverance and wonder. To my brothers in law Mohammed, Kamel, Ahmed and Lakhder thank you for everything.

I dedicate this work to my beloved friends who have always been there for me, Belarbi Rahmouna, thank you for your big support, especially during the difficult times I faced while doing my work. To Ghorzi Ahlem, Morsli Dallel and Sayeh Chakib, thank you for always believing in me and pushing me to be my best self.

To all my family, and my friends, and to all those who have contributed from near or far to make this project possible, I say thank you.

## Acknowledgments

First and foremost, I extend my deepest gratitude to Almighty Allah for enabling me to complete this work despite the challenges encountered. Salutation is upon the greatest prophet Muhammad peace be upon him. This dissertation would not have been possible without the invaluable guidance and unwavering patience of my supervisor, who provided support well beyond the role of a typical mentor.

I would like to thank my supervisor, Professor, Dr. Samira LAOUFI for all her help, going above and beyond the requirements to help me bring this dissertation to the finish line. I will forever be extremely grateful for all you have done.

I also express my gratitude and deep appreciation to the members of the jury, Dr. BENFODDA and Ms. Hasna KERSANI, who discussed and examined this dissertation.

I address my humble respect to all my teachers at the English Department at the University of Belhadj Bouchaib for their continuous support.

*Thank you all for being there for me*

## Abstract

Human beings possess a natural inclination towards seeking meaning, and their imaginative faculties have given rise to religions and mythologies throughout history. The realm of fantasy fiction has consistently found expression in literature and art, starting from ancient mythological narratives to fairy tales, and extending to drama, poetry, and the novel. Undoubtedly, Greek and Roman mythology have exerted a significant influence on Western culture, art, and literature. Countless artists, writers, and scholars from Europe, America, and beyond have drawn inspiration from classical mythology. References and allusions to Greek/Roman myths and heroes permeate various aspects of contemporary society, from film and theatre to casual conversations. Additionally, entire bodies of work have been dedicated to exploring mythical characters and stories. Consequently, mythology has played a paramount role in shaping civilization and cultural movements throughout history. This research study aims to uncover relevant aspects of the esteemed fantasy author J.R.R. Tolkien's work, particularly his novel *The Lord of the Rings*, which has endeared him to readers since the inception of his literary career. The analysis emphasizes the mythological elements within Tolkien's work, which serve as a captivating foundation for engaging his audience.

**Keywords:** Fantasy, Nordic and Celtic Mythology, Middle Earth, Magic, Power

# Table of Contents

<b>Dedications.....</b>	<b>I</b>
<b>Acknowledgments .....</b>	<b>II</b>
<b>Abstract.....</b>	<b>IV</b>
<b>Table of Contents.....</b>	<b>V</b>
General Introduction .....	1
<b>Chapter One: Literature Review .....</b>	<b>5</b>
1.1 Introduction .....	6
1.2 Scope of Fantasy Literature.....	6
1.2.1 Overview of the Fantasy Genre .....	8
1.2.1.1 Subgenre .....	9
1.2.1.2 Ancient Fantasy, the Beginning.....	11
1.2.2 Modern Fantasy .....	12
1.3 Defining Mythology .....	14
1.3.1 Types of Myth.....	15
1.3.2 Mythological Traditions NORDIC ONLY .....	16
1.3.2.1 Greek Mythology.....	16
1.3.2.2 Norse Mythology .....	17
1.3.2.3 Celtic Mythology .....	18
1.3.3 Mythology in Shaping Fantasy Narratives .....	18
1.4 J.R.R Tolkien and His Influence .....	19
1.4.1 JRR Tolkien and His Significance in the Genre .....	20
1.4.2 Tolkien's Background in Philology and Mythology .....	21
1.4.3 Exploration of Tolkien's Sources of Inspiration.....	22
1.5 Tolkien and <i>The Lord of the Rings</i> in the Eyes of the Critics .....	23
1.6 The Presence of Mythology in <i>The Lord of the Rings</i> .....	26
1.6.1 Identification of Mythological Elements .....	26
1.6.1.1 Archetypes .....	26
1.6.1.2 Mythical Creatures .....	28
1.6.1.3 Setting.....	29
1.7 Conclusion.....	29

<b>Chapter Two: Mythology and Fantasy Concepts IN THE BOOK.....</b>	<b>30</b>
2.1 Introduction .....	32
2.2 Fantasy a Complex Genre in <i>The Lord of the Rings</i> .....	32
2.2.1 High Fantasy/ Epic Fantasy Sub – Genres .....	33
2.3 JRR Tolkien Fantasy .....	35
2.3.1 Tolkien’s .....	35
2.3.2 Tolkien’s World .....	37
2.3.3 Fairy Story .....	38
2.4 Power and Knowledge in <i>The Lord of the Rings</i> .....	40
2.4.1 The Ubiquity of Power : .....	41
2.4.2 The Productivity of Power : .....	42
2.4.3 Power and the Self .....	43
2.5 Mythology as concept .....	44
2.5.1 Folklore in the Book .....	45
2.6 Mythological Tapestry in <i>The Lord of the Rings</i> .....	46
2.6.1 Norse Mythology .....	46
2.6.2 Anglo Saxon Mythology .....	48
2.6.3 Celtic Mythology .....	49
2.7 Conclusion.....	50
<b>Chapter Three: Analysis of <i>The Lord of the Rings</i>.....</b>	<b>50</b>
3.1 Introduction .....	53
3.2 JRR Tolkien's Biography and Publications.....	53
3.3 Plot Summary of <i>The Lord of the Rings</i> .....	55
3.3.1 Tome I: The Fellowship of the Ring.....	55
3.3.2 Tome II: The Two Towers.....	56
3.3.3 Tome III: The Return of the King.....	57
3.4 Analysis of <i>The Lord of the Rings</i> .....	58
3.4.1 <i>The Lord of the Rings</i> Character Analysis .....	58
3.4.1.1 Frodo Baggins.....	58
3.4.1.2 Sauron.....	60
3.4.1.3 Aragorn (Strider, Elessar).....	61

3.4.1.4	Gandalf (Mithrandir) .....	62
3.4.1.5	Sam (Samwise) Gamgee.....	63
3.4.1.6	Pippin (Peregrin) Took .....	63
3.4.1.7	Merry (Meriadoc) Brandybuck.....	64
3.4.1.8	Legolas.....	65
3.4.1.9	Gollum (Sméagol) .....	65
3.4.1.10	Gimli .....	66
3.4.2	<i>The Lord of the Rings</i> Theme Analysis.....	66
3.4.2.1	Mythology in <i>The Lord of the Rings</i> .....	67
3.4.2.1.1	Hero's Journey .....	67
3.4.2.1.2	Good VS Evil .....	67
3.4.2.1.3	Epic Battles .....	68
3.4.2.1.4	Mythical Creatures .....	68
3.4.2.2	Fantasy in the Novel .....	69
3.4.2.2.1	Magical Beings and Objects.....	70
3.4.2.2.2	The Power and Importance of Nature .....	70
3.4.2.2.3	Death and Immortality .....	71
3.4.2.3	Others Themes:.....	72
3.4.2.3.1	Racial Harmony.....	72
3.4.2.3.2	The King vs. The Steward.....	72
3.4.3	Symbolism Analysis of <i>The Lord of the Rings</i> .....	73
3.4.3.1	The Ring .....	73
3.4.3.2	Water .....	74
3.4.3.3	Light and Dark.....	74
3.4.4	<i>The Lord of the Rings</i> Imagery .....	75
3.4.4.1	Dead Marshes .....	75
3.4.4.2	The Black Riders.....	75
3.4.4.3	Rivendell.....	75
3.4.5	JRR Tolkien's writing Style.....	76
3.4.6	<i>The Lord of the Rings</i> Literary Elements.....	76
3.4.6.1	Genre .....	76

3.4.6.2 Setting.....	76
3.5 Quotes from the Book .....	77
3.6 Conclusion.....	79
General Conclusion .....	80
List of Appendices .....	85
<b>Appendix 1: J.R.R. Tolkien Biography and Publications. ....</b>	<b>86</b>
<b>Appendix 2: Synopsis of <i>The Lord of the Rings</i>. ....</b>	<b>87</b>
<b>Appendix 3: The Lord of the Rings Maps.....</b>	<b>89</b>
<b>Appendix 4: Mythology Gods.....</b>	<b>91</b>
<b>Works Cited.....</b>	<b>95</b>

# **General Introduction**

## General Introduction

---

Contemporary fantasy literature draws heavily from ancient mythology, incorporating elements such as magic, fantastical creatures, and heroic journeys. Authors are greatly indebted to the diverse tapestry of mythological tales that have served as a source of inspiration throughout cultures and civilizations. These mythical narratives have profoundly influenced the archetypes, themes, and fantastical components that define the fantasy genre. In doing so, they establish a connection between the ancient and the contemporary, enriching the imaginative landscapes of modern fantasy literature.

While the twentieth century witnessed a significant literary rebellion against conventional forms of literature, characterized by the creation of innovative styles, contexts, and structures, J.R.R. Tolkien chose to embrace the opposite approach. Rather than following the trend of experimentation, Tolkien staunchly adhered to the old and traditional methods of storytelling. His preference for the classical and established aspects of literature set him apart from his contemporaries, as he drew inspiration from ancient mythical and literary sources to create his immersive and timeless works.

Before delving into the specificities of Tolkien's work, it is essential to contextualize the role of mythology within the broader landscape of fantasy literature. Mythology, rooted in ancient oral traditions and religious beliefs, has historically served as a cornerstone of storytelling, providing narratives that seek to elucidate the mysteries of existence, the nature of heroism, and the eternal struggle between good and evil. In the modern era, fantasy literature emerges as a fertile ground for the reimagining and reinterpretation of mythic tropes, offering authors the opportunity to craft new mythologies that resonate with contemporary sensibilities while honoring age-old traditions.

Central to our exploration is Tolkien's concept of "mythopoeia," the act of creating mythologies. Drawing upon his expertise as a philologist and his deep love for ancient mythologies, Tolkien fashioned a richly layered mythic world that is at once original and evocative of ancient lore. From the creation myth of Arda to the heroic saga of the War of the Ring, Tolkien weaves a tapestry of myths, legends, and folktales that imbue his fictional universe with a sense of depth and authenticity.

In dissecting the mythic underpinnings of *The Lord of the Rings*, we discern a multitude of motifs and archetypes that resonate with classical mythology. The quest for the One Ring mirrors the hero's journey archetype, as Frodo Baggins and his companions embark

## General Introduction

---

on a perilous odyssey fraught with trials and tribulations. Likewise, the figure of Gandalf the Grey embodies the archetype of the wise mentor, drawing parallels to mythic figures such as Merlin or Odin.

Throughout this novel, Tolkien presents a rich tapestry of mythology and fantasy that draws upon a diverse array of cultural and literary influences. At its core, *The Lord of the Rings* is deeply rooted in Tolkien's extensive knowledge of medieval literature, mythology, and languages. Drawing inspiration from Norse sagas, Anglo-Saxon epics, and Celtic folklore, Tolkien masterfully weaves together a mythic tapestry that feels both ancient and timeless.

One of the most striking aspects of Tolkien's mythopoeic creation is his meticulous world-building. Middle-earth is rendered with such vivid detail and historical depth that it feels like a fully realized alternate reality. From the majestic peaks of the Misty Mountains to the idyllic beauty of the Shire, each location is imbued with its own distinct culture, history, and mythology. Moreover, Tolkien's languages, most notably Sindarin and Quenya, add an additional layer of authenticity to his fictional world, reinforcing the sense of immersion for readers.

This study aims to find the types of fiction fantasy in *The lord of the Rings*, and to dig deeper on discourse analysis and literary criticism of the archetypal and mythological theory. And also, it aims to know how J.R.R Tolkien explore the fiction and shed lighting the fantasy language. The objective of this work is to explore and interpret the intricate world depicted by J.R.R. Tolkien in his renowned literary work, *The Lord of the Rings*, analyzing the effect of its mythological appeal upon the readers.

This study endeavors to address the following questions:

- 1.How does JRR Tolkien s use of Norse, Anglo Saxon, and Celtic mythologies contribute to the creation of the mythological world in *The Lord of the Rings*?
- 2.How does Tolkien’s use different cultural mythologies within Middle-earth to shape the identities of races such as Elves, Dwarves, and Men?
- 3.What were the inspirations, influences, and creative processes behind J.R.R. Tolkien's world building in Middle-earth, and how did these factors shape the creation of a rich and immersive fictional universe?

## General Introduction

---

The research supports the following hypothesis that claims that:

1. J.R.R. Tolkien's use of Norse, Anglo-Saxon, and Celtic mythologies in *The Lord of the Rings* contributes to the creation of a unique and complex mythological world that reflects his personal beliefs and values. Tolkien's incorporation of various mythological traditions in his work is not merely a matter of borrowing or imitation, but a deliberate and creative process of mythopoeia that aims to construct a coherent and meaningful universe. It also implies that Tolkien's mythological world is not a passive reflection of pre-existing mythologies but an active expression of his own worldview and philosophy.

2. Tolkien uses these mythological influences as key determinants in shaping the cultural, social, and behavioral characteristics of each race, fostering a rich and interconnected tapestry within the world of Middle-earth.

3. J.R.R. Tolkien's world building in Middle-earth was influenced by a variety of factors, including his personal experiences, mythology, linguistic expertise, and love for nature. These inspirations and influences contributed to the creation of a meticulously crafted and immersive fictional universe that has captivated readers and continues to inspire writers and creators in the fantasy genre.

As for the methodology used in this research, it is analytical and focused on exploring the influence of mythology in modern fantasy, particularly within J.R.R. Tolkien's seminal work, *The Lord of the Rings*. The analysis encompasses a comprehensive examination of the text, supplemented by a variety of scholarly sources including articles, books, and critical essays. Additionally, electronic resources such as online databases and academic journals are utilized to gather relevant information and perspectives. The methodology incorporates a comparative approach, juxtaposing Tolkien's mythology with its classical and medieval predecessors, as well as with contemporary fantasy literature.

The novel depicts a nuanced and often unsettling image of power, revealing its corrupting influence on individuals and societies alike. Through characters like Frodo, who resist its allure, and others like Gollum, who succumb to its temptations, Tolkien explores the complexities of ambition, greed, and the struggle for control.

## General Introduction

---

In order to do so, the research will be structured into three distinct chapters. Chapter one will introduce literature review about the beginning of fantasy genre and mythology and what has been said about the narrative. The second chapter is the conceptual part where introduce fantasy and mythology as concept in *The Lord of the Rings*, with the present of Foucault's characteristics of power and knowledge are illustrated in Tolkien's trilogy. The practical part is covered in Chapter three. It examines and analyzes the novel, like characters analysis and themes analysis. In addition to some literary devices.

# **Chapter One: Literature Review**

## Chapter One: Literature Review

---

### 1.1 Introduction

In the realm of modern fantasy literature, the profound impact of mythology, ancient tales, and folklore is unmistakably evident, especially in iconic works like *'The Lord of the Rings.'* J.R.R. Tolkien's masterpiece stands as a testament to the enduring echoes of mythology in contemporary storytelling. By delving into the rich tapestry of mythological themes woven throughout *'The Lord of the Rings,'* this chapter aims to explore how ancient myths have shaped and enriched the landscape of modern fantasy, offering readers a glimpse into a world where legends and folklore intertwine with imagination to create timeless narratives.

### 1.2 Scope of Fantasy Literature

Fantasy literature is an important genre within the broader field of literary studies, characterized by imaginative narratives, fantastical elements, and complex world-building. Fantasy literature is rooted in myth, folklore, and legend, taking readers into realms beyond the limits of reality where magic, mythical creatures and epic quests unfold.

Fantasy, as a genre, stands as a testament to humanity's enduring fascination with the imaginary and the unknown. Throughout its rich history, it has evolved by integrating elements from various genres, enriching its tapestry with threads borrowed from mythology, folklore, science fiction, and even historical narratives. Despite its ancient origins, fantasy has continually adapted to reflect the values, anxieties, and aspirations of different cultures and epochs.

From its inception, fantasy has served multifaceted roles in society. It entertains with captivating narratives that transport readers to realms where magic and mythos reign supreme. These fantastical worlds provide not only escapism but also a lens through which to explore complex moral dilemmas and societal issues. By presenting alternative realities and divergent societies, fantasy literature critiques contemporary norms and offers fresh perspectives on human behavior and governance.

Centuries after its inception, fantasy continues to captivate audiences worldwide. Its ability to adapt and evolve ensures its relevance in an ever-changing world, resonating with readers of all ages and backgrounds. Whether in the form of epic quests, magical academies, or allegorical tales, fantasy remains a powerful tool for storytelling and exploration of the

## Chapter One: Literature Review

---

human experience. As it continues to evolve, fantasy literature promises to inspire, challenge, and enchant generations to come, reaffirming its timeless allure and cultural significance in the literary landscape.

The origins of fantasy literature can be traced back to ancient mythologies and oral traditions, where fantastical tales served as cultural touchstones, imbued with moral lessons and metaphysical reflections. However, the modern conception of fantasy literature crystallized during the Romantic era, as authors sought to evoke a sense of wonder and escapism in response to the rationalism of the Enlightenment. Pioneering works such as George MacDonald's "*Phantastes*" and William Morris's "*The Well at the World's End*" laid the groundwork for the genre's emergence in the 20th century.

Fantasy is considered a genre of speculative fiction and is distinguished from the genres of science fiction and horror by the absence of scientific or macabre themes, respectively, though these may overlap. Historically, most works of fantasy were in written form, but since the 1960s, a growing segment of the fantasy genre has taken the form of films, television programs, graphic novels, video games, music and art. While fantasy literature has garnered widespread popularity among readers of all ages, its critical reception within academic circles has been subject to scrutiny and debate. Scholars have interrogated the genre's literary merits, dissecting its narrative structures, thematic complexities, and cultural significance.

According to Fountas and Pinnell (2001), the definition of fantasy literature is:

"...fiction that contains unrealistic or unworldly elements such as magic. Writers of fantasy make an unreal world seem believable; readers willingly suspend their disbelief entering another world with characteristics that may be quite different from their own view of reality. In the process, they learn about truths that transcend everyday reality. The blending of fantastic and realistic detail is a hallmark of fantasy. While the events and settings are fantastic, the characters seem real" (394).

Fountas and Pinnell's definition of fantasy literature emphasizes its unique ability to blend the fantastical with the believable. By introducing elements like magic and unreal worlds, fantasy authors create immersive narratives that challenge readers to suspend disbelief and enter realms vastly different from their own reality. Despite these fantastical elements, successful fantasy literature maintains a sense of realism through well-developed characters

and intricate, coherent worlds. This blending of the fantastic and the realistic allows fantasy to explore universal truths and enduring human dilemmas in ways that transcend everyday experiences, making it a powerful genre for both entertainment and deeper reflection on the human condition.

### 1.2.1 Overview of the Fantasy Genre

Fantasy allows us to explore boundless realms of possibility. Its boundaries are limited only by the depths of our imagination. The expansive nature of fantasy can be awe-inspiring and even intimidating, but this potent form of human consciousness has been a prominent element in artistic expression throughout history, from ancient oral traditions to contemporary literature.

While providing an exact definition for literary fantasy can prove challenging, there is a general consensus among scholars that it encompasses a genre of fiction that elicits feelings of awe, enigma, or enchantment - a sense of potentiality that transcends the confines of our ordinary, tangible, and logically explicable reality. «Fantasy, as a literary genre, is composed of works in which non-rational phenomena play a significant part.»(Boyer et.al3) This indicates that the events and, occasionally, the places and beings could not have occurred or existed in accordance with reality and is not subject to the rules of nature.

A fantasy text is a self - coherent narrative. When set in this world, it tells a story which is impossible in the world as we perceive it; when set in other world, that other world will be impossible, through stories set there may be possible in its terms. (Clute and Grant 338)

Clute and Grant's definition of fantasy literature emphasizes the genre's coherence and logic within its settings. Whether a fantasy story unfolds in our world with impossible events or in an entirely new universe with its own laws, the narrative remains internally consistent. In the familiar world, fantasy introduces elements that defy natural laws, challenging readers' perceptions of reality. In contrast, stories set in wholly fantastical realms establish their own rules, making the impossible plausible within their context. This coherence allows fantasy literature to transport readers into imaginative worlds where they can explore profound themes and experiences beyond conventional constraints.

## Chapter One: Literature Review

---

The human mind is capable of forming mental images of things not actually present. The faculty of conceiving the images is (or was) actually called imagination. But in recent times, in technical not normal language. Imagination has often been held to become thing higher than the mere image – making, a scribed to the operations of Fancy (a reduced and depreciatory form of the older word Fantasy) (J - RR Tolkien)

J.R.R. Tolkien's quote highlights the human mind's ability to create mental images of absent things, a faculty traditionally known as imagination. He points out that in recent technical language; imagination has been elevated beyond mere image-making, a function previously attributed to "Fancy," a term derived from the older, less esteemed word "Fantasy." Tolkien suggests that imagination now encompasses a higher, more valued creative process.

Fantasy is distinguished from the genres of science fiction and horror by the absence of scientific or macabre themes, although these can occur in fantasy. In popular culture, the fantasy genre predominantly features settings that emulate Earth, but with a sense of otherness. In its broadest sense, however, fantasy consists of works by many writers, artists, filmmakers, and musicians from ancient myths and legends to many recent and popular works.

### 1.2.1.1 Fantasy Subgenre

The genre of fantasy continues to evolve, giving raise to new subgenres with the release of each new fantasy series. The recently updated 'Fantasy Subgenres Guide,' authored by the online community associated with [bestfantasybooks.com](http://bestfantasybooks.com), presents a comprehensive list of sixty-four subgenre categories. These encompass diverse classifications such as 'Gritty Fantasy,' 'Mundane Fantasy,' 'Portal Fantasy,' and 'Gunpowder Fantasy,' along with more traditional designations including 'Heroic Fantasy,' 'Romantic Fantasy,' and 'Sword and Sorcery Fantasy.' These subgenres often exhibit overlapping characteristics and can be further categorized into subdivisions.

“At its best, fantasy rewards the reader with a sense of wonder about what lies within the heart of the commonplace world. The greatest tales are told ever and over, in many ways, through centuries. Fantasy changes with the changing times, and yet it is still the oldest kind of tale in the world, for it began once upon a time, and we

## Chapter One: Literature Review

---

haven't heard the end of it yet," (Patricia A. Mckillip.)

The classification of subgenres in fantasy involves determining whether the work should be classified as "High Fantasy" or "Low Fantasy." High fantasy consists of fiction set in secondary worlds, while low fantasy is set in the primary world. Burns emphasizes characters and large-scale confrontations, while "Low Fantasy" is more intimate and private, dealing with personal problems and "swords and sorcery" fiction featuring warriors battling against wizards and dark magic.

Despite variations in perspective among the authors regarding the defining elements and the interchangeability of terms, it is evident that Tolkien's *The Lord of the Rings* can be seen as an archetype of the high/epic fantasy subgenre. The novel is set in a secondary world and follows the protagonist Frodo on a perilous quest to save Middle Earth from the malevolent rule of Sauron. The story predominantly features clearly delineated characters who align themselves either with the forces opposing Sauron or with those aligned with him. It is quite hard to find some "grey" characters.

Because of the large cast of characters and the intricate world-building Martin employed to create Planetos, *A Song of Ice and Fire* is sometimes grouped with the same category. However, a number of factors in the lengthy and intricate tale make it difficult to classify; using the previously mentioned "Fantasy Subgenres Guide," it is possible to classify the Song as "Modern Heroic Fantasy" or "Alternate World Fantasy," though it also contains some "Swords and Sorcery" characteristics.

On the other hand, "in most low fantasy the protagonist (or protagonists) suddenly comes in contact with the magical side of reality, while the rest of the characters are completely oblivious to the presence of the fantastic in the secondary world they inhabit." (Watson171) *The Spiderwick Chronicles* is a good example for this: on the contrary of most side characters, only the three young protagonists discover the presence of invisible fairies and monsters in the area, which is not part of an alien world like Middle-earth, but a fictional small town in modern-day Maine. J. K. Rowling's *Harry Potter* could also be classified as low fantasy, since the protagonist is unexpectedly summoned to the magical school of Hogwarts after years of living in "real-world" England and ignoring the existence of wizards.

The fantasy genre is a dynamic and evolving field that resists static definitions. This continuous development can be attributed to the genre's inherent flexibility and capacity to

## Chapter One: Literature Review

---

incorporate diverse influences, themes, and storytelling techniques. As a result, the boundaries of fantasy are constantly being pushed and redefined by authors, leading to a rich and ever-expanding tapestry of subgenres and sub-subgenres. From epic fantasy with its grand narratives and complex world-building to urban fantasy that blends magical elements with contemporary settings, the genre's versatility allows for an infinite variety of stories.

### 1.2.1.2 Ancient Fantasy, the Beginning

Fantasy as an independent genre is a recent invention. The oldest known instances of works that could be classified as fantasy today date back to around 2000 B.C.E. One such example is *The Tale of the Shipwrecked Sailor*, which was discovered on a papyrus from ancient Egypt. This story chronicles the journey of a sailor stranded on an enchanted island who has encounters with supernatural entities like a genie and a monstrous snake before finally finding a way to escape. (Mathews6) “The earliest forms of written fiction that we have from the ancient world are works that we might understand as fantasy and which have influenced many modern fantasy writers: stories about gods and heroes.”(Mendlesohn and James 7) It means that the earliest forms of written fiction from the ancient world can be seen as precursors to modern fantasy. These ancient stories often centered on gods, heroes, and mythical beings, laid the foundation for the fantasy genre. Works such as the epics of Gilgamesh, Homer, and other mythological tales provided a rich source of inspiration for contemporary fantasy writers. These stories, with their imaginative narratives and supernatural elements, continue to influence and shape the themes, characters, and plots in modern fantasy literature.

During this period, the typical narrative elements of fantasy were beginning to take shape. These elements included a heroic character embarking on a journey, facing various forms of danger and adversaries in the form of monsters, overcoming these challenges, and ultimately emerging as a wiser individual. Notable works that laid the foundation for future fantasy literature include *The Epic of Gilgamesh* and *Homer's Odyssey*. These ancient texts exhibit numerous elements that serve as precursors to the themes and motifs found in later fantasy works. (Mendlesohn and James). During this period, foundational fantasy narrative elements began to take shape, such as heroic journeys, battles with monsters, and personal growth. Notable works like *The Epic of Gilgamesh* and *Homer's Odyssey* exhibit these elements, influencing future fantasy literature.

## Chapter One: Literature Review

---

The Far East also made significant contributions to the development of fantasy literature. In ancient India, the classical Sanskrit epics featured diverse themes ranging from politics to philosophy, history to metaphysics. There are stories that delved into various aspects of human existence, such as love, the interaction between Gods and humans, and beast fables. Notably, these animal fables portrayed animals with human qualities and abilities, serving as a means to explore the strengths, weaknesses, morals, and choices of humanity. These narratives provided valuable insights into the human condition, imparting lessons about ethical decision-making (Mathew9-10).

It is not only here we find talking animals. The ancient fables of Aesop stand as one of the most renowned examples in the Western world. From the fables fantasy has borrowed the element of talking animals, morals and ethic. The essential components of various literary works were combining to develop a model that would eventually evolve into the current form of fantasy literature.

### 1.2.2 Contemporary Fantasy

During the Victorian era, advancements in science and technology led to the rediscovery and translation of ancient literature. Works like *The Arabian Nights* and *The Epic of Gilgamesh* became accessible to a wider audience. The Grimm brothers popularized fairy tales, while the deciphering of the Rosetta stone brought back knowledge of ancient Egypt. During this time the science of psychology emerged with Freud and Jung. Images and symbols found their way to fantasy. The conscious and unconscious mind became a part of the genre and an important tool for the authors to find a deeper truth (Mathews).

The development of fantasy was influenced not only by old writings but also by the emergence of dark fantasy, a sub-genre closely related to horror. Other influences included gothic novels, occultism, and myths. Famous works like Charles Dickens' *A Christmas Carol*, Edgar Allan Poe's dark writings, and Bram Stoker's *Dracula* had a significant impact on the genre. Even playwright Henrik Ibsen contributed to the spread of fantasy with his work *Peer Gynt*. These developments marked the beginnings of low fantasy as a new century approached.

Fantasy was initially written for adults, but L. Frank Baum and Edith Nesbit significantly influenced its development, particularly for children. Nesbit introduced the supernatural without being scary, while Baum introduced a portal for transportation to a secondary world.

## Chapter One: Literature Review

---

*The Wizard of Oz* (1900) marked a significant milestone in portal fantasy, introducing a mapped secondary world. Later, children's fantasy books like *Peter Pan*, *The Jungle Book*, and *Mary Poppins* emerged, with sword and sorcery sub-genres like Robert E. Howard's *Weird Tales* featuring *Conan the Barbarian*. Animal fables like Winnie the Pooh, *The Tale of Peter Rabbit*, and *Charlotte's Web* also gained popularity during this period.

J.R.R. Tolkien and C.S. Lewis, two prominent members of the literary group known as the Inklings, were Oxford scholars whose works significantly impacted the development of fantasy literature in the mid-20th century. Both authors shared a profound love for mythology, folklore, and the power of storytelling, which greatly influenced their writing. Tolkien's monumental works, such as "The Hobbit" and "The Lord of the Rings" trilogy, introduced readers to richly detailed worlds and complex mythologies that have become cornerstones of modern fantasy. Similarly, C.S. Lewis's "The Chronicles of Narnia" series captivated audiences with its blend of adventure, moral allegory, and imaginative settings. Their friendship and intellectual exchanges helped shape their creative visions, fostering a literary environment that encouraged the exploration of fantastical themes and narratives. The works of Tolkien and Lewis not only set high standards for world-building and character development but also inspired countless writers to explore and expand the boundaries of the fantasy genre.

With the publication of *The Hobbit* (1937), fantasy was on its way to become a serious and significant literary mode (Mathews). Through the mythology of Middle Earth, Tolkien presents to a brand-new species: the hobbit. Through this action, he changed the viewpoint in fantasy, placing an average man instead of the legendary magicians and warriors at the center (Mendlehsen and James). Fantasy in the following years was greatly influenced by Tolkien. Many authors were inspired by Tolkien's writings, and some even used them as a basis for critiques of the author.

In the late 1950s, fantasy was overshadowed by science fiction, which experienced a boom. However, in the 1960s, the paperback version of *Lord of the Rings* made fantasy more accessible, leading to reprints and the establishment of the genre. Andre Norton's *Witch World* series featured strong female characters and addressed political stress, such as intolerance, which was unusual at the time.

## Chapter One: Literature Review

---

Children's fantasy literature has historically been popular, but adult fantasy is now gaining traction. While adult fantasy is on the rise, children's fantasy remains strong. One notable author in the genre is Roald Dahl, known for works like *Matilda* (1988), *Witches* (1983), and *Charlie and the Chocolate Factory* (1972), which are still widely read by children worldwide.

During the 1970's and 1980's, fantasy sub genres such as horror, animal fantasy, urban fantasy, and magic realism flourished and became more distinct. In the 1990's, the fantasy genre became even more diverse, with older forms continuing to develop and new sub genres emerging. The genre continues to address contemporary societal issues while drawing inspiration from old fantasies, myths, and fairy tales, as well as creating something new. The fantasy genre is still going strong and intends to continue with that in the future.

### 1.3 Defining Mythology

Mythology is the history of the thought of early man, and of primitive man today. Mythology can be defined as a structured assemblage of myths, encompassing a wide range of popular legends, fables, tales, or stories that revolve around deities, heroes, demons, and various other entities whose identities are deeply ingrained in the collective consciousness of a given culture. It has proven hard to arrive at a single, all-inclusive definition of myth. Myths are present in every culture and are used to explain natural events, where a people came from, how their civilization arose, and why things happen the way they do. At their most fundamental, myths provide consolation by bringing order and meaning to what can seem like a chaotic world.

Mythology, derived from the Greek term's 'mythos' meaning the story of a community and 'logos' meaning word or speech, involves the investigation and interpretation of sacred narratives or fables belonging to a particular culture, commonly referred to as myths. These myths encompass a wide range of human experiences, such as the concepts of good and evil, the significance of suffering, the origins of humanity, the etymology of place names, animals, cultural norms and customs, the existential meaning of life and death, the afterlife, and celestial tales involving deities or a singular divine being. Through myths, a culture demonstrates its beliefs and values regarding these various subjects.

Myths are stories that tell the genesis of humanity and the universe, outlining the emergence of Gods, supernatural entities, and extraordinary heroes. They also explain the

## Chapter One: Literature Review

---

origins of deeply-rooted traditions and offer explanations for natural phenomena like sunrise and sunset, lunar phases, seasonal changes, and thunder and lightning storms. Mythology, defined by scholars Maria Leach and Jerome Fried, is a story presented as having occurred in a previous age, explaining cosmological and supernatural traditions, Gods, heroes, cultural traits, and religious beliefs. Myths explain the creation of humans, animals, landmarks, and natural phenomena, as well as the origins and continuation of rituals and ceremonies.

Throughout history, mythology has been an essential component of every culture. Prehistoric paintings in caves, etchings in stone, tombs, and monuments all imply that, long before humans recorded their stories in writing, they had already evolved a belief system that matched Leach and Fried's description of "myth."

### 1.3.1 Types of Myths

The renowned mythologist Joseph Campbell points out that mythology is the fundamental structure of all civilizations and the basis of every person's consciousness. He examines what he terms the "monomyth"—the parallels in subject, characters, purpose, and narrative progression of myths from various cultures, at various points in time, around the world, and throughout history—in his groundbreaking book *The Hero with a Thousand Faces*. Campbell writes: What is the secret of the timeless vision? From what profundity of the mind does it derive? Why is mythology everywhere the same, beneath its varieties of costume? And what does it teach? (*The Hero with a Thousand Faces*)

Campbell concludes that, the primary purpose of myths is to impart meaning. Mythology serves to elucidate, empower, stabilize, and enrich the believer's life, elevating it from a mundane existence to one infused with timeless significance. At its core, a myth explains various phenomena, traditions, place-names, or geological formations. However, it also has the ability to elevate a historical event to an epic and even supernatural level of importance, and, most crucially, to provide individuals with an exemplar for their own personal odyssey through life.

There are various types of myths, but they may fundamentally be divided into three categories: Etiological Myths, Historical Myths, and Psychological Myths. Etiological myths, serve to explain the origins of things. For example, in Egyptian mythology, the sycamore tree's appearance is attributed to the goddess Hathor. In Norse mythology, thunder is attributed to Thor's chariot racing across the heavens. These myths can explain the state of the

## Chapter One: Literature Review

---

world, as seen in the Greek myth of Pandora's Box, or the creation of certain institutions, as in the Chinese myth of the goddess Nuwa instituting marriage. Characters in myths always serve a definite purpose, whether explaining marriage or significant events.

Historical myths frequently elevate previous events to greater significance than they actually were. For instance, the Indian epic Mahabharata's Battle of Kurukshetra, where Pandava's brothers symbolize values and provide role models, and the Bhagavad Gita's Arjuna's visit by Krishna, demonstrate this. Similar significance can be found in the religious myths of the Abrahamic narratives and in Homer's *Iliad* and *Odyssey*, as well as in Virgil's work.

Psychological myths depict a journey from the known to the unknown, which Jung and Campbell believe indicates a psychological urge to balance the external world with one's internal consciousness of it. Whatever the case may be, the myth's plot usually features a hero or heroine embarking on a journey to find their actual identity or fate, resolving a problem while also presenting an audience with essential cultural value. The most well-known classical myth of this type is that of Oedipus the prince, who, in order to avoid the prediction that he would grow up to kill his father, abandons his life to travel to another region, where he unknowingly kills the man who was his actual father, who had abandoned him at birth, in an attempt to circumvent that same prediction.

### 1.3.2 Mythological Traditions

Mythological traditions form a cornerstone of human culture, reflecting the collective imagination, beliefs, and values of ancient civilizations. Across the globe, diverse societies have crafted intricate narratives populated by Gods, goddesses, heroes, and monsters, weaving tales that transcend time and geography.

#### 1.3.2.1 Greek Mythology

Served as a tool to elucidate the surrounding environment in which humans resided, the natural occurrences they observed, and the progression of time manifested in the cycles of days, months, and seasons. Moreover, Greek myths established a profound interrelation with religion, offering elucidation on the genesis and existence of deities, the genesis of humanity, and the destiny of individuals beyond mortal life.

## Chapter One: Literature Review

---

Greek myths not only personified the Gods of the Greek religion but also served as a source of valuable practical guidance for individuals seeking to lead a contented life. Additionally, myths played a crucial role in retelling historical events, thus enabling individuals to maintain a connection with their ancestors, their valiant struggles in war, and the territories they discovered.

The ancient Greeks used myths to explain various aspects of human existence. They described the creation of the world and the struggles between different generations and family members through two stories where a son usurps the place of his father - Cronus from Ouranos and Zeus from Cronus. The Olympian Gods, led by Zeus, defeated sources of chaos like the Titans and Giants, and ruled over human destiny. Another mythological explanation for life's apparent randomness is Pluto, the blind deity who distributes prosperity at random. The Gods also represented abstract concepts such as justice (Dike), peace (Eirene), and lawfulness (Eunomia). Additionally, the Gods also demonstrated that fault will have consequences; Prometheus, for example, was punished for stealing fire and delivering it to humans. Other professions like medicine and music are often attributed to "divine" endowments; like Apollo passing on medicinal knowledge to man.

### 1.3.2.2 Norse Mythology

Norse mythology, originating from the North Germanic Peoples and the Old Norse religion, comprises a comprehensive mythological system encompassing tales of Gods, beings, and humans, drawing from diverse sources such as folktales, medieval manuscripts like the Sagas and Eddas, as well as archaeological findings like rune stones. These myths revolve around distinct categories of deities, including the Aesir and the Vanir, and encompass various realms such as Asgard and Vanaheim, collectively known as the Nine Worlds. They address themes of creation, the afterlife, and the apocalyptic event of Ragnarok. The Norse mythological framework exhibits intricacy and depth, depicting a polytheistic pantheon with Odin at its helm, accompanied by numerous revered Gods and goddesses venerated within the customs of the Viking Age society. Furthermore, the myths shed light on the essential role of mythology in Viking culture, where deities were worshipped, and rituals and customs formed an integral part of daily life, illustrating the dynamic nature of a religion that underwent evolutionary changes over time. Valuable insights into the beliefs and customs of the Viking Age can be gleaned from sources such as Eddic and skaldic poetry, Snorri Sturluson's Prose Edda, and other medieval texts like Saxo Grammaticus' Gesta Danorum.

### 1.3.2.3 Celtic Mythology

Celtic mythology encompasses a diverse range of narratives and folklore originating from various ancient Celtic cultures, including but not limited to the Irish, Welsh, and Gauls. These mythologies revolve around a vast pantheon of Gods and goddesses revered by Celtic tribes, among them Morrigan, Cernunnos, Dagda, Rhiannon, Macha, and Eriu, each holding significant roles within different spheres of life and the natural world. The oral transmission of these mythologies was later transcribed by Christian scribes, providing valuable insights into their themes and cycles, such as the Mythological Cycle, Ulster Cycle, Fianna Cycle, and Kings' Cycle. Celtic mythology runs deep within the history and culture of the Celtic peoples, representing a polytheistic belief system that exerted influence over artistic expression, rituals, and societal practices. Rites were conducted at sacred sites, often within natural shrines, while the role of the druids as religious figures remains somewhat enigmatic due to limited documentation. Nevertheless, surviving literature, archaeological discoveries, and accounts from classical sources offer important glimpses into the profound beliefs, practices, and enduring legacy of Celtic mythology.

### 1.3.3 Mythology in Shaping Fantasy Narratives

The genre of fantasy literature has a long-standing and profound relationship to the mythologies of cultures worldwide. Within the subgenre of fantasy literature known as contemporary fantasy, authors continue to draw inspiration from these antiquated tales to create new worlds, fill them with wondrous creatures, and add layers of symbolism and significance to their works. The impact of mythological concepts on contemporary fantasy literature can be observed through the use of archetypes, themes, and fantastical elements. Such elements serve to create a connection between the ancient times and the present, resulting in an enigmatic and imaginative world.

A significant manifestation of mythology's influence on fantasy literature lies in the transformation of mythological figures into new and multifaceted characters. An illustrative example of this can be found in Neil Gaiman's "*American Gods*," which acquaints readers with Gods derived from different mythologies residing in present-day America, grappling with the challenge of sustaining their significance in a dynamically evolving society. Through the reimagining of these deities within a modern framework, Gaiman delves into profound themes encompassing faith, personal identity, and cultural assimilation.

## Chapter One: Literature Review

---

The hero's journey is a fundamental narrative structure found both in mythology and fantasy literature. In modern fantasy, this ageless narrative archetype is frequently employed, incorporating contemporary themes and obstacles. In J.R.R. Tolkien's "*The Lord of the Rings*," where the character Frodo Baggins embarks on a quest reminiscent of the heroic expeditions found in ancient mythology, highlighting the enduring appeal and relevance of this narrative pattern.

Contemporary fantasy carries on the heritage of moral and ethical quandaries found in mythological tales. Authors address difficult ethical issues through the usage of magical realms and supernatural beings. For instance, the story explores themes of free will, authority, and the nature of consciousness in Philip Pullman's "*His Dark Materials*" trilogy, drawing on philosophical concepts found in many mythological traditions.

Fantasy also reflects the global nature of mythology. Writers are influenced by a broad spectrum of cultural traditions, which infuses their narratives with diverse perspectives. African, Middle Eastern, and other mythological aspects are incorporated into works like N.K. Jemisin's "*The Inheritance Trilogy*" to create worlds that resonate with cultural richness and complexity. Fantasy literature continues to pay homage to its mythic roots while forging new frontiers of imagination and storytelling. Mythology has always been a fertile ground for fantasy.

### 1.4 J.R.R. Tolkien and His Influence

J.R.R. Tolkien was an English writer and philologist, best known for his high fantasy works *The Hobbit* and *The Lord of the Rings*. He was born on January 3, 1892, in Bloemfontein, Orange Free State, and died on September 2, 1973, in Bournemouth, Hampshire, England. Tolkien was a close friend of C.S. Lewis and a co-member of the informal literary discussion group The Inklings. He was appointed a Commander of the Order of the British Empire by Queen Elizabeth II on March 28, 1972.

J.R.R. Tolkien's works have had a significant impact on the fantasy genre. His legendarium, which includes tales, poems, histories, languages, and literary essays about a fantasy world called Middle-earth, has been widely recognized. Tolkien was heavily influenced by the Old English epic poem *Beowulf*, with key details in *The Hobbit* and *The Lord of the Rings* being adapted from it. In addition to his mythopoeic compositions, Tolkien enjoyed creating fantasy stories for his children. He was also a notable academic, specializing

## Chapter One: Literature Review

---

in Old and Middle English literature. His works have inspired various adaptations, making him a significant figure in the world of literature and fantasy.

### 1.4.1 JRR Tolkien and His Significance in the Genre

During the mid-1950s, J.R.R. Tolkien revitalized the fantasy genre with the publication of *The Lord of the Rings*. Regarded as the most influential work in fantasy of the twentieth century, it garnered widespread recognition due to its immense popularity, remarkable literary craftsmanship, and its profound and intricate portrayal of a fictional world. This prompted both the general public and critics to take fantasy more seriously. Tolkien transcended the use of allegory and symbolic moral tales, demonstrating that fantasy had the capacity to address complex and sophisticated modern Christian themes.

As an esteemed teacher and scholar at a prestigious university, J.R.R. Tolkien gave fantasy a sort of academic blessing, and his critical writings and lectures made significant advances to literary theory regarding the genre. His explanation of its customs and aesthetics was helpful. He brought philology, history, and a trained theoretical mind to his writing. However, he was more than just an academic figure. Tolkien's inherent passion for storytelling was further cultivated through the sharing of his tales with his children and close friends at Oxford. Drawing from personal experiences and observations, he expanded the themes of his narratives to address universal moral issues and profoundly express his deeply-held religious convictions. George R. R. Martin writes "Fantasy had existed long before him, yes, but J. R. R. Tolkien took it and made it his own in a way that no writer before him had ever done, a way that no writer will ever do again.... Tolkien changed fantasy; he elevated it and redefined it, to such an extent that it will never be the same again." (—Introduction¶ 2-3)

J.R.R. Tolkien holds immense significance in the fantasy genre. His works, particularly "*The Lord of the Rings*," have not only set the generic parameters for fantasy novels but also influenced the narrative patterns of subsequent literary universes. Tolkien's essay "On Fairy-Stories" revolutionized the understanding of fantasy and laid the groundwork for contemporary narrative studies. His creation of intricate worlds and characters has had a lasting impact on literature, with many authors either imitating or trying to break free from his influence. Furthermore, Tolkien's incorporation of philosophical concepts, such as the symbolism of the world tree, adds depth and complexity to his works, emphasizing themes of eternal life and unity between different realms. Additionally, Tolkien's engagement with

aesthetics, particularly the sublime, played a crucial role in shaping his English mythology and enhancing emotional experiences for readers.

### 1.4.2 Tolkien's Background in Philology and Mythology

Philology, David Crystal explains in the Encyclopedia Britannica, is “the study of the history of language, including the historical study of literary texts. It is also called comparative philology when the emphasis is on the comparison of the historical states of different languages.”

Tolkien's background in philology significantly influenced his fiction writing, particularly in the creation of Middle-earth. As a philologist, Tolkien studied the historical development of languages and their relationship with literature. His fascination with languages began early in life, with his mother introducing him to Latin, French, and German. Later, he studied ancient Greek, Old English, Norse, and other languages, which played a crucial role in his creation of Middle-earth. As Mark Horne says in his biography of Tolkien, “his love of languages [drove] him to learn more”. Tolkien's professional work as a philologist often overshadowed his academic output, as he had a deep affection for constructing languages. The most developed of these languages are Quenya and Sindarin, which formed the core of his legendarium. Tolkien considered languages inseparable from the mythology associated with them, and he took a dim view of auxiliary languages.

In Middle-earth, Tolkien paid close attention to the evolution of languages and their relationships to one another. The languages spoken by various characters, such as Quenya and Sindarin, have their own specific grammar and vocabulary, reflecting Tolkien's linguistic detail in his stories. The Elves, for example, have the first guild of linguists, the Lambengolmor, showcasing the fundamentally linguistic nature of Tolkien's inspiration. Tolkien's linguistic foundation for Middle-earth was essential to his storytelling, as he believed that the invention of languages was the foundation for his stories. The 'stories' were made rather to provide a world for the languages than the reverse. Tolkien's linguistic expertise and his creation of languages for Middle-earth enriched the world-building and provided a deeper understanding of the cultures and histories of Middle-earth.

Tolkien's background in mythology was deeply influenced by his extensive knowledge of various mythologies and languages. His interest in languages, including Greek, Latin, Anglo Saxon, Old English, Finnish, Welsh, and Gothic, played a significant role in inspiring

## Chapter One: Literature Review

---

the myths and legends within his stories. Tolkien's creation of Middle-earth was a fusion of different mythologies, where he drew parallels between his work and world mythologies, such as Norse, Greek, and Christian influences. The Valar in Tolkien's stories bear similarities to the Olympian Gods, with Manwë resembling Zeus and Ulmo reflecting Poseidon, among other connections to Greek mythology. Additionally, elements like the Fall of Numenor being likened to the myth of Atlantis showcase Tolkien's incorporation of Greek mythology into his legendarium. Overall, Tolkien's background in mythology was rich and diverse, blending various mythological elements to create a unique and intricate world in his stories.

Professor Tolkien was first of all a philologist, a man who dedicated his entire life to search sources, studying ancient languages in order to create a “secondary world”. TOO SHORT

### 1.4.3 Exploration of Tolkien's Sources of Inspiration

Tolkien drew inspiration from his personal experience, interests or study. He was studying old languages, was also a Christian and together with his interest in mythology, he used this knowledge as an inspiration for the creation of *The Lord of the Rings* and his works. From a young age, religion had an impact on Tolkien. Tolkien's mother was a devout Christian, and after she passed away when he was a small child, Tolkien was fostered by Father Francis Morgan, who also had an influence on his early years. An important fact is that Tolkien believed that God is closely related to nature and that is why he was trying to include it in his novels. But there are no direct references to God or to religion itself in the novel. Of course, religion is not the only influential factor for his works, there is another important one is mythology.

Tolkien was well known for his study of mythology. Not only that he studied mythology but he also created his own one that helped him shape the world of Middle-earth. The old mythology inspired Tolkien in creation of his own one. He delved into the rich mythos of Norse, Celtic, and Finnish folklore, drawing inspiration from the heroic sagas, epic poems, and supernatural beings found within these traditions. The themes of heroism, destiny, and mythical creatures found in Tolkien's writing can be traced back to these mythological sources. As a distinguished linguist and philologist, Tolkien thoughtfully crafted his fantasy realms by creating intricate languages and naming systems. His love for ancient and medieval languages, such as Old English and Old Norse, greatly influenced the linguistic richness and

## Chapter One: Literature Review

---

authenticity of his fictional worlds. The development of languages like Elvish and Dwarvish serves as a testament to Tolkien's linguistic expertise.

Other Sources of Inspiration, the first one is the famous Greek myth of Atlantis and the story of Numenor from *The Silmarillion*. Another one, Birmingham was apparently another important source of inspiration for him, as Lin Carter has wondered if the city could have been the origin of his description of Mordor, with the smoke of the factories, the darkness and dirtiness of its wasted land. This relation is just a speculation, but Carter declares that “the green countryside that surrounds Birmingham was in Tolkien’s mind when he wrote about the Shire “(26).

### 1.5 Tolkien and *The Lord of the Rings* 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 observes that Anglo-Saxon and Old Norse literature, as well as late Victorian medieval works, were the sources of Tolkien's literary influences. Shippey agreed with the latter. He observed that there was a clear connection between Tolkien's literary creations and his academic pursuits as an Anglo-Saxon, given that the author invented new linguistic systems solely to imbue his works with immense complexity. In order to achieve this, he created a brand-new universe with many racial groups, each with their own language and identity. Conversely, some asserted that Tolkien drew influence from other literary works based only on similarities between the works he mentioned and his own:

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).

It has to be made apparent, therefore, that an examination into the motivation behind any fantasy work would not be empirical in character if literary analysis were to be used. The theory, according to which Tolkien took inspiration for his writing from earlier works that had fantasy aspects, would not come true and be validated. Because there are so few elements

## Chapter One: Literature Review

---

used and all fantasy works share certain characteristics, the entire process would be flawed and that's just by depending on examining commonalities across the works of fiction.

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. It appears true, for the challenges that the characters of Tolkien revolve 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) The exploration of the theme of good versus evil is a significant aspect that has drawn considerable attention from critics analyzing Tolkien's literary works.

According to the author of "Tolkien as a Post-War Writer", Tolkien's works revolve around the investigation of the origin of evil and the explanation of the reason behind human beings' capability to perpetrate heinous acts. While analyzing Tolkien's works from an objective standpoint, the author of the article highlights the author's attempt to logically dissect these themes. However, Joseph Pearce's "Tolkien: Man, and Myth" approach the discussion of literature from a religious perspective, attributing Tolkien's use of the concepts of good and evil in his works to his Christian background. (Shippey)

Tolkien's works are framed by Edmund Wilson as a conflict between good and evil, a theme Edwin Muir picks up on when he says that neither side's characters are dynamic, hence they are fixed and unchangeable. This analysis has been shown to be flawed because some characters in the novel exhibit traits of both good and evil. Gollum, for example, suffers from schizophrenia as a result of his prolonged exposure to the ring. He is a cruel, tyrannical, and powerful character who has the ability to make decisions. In both thought and spirit, the second character is gentle, obedient, and innocent. Gollum is crucial to the ring bearers' leadership to Mordor's territory. But once they get there, he battles the two hobbits to take the ring for himself.

According to Flieger's perspective, Tolkien's creation of new words and languages is considered a form of sub-creation, aligned with the divine intention for humans to engage in

## Chapter One: Literature Review

---

creative endeavors. Flieger contends that Tolkien's dedication to inventing intricate linguistic systems stems from a religious motivation to fulfill God's command, by crafting a fantasy world that mirrors our own. This demonstrates Tolkien's devotion and commitment to his religious beliefs, as he meticulously constructs a fictional realm in accordance with his perception of God's purpose. (Wynne)

As for the novel of *The Lord of the Rings*, plenty has been said. Some of support critics, the poet W. H. Auden, who studied under Tolkien and loved his works, called *The Lord of the Rings* a "masterpiece" and added that it sometimes surpassed John Milton's *Paradise Lost* in terms of literary achievement. «Nebula Science Fiction, April 1955, Kenneth F. Slater commented, "... if you don't read it, you have missed one of the finest books of its type ever to appear". In the *New Republic*, Michael Straight called it "... one of the few works of genius in modern literature." Also, in a letter to Tolkien, novelist Iris Murdoch expressed her admiration for *The Lord of the Rings* and said she was "utterly ... delighted, carried away, absorbed by *The Lord of the Rings* ... I wish I could say it in the fair Elven tongue." In addition, to the poet and novelist Richard Hughes wrote that nothing like it had been attempted in English literature since Edmund Spenser's *Faerie Queene*, making it hard to compare, but that "For width of imagination it almost beggars parallel, and it is nearly as remarkable for its vividness and the narrative skill which carries the reader on, enthralled, for page after page."

Literature historian George H. Thomson (1967) was impressed by Tolkien's ability to incorporate many elements of a chivalric romance—including intricate narrative interlacing—into a contemporary work. Another ardent and devoted admirer of Tolkien's work was the Scottish novelist Naomi Mitchison, who corresponded with him over *The Lord of the Rings* before and after it was published. C. S. Lewis, a fellow member of The Inklings and a friend of Tolkien's, wrote "here are beauties which pierce like swords or burn like cold iron."(7)

A few critics of literature disapproved of *The Lord of the Rings*. In a 1956 review titled "Oo, Those Awful Orcs!", Edmund Wilson, a literary critic, referred to Tolkien's writing as "juvenile trash" and stated that "Dr. Tolkien has little skill at narrative and no instinct for literary form." (1956)Edwin Muir criticized *The Return of the King* in 1955, stating that "All the characters are boys masquerading as adult heroes ... and will never come to puberty ... Hardly one of them knows anything about women" making Tolkien furiously complain to his publisher.

## Chapter One: Literature Review

---

The feminist academic Catherine R. Stimpson attacked Tolkien in a book-length work released in 1969, characterizing him as "an incorrigible nationalist", peopling his writing with "irritatingly, blandly, traditionally masculine" one-dimensional characters who live out a "bourgeois pastoral idyll». This influenced subsequent adversarial critics. Patrick Curry and Hal Colebatch have refuted these accusations.

### 1.6 The Presence of Mythology in *The Lord of the Rings*

In JRR. Tolkien's timeless masterpiece, *The Lord of the Rings*, the presence of mythology is deep and pervasive. Exploring the complex tapestry of mythology woven throughout the narrative offers a rich journey. From the creation myth of Middle-earth to the heroic quests of its inhabitants, Tolkien draws on a rich array of mythological elements, displaying his mastery of crafting myths that resonate with readers across generations. This exploration promises to reveal the timeless importance of the myths in *The Lord of the Rings* and their lasting influence on literature and culture.

#### 1.6.1 Identification of Mythological Elements

*The Lord of the Rings*, written by J.R.R. Tolkien, is a renowned fantasy epic that features numerous mythological elements. These elements include:

##### 1.6.1.1 Archetypes

The novel incorporates various archetypes, such as the hero. The narrative of a hero is a common archetypal storyline in mythology. Throughout history, there have been numerous examples of legendary heroes and their quests. Tolkien's fantasy literature is replete with various kinds of heroes. According to Joseph Campbell's book '*A Hero with a Thousand Faces*' (2008), heroes are typically characterized in their childhood "the despised one, or the handicapped: the abused youngest son or daughter, the orphan, stepchild, ugly duckling, or the squire of low degree" (280). In the book, Campbell also delineates the different roles that heroes perform. Heroes are not always portrayed wielding swords and slaying dragons; they can also be depicted as lovers or tyrants. Furthermore, heroes often exhibit a magical element in the form of a weapon, token, or guide. The function of the hero in *The Lord of the Rings* is multifaceted, making it challenging to determine whether the story is being told by a single hero or by a group of heroes.

## Chapter One: Literature Review

---

Frodo represents the pure and sincere hero, embarking on a quest with unknown dangers motivated by love and charity for his people and all of Middle-earth. Despite not possessing all of the qualities of a hero as defined by Campbell, his bravery and pure heart are complemented by his fellow members of the Fellowship. Additionally, Frodo is one of the wisest and most educated hobbits, fluent in Elvish along with Bilbo.

Sam Gamgee, one of the most important heroes in *Lord of the Rings*, begins his journey as a humble gardener and friend of Frodo. Despite his initial reluctance to leave home, Sam becomes a hero by taking the first step and accompanying Frodo on his quest. Although he remains a squire throughout the book, Sam's loyalty and bravery are evident when he returns to help Frodo and even considers taking over the quest to destroy the ring. According to Campbell's definition of origins of heroes, Sam fits the role of a squire who rises to the status of a hero.

Aragorn embodies the archetype of a hidden king who will bring balance and harmony to the land. His nobility and healing abilities make him a Christ-like figure, while his sword Andúril symbolizes his bravery and purity of heart. Aragorn fears failing his quest due to inner weakness, but also represents the strength and nobility of a king. This is demonstrated when he reveals himself to the Riders of Rohan. Aragorn is quite archetypal warrior hero.

The second archetype is wise men. Across various mythologies, a recurring archetype can be identified as the Wise Old Man. This archetypal figure plays a crucial role in providing guidance and motivation to other characters within the narrative. Rather than directly engaging in the action, the Wise Old Man primarily imparts advice and directs the progression of the story. Occasionally, their intervention becomes necessary. It is worth noting that these characters often possess extensive knowledge due to their previous sacrifices. In the context of different mythological texts, the Wise Old Man manifests as Väinämöinen in *The Kalevala*, Odin in *Edda*, and Gandalf in *The Lord of the Rings*.

In Tolkien's legendarium, the character of Gandalf the Grey (subsequently Gandalf the White) is a prominent example of the Wise Old Man archetype. He is a Maia, a type of otherworldly spirit, and a wizard who dispenses guidance and direction to hobbits and other characters within the narrative. Gandalf assigns tasks to the characters, as part of their journeys throughout Middle-earth, after informing them what their objectives should be. Notably, Gandalf and the other wizards initially came to Middle-earth to advise a group who

## Chapter One: Literature Review

---

were intending to revolt against Sauron. To some extent, Tom Bombadil might also be viewed as wise old man. Even though he is a far less important figure than Gandalf, he yet possesses certain traits of this kind.

The final archetype trickster. In Jung's book, "The Archetypes and the Collective Unconscious" (1990), the concept of the Trickster-figure is explained as a character that exhibits a fondness for sly jokes, as well as malicious pranks. The Trickster is known to be a shape-shifter and can possess dual qualities such as both human and divine, or human and animal. "Approximation to the figure of a saviour" (255) Interestingly, at times the Trickster is known to be quite simpleminded and even foolish. According to Miluše Jedlinská's thesis "Mythical and Cultural Archetypes in J.R.R. Tolkien" Gandalf can also be seen as an archetypal trickster. Gandalf, in addition to his wise and serious demeanor, also possesses a mischievous and playful side, which is exemplified in his firework displays. Among the Hobbits of Hobbiton, his role as a wise figure and his involvement in combating evil forces remain unknown. Instead, he is perceived as a jovial and slightly mysterious elderly individual, who adds an entertaining element to parties.

Another possible example, Peregrin personifies the Trickster archetype, as he is characterized by his humorous and relatively unintelligent nature. Despite his lack of intellectual capacity, he is also intuitive, and often prone to making grievous errors which, at times, jeopardize the safety of the entire caravan.

### 1.6.1.2 Mythical Creatures

*The Lord of the Rings*, a high fantasy, is renowned for its rich and diverse world-building, which includes a wide array of mythical creatures that inhabit the realm of Middle-earth. The most notable mythical creatures in *The Lord of the Rings*. First and foremost, The Elves possess qualities of immortality, wisdom, and exceptional beauty, making them stand out among all other beings. Physically, they resemble humans because they are too Children of Ilúvatar. However, unlike humans, the Elves do not experience natural aging after reaching a certain level of maturity (typically between their fiftieth and hundredth year). They are not susceptible to mortality due to illnesses. Nonetheless, they can be subject to death through physical injuries or the loss of will to live. Upon their demise, they are sent to the Halls of Mandos in Valinor, according to the lore. Orcs, were bred by Melkor from Avari. The orcs come in multiple variations, each with unique physical characteristics. In general, orcs have

## Chapter One: Literature Review

---

bodies that are twisted in some way and are shorter than men with identical traits. Their skin was described as being dirty and dark, and their teeth as sharp.

The Ents, also known as Onodrim, were created by Eruillúvatar at Yavanna's urging to protect the forests from dangers, particularly orcs. Dwarves, or Khazâd in their native language, were known for their diminutive physical stature and deep-seated reservations about the Elves. They were skilled at combat and frequently used double-edged axes. Hobbits, a diminutive race with a connection to Men, preferred living in subterranean dwellings. These mythical creatures in *The Lord of the Rings* draw upon Norse mythology, Celtic folklore, and Tolkien's invented mythological history called Middle-earth.

### 1.6.1.3 Setting

In Tolkien's geography, there is a distinct correlation between the cardinal directions and various aspects such as moral codes, historical references, and the races that inhabit it. Similar to ancient times in Europe, where traveling south would lead to great empires like Greece and Egypt, Gondor, the human realm, is located in the southern part of Middle-earth. Conversely, the north is depicted as a place of harsh cold, associated with pain and death, drawing inspiration from Old Saxon legends. The western portion of Middle-earth is depicted as a hub of ancient legends surrounding uncharted oceans and the potential for brave sailors to discover unimaginable treasures.

This concept alludes to both the mysterious legends of Atlantis and the historical routes taken by European explorers across the Atlantic to uncover the New World. Notably, Númenor, the ancestral homeland of the first humans in Tolkien's mythology, and the Immortal Lands of the elves are both situated in the west. In contrast, the east represents a concentration of evil forces, drawing inspiration from the historical context of Europe being attacked from that direction. Additionally, Tolkien's depiction may reflect the fear of cultural differences associated with Eastern cultures during his time. Thus, the reference to Mordor, a land associated with darkness and situated in the eastern part of Middle-earth, aligns with this concept. Overall, Tolkien's geographical representation in *The Lord of the Rings* incorporates moral, historical, and cultural elements, intertwining them with the cardinal directions to create a rich and complex world.

## 1.7 Conclusion

## Chapter One: Literature Review

---

J.R.R. Tolkien incorporate fantasy and mythology in his works, particularly in *The Lord of the Rings*, has been a crucial aspect of his storytelling. Tolkien's own background and fascination with mythology, as well as his academic expertise, have significantly influenced his writing. By drawing from a variety of sources, including Norse, Celtic, and Arthurian legends, Tolkien created a rich and immersive world that resonates with readers and critics alike. *The Lord of the Rings* has been celebrated for its mythological elements, which have been both praised and analyzed by critics. The epic nature of the story, the intricate world-building, and the complex characters have all contributed to its enduring popularity. Tolkien's unique approach to fantasy and mythology has left a lasting impact on the genre, inspiring countless authors. By blending elements of mythology and fantasy, Tolkien created a world that is both timeless and deeply rooted in the human experience.

Chapter Two:  
Mythology and  
Fantasy Concepts in  
the Book

### 2.1 Introduction

Fantasy and mythology intertwine in J.R.R. Tolkien's *The Lord of the Rings*, serving as foundational elements that shape the narrative and themes. Tolkien's creation of Middle-earth is deeply rooted in his desire to revive England's lost mythic heritage, drawing parallels between the novel's mythology and cultural values. Also, Tolkien's work reveals parallels between societal power dynamics and the fictional realm of Middle Earth, reflecting Foucault's theories on power relations, highlighting how power and language interact within the narrative. Tolkien created a vibrant and immersive fantasy world that continues to captivate readers today.

### 2.2 Fantasy a Complex Genre in *The Lord of the Rings*

When J. R. R. Tolkien released *The Lord of the Rings*, the most significant fantasy novel of the twentieth century, he revitalized the genre in the middle of the 1950s. The public and critics alike began to take fantasy more seriously because of its enormous popularity, flawless literary craftsmanship, and rich and nuanced vision. Fantasy, as a concept, is a realm of imagination and creativity that transcends the boundaries of the known and the mundane. It is a genre that allows for the exploration of alternative realities, where the limits of possibility are pushed, and the extraordinary becomes the norm. At its core, fantasy invites us to suspend our disbelief and immerse ourselves in worlds of magic, wonder, and the impossible. Rosemary Jackson, a literary critic, suggests that "fantasy is a literature of desire, which seeks that which is experienced as absence and loss." She views fantasy as a means of expressing and exploring human desires and unfulfilled longings. "Fantasy is escapist, and that is its glory. If a soldier is imprisoned by the enemy, don't we consider it his duty to escape? ... if we value the freedom of the mind and soul, if we're partisans of liberty, then it's our plain duty to escape, and to take as many people with us as we can." (Le Guin, *The Language of the Night* 1979).

It means that the notion of fantasy is intrinsically interconnected with the human psyche and inherent yearning to transcend the limitations imposed by the physical world. It reflects our profound inclination to seek respite from the restrictions of reality and indulge in an alternate realm of existence.

Tolkien in his writing *Lord of the Rings*, a completely different angle of fantasy is presented. In the center of *The Lord of the Rings* is Middle-earth, a vast imaginary universe

## Chapter Two: Mythology and Fantasy Concepts

---

that Tolkien painstakingly created. Middle-earth is filled with a sense of mythology, history, and otherworldly beauty, from the undulating hills of the Shire to the gloomy depths of Mordor. By combining elements of mythology, linguistics, and folklore, Tolkien's elaborate world-building creates a vivid and engaging setting that is both familiar and fantastical. Additionally, magic permeates every aspect of Middle-earth, from the enchanted realms of Rivendell and Lothlórien to the dark sorcery of Sauron and his minions. Yet, Tolkien's magic is not merely a tool for flashy displays or convenient plot devices; rather, it is deeply rooted in the mythology and history of his world.

The Elves wield ancient powers tied to the natural world, while the wizards, such as Gandalf, embody wisdom and mysterious forces beyond mortal comprehension. By infusing his magic with a sense of myth and mysticism, Tolkien elevates the fantasy genre beyond mere escapism, inviting readers to ponder timeless questions of fate, destiny, and the nature of power. Furthermore, a wide range of mythical species, each with their own unique civilizations, inhabit Middle-earth in *The Lord of the Rings*, including hobbits, elves, dwarves, orcs, and wizards.

Fantasy in *The Lord of the Rings* by J.R.R. Tolkien is depicted through various elements such as cultural values, archetypal characters, and the creation of a secondary world. Tolkien's work intertwines Christian cultural values with a mythical world filled with fairytale archetypes and moral dimensions. Additionally, the concept of "fantastic ecosemiosis" in Tolkien's work illustrates how fantasy literature can subvert human-centric perceptions of signs by emphasizing nature-centric elements, connecting readers with nature-like creatures in a fantasy realm like Middle-earth. Overall, *The Lord of the Rings* exemplifies how fantasy can convey truths found in the physical world and Christian faith, offering readers a unique perspective on reality through imaginative storytelling.

### 2.2.1 High Fantasy/ Epic Fantasy Sub – Genres

Since *The Lord of the Rings* (1954–1955) is one of the canonical works of "high fantasy and epic fantasy" literature, Tolkien is usually acknowledged as the founder of fantasy fiction. To begin, high fantasy is a subgenre of fantasy literature that takes place entirely in an imaginary, self-contained secondary world with its own distinct societies, geography, and laws of nature. High fantasy narratives often involve quests, magic, mythical creatures, and heroic protagonists. Like in *The Lord of the Rings* takes place entirely in the fictional world of

## Chapter Two: Mythology and Fantasy Concepts

---

Middle-earth, with its own histories, races, languages, and legendarium, featuring magic in the form of wizards like Gandalf, as well as magical artifacts like the One Ring, “This is the One Ring that he lost many ages ago, to the great weakening of his power. He greatly desires it — but he must not get it.” (*The Lord of The Rings*, by J.R.R. Tolkien) and it includes mythical races such as Elves, Dwarves, Ents, and Orcs.

Epic Fantasy stories are known for their grand, romantic, and monumental narratives, where heroes face daunting challenges against powerful adversaries. At the core of these stories is the concept of a quest, which involves a journey towards a distant and desired end goal. This journey often takes the heroes across the world map, leading them to significant locations where they must confront evil forces or accomplish sacred tasks. Along the way, they encounter new allies, overcome obstacles, and face their enemies in various forms. While some may not complete the entire quest, new heroes may join in its midst.

In Epic Fantasy, the quest goes beyond the literal journey and becomes a transformative and spiritual experience for the characters. Heroes evolve and grow, embodying virtues such as sympathy, compassion, responsibility, duty, and selflessness. Characters with specific destinies or prophecies may fulfill them, while others may discover new goals and desires along the way. Epic Fantasy characters do not strive for short-term objectives or deal with minor problems; their goals have global implications, and the obstacles they must overcome are equally monumental. Ultimately, the fate of the world often rests in the hands of these characters. Success in their quest promises a new era of peace, truth, justice, and wisdom, while failure could lead to darkness, despair, and evil engulfing the world. TOO LONG

In *The Lord of the Rings Tolkien*, depicting the vast imaginary world of Middle-earth comprised of multiple nations and regions like the kingdoms of Gondor and Rohan, as well as the dark land of Mordor. Undergirding the narrative is a richly developed backstory and cosmology spanning several ages of this fictional realm's history. The central struggle against the malevolent force of Sauron carries world-altering, cataclysmic stakes that threaten the fate of all the diverse peoples across Middle-earth. “Sauron can torture and destroy the very hills.” (*The Fellowship of The Ring*, by J.R.R. Tolkien 266) emphasizes the immense power and malice of Sauron, the primary antagonist. This hyperbolic statement highlights Sauron's ability to exert his will on the natural world, suggesting that his influence and destructive capabilities extend beyond mere armies and fortresses to the very landscape itself.

## Chapter Two: Mythology and Fantasy Concepts

---

On an epic scale, the War of the Ring features cataclysmic, landscape-altering battles and events that shake the foundations of Tolkien's creation. The Siege of Gondor and the Battle of the Pelennor Fields depict the massive assault on Minas Tirith and the scarring of the land around it. The Battle of Helm's Deep shows the devastation of war in a once peaceful valley. The journey to Mount Doom and the ultimate destruction of the One Ring lead to a volcanic eruption, symbolizing the end of Sauron's power and the forces at play. Additionally, the Ents' assault on Isengard highlights the deep connection between nature and the conflict, resulting in significant environmental changes. These events collectively underscore the high stakes and the profound impact of the war on Middle-earth.

### 2.2 JRR Tolkien Fantasy

J.R.R. Tolkien's imaginative works, showcasing the power of imagination, create intricate histories, cultures, and landscapes in Middle-earth. His approach to fantasy transcends escapism, offering profound reflections on heroism, friendship, and the struggle between good and evil.

"The human mind is capable of forming mental images of things not actually present. The faculty of conceiving the images is (or was) naturally called Imagination. But in recent times, in technical not normal language, Imagination has often been held to be something higher than the mere image-making, ascribed to the operations of Fancy (a reduced and depreciatory form of the older word Fantasy); an attempt is thus made to restrict, I should say misapply, Imagination to 'the power of giving to ideal creations the inner consistency of reality'". (TALES FROM THE PERILOUS REALM by J.R.R. Tolkien p580).

In the realm of literature, one name shines bright as the author who birthed a captivating and intricately detailed fantasy world: J.R.R. Tolkien. Renowned for his works such as "*The Lord of the Rings*" and "*The Hobbit*," Tolkien crafted a realm called Middle-earth, a second world meticulously imagined and explored within his stories. With unparalleled imagination and a deep love for mythology, Tolkien's fantasy creations have left an indelible mark on the literary landscape.

#### 2.3.1 Tolkien's Vision of Imagination

## Chapter Two: Mythology and Fantasy Concepts

---

John Ronald Reuel Tolkien was born in South Africa on January 3, 1892. At the age of three, he was relocated from South Africa by his mother following the death of his father in 1896. Notably, his mother's conversion to Catholicism in 1900 had a profound impact on his literary endeavors, imbuing his narratives with a Catholic perspective. From a tender age, Tolkien displayed a remarkable fascination with languages, immersing himself in the intricacies of Middle English, Old English, Old Norse, Welsh, and Finnish. As he matured, he even ventured into inventing his own language, Quenya, which found a place in his iconic work, *The Lord of the Rings*. Initially engaged in compiling the *New English Dictionary*, Tolkien embarked on a distinguished career as a philologist spanning nearly four decades. His academic journey commenced with his appointment as Reader in English Language at Leeds University in 1920, followed by his tenure as the Rawlinson and Bosworth Professor of Anglo-Saxon at Oxford University in 1925.

Subsequently, he assumed the esteemed position of Merton Professor of English at Oxford from 1945 until his retirement in 1959. Tolkien's literary debut came with the publication of *The Hobbit* in 1937, while his magnum opus, *The Lord of the Rings* trilogy, was released between 1954 and 1955. Recognized as a pioneer of transformational leadership, Tolkien revolutionized the landscape of fantasy literature with his seminal works. His enduring legacy endures through the continued admiration of his books by countless enthusiasts. Tolkien passed away on September 2, 1973, with his posthumously published work, *The Silmarillion*, being overseen by his son, Christopher Tolkien.

In the Second Age of Middle Earth, a story called *The Lord of the Rings* is told. The Dark Lord Sauron commands the Elven smiths of Noldor to create three rings for elves, seven for orcs, and nine for humans. To take control of the entire planet, Sauron pours his own power into the One Ring. Because of the Ring's immense power, its wearer may become invisible, immortal, or corrupted. However, Gollum, a hobbit, finds the One Ring after it was lost in the River Anduin and seized from him by Isildur during the battle. He eventually misplaces the Ring, which Bilbo Baggins finds. In the meantime, Sauron assumes a new body and returns to his former domain. His servants are dispatched to retrieve the Ring. The Ring belongs to Frodo Baggins's cousin and guardian, Bilbo. Although neither of them knows where the Ring came from, Gandalf, a wizard and longtime friend of Bilbo's, has suspicions about its identity. He tells Frodo to remove it from the Shire as soon as he is positive. Thus, Frodo embarks on his quest to destroy the Ring by traveling to Mount Doom.

### 2.3.2 Tolkien's World

Fantasy, according to Tolkien, is "the making or glimpsing of other worlds." In his fantasy world, Tolkien hopes to invent a Secondary World where magic language is appropriated and inner consistency of reality is attained by the use of human imagination. Tolkien asserts that this secondary world is somewhat a different reality that is parallel to the reality in which humans live, rather than being purely fantastical and dreamlike. Because, in his theory, sub creation is the act of creating new combinations out of preexisting concepts known from the Primary World.

These combinations become the innovations that reset or replace defaults in the Primary World during the construction of a secondary world. Mark J.P. Wolf notes that "it is not surprising, that secondary worlds will in many ways resemble the Primary World; not only because it is the source of material, but also because it is this familiarity that lets us relate to a secondary world, especially to its characters and their emotions" (24). Auden indicates "people usually have two desires for their lives and literary creation, one is the desire to know the Truth of the real world they live and the other is the desire to create a Secondary World and share with others." (112)

When it came to the most crucial aspect of creating a new world—creating a setting for his characters to dwell in—J.R.R. Tolkien was extremely meticulous. He spent years developing the intricate details of Middle-earth, ensuring that every element, from its geography and history to its languages and cultures, was richly imagined and deeply coherent. Tolkien's dedication to world-building was unparalleled; he even created entire languages with their own grammar and vocabulary for different races, such as Elvish and Dwarvish, to enhance the authenticity and depth of his world. Additionally, Tolkien stated that his world is situated on Earth, implying a fictitious past that existed before our time.

Tolkien's fictional world and the setting of the legendarium is named Arda, which is elaborately described in his work, *Ainulindalë – The Music of the Ainur*, later published in *The Silmarillion* as the introductory story. Originally composed by the Ainur, under Ilúvatar's instruction, Arda was meant for his "children," which were humans and elves. It was flat and perfectly symmetrical when it was first created, but over time, the battles between Melkor and Valar (and later, between the Elves and Sauron) destroyed its symmetry. Some continents were formed, while others were destroyed and lost to the ocean. The greatest alteration in its

## Chapter Two: Mythology and Fantasy Concepts

---

form occurred at the close of the Second Age when Númenóreans, men who were born on the island of Númenor and endowed with longer lives than other men, rose out in rebellion against the Elves and the Valar out of jealousy for their immortality. This prompted Valar to ask Ilúvatar for assistance, and he answered. Aman, the home of Valar, was taken from the physical world by him along with the movement of continents and seas and the sinking of the island of Númenor.

But most of all, he circled Arda. Arda has resembled the world of *The Lord of the Rings* ever since that day. Tolkien gave his readers thorough maps of Middle Earth, the setting for the majority of his hobbit stories. *The lord of the rings* opens with an extended prologue that covers a large portion of Middle-Earth's prehistory, particularly that of the hobbits, or Halflings. Tolkien creates invented histories, traditions, languages, maps, and maps in order to keep Middle-Earth coherent and believable. Tolkien provides a comprehensive portrayal of various languages and letters in the realm of Middle-Earth in *The Hobbits*.

The names and words on Tolkien's maps typically remind readers of previously observed locations, to provide a comforting and relatable touch to a world that might otherwise appear alien and untamed. However, it is important to note that not all characters and objects portrayed in *The Lord of the rings* adhere to ordinary conventions within the context of this particular world. Tolkien's stories transcend the realm of mere fiction and enter the realms of high fantasy, wherein Middle-Earth possesses its own distinct form of magic. Certain characters possess the ability to wield magic, such as Gandalf, while others are inherently magical beings. Mythical creatures, such as goblins, and animals imbued with human-like traits, such as lordly eagles and malevolent spiders. Moreover, certain objects possess magical properties and exert influence and power. For instance, Frodo's ring grants the bearer the ability to become invisible. These instances collectively contribute to the creation of a fantasy world that showcases both the familiar and the extraordinary, captivating the readers' imagination and curiosity. "Tolkien's 'fantasy' is both attractive and powerful not because of its fantasy but because of its reality, because his world shows us that things are so' in our own world." (Fantasy and Reality 7)

### 2.3.3 Fairy Story

In Oxford English Dictionary in vain. It contains no reference to the combination fairy-story, and is unhelpful on the subject of fairies generally. In the Supplement, fairy-tale is

## Chapter Two: Mythology and Fantasy Concepts

---

recorded since the year 1750, and its leading sense is said to be (a) a tale about fairies, or generally a fairy legend; with developed senses, (b) an unreal or incredible story, and (c) a falsehood. The definition of a fairy- story what it is, or what it should be does not, then, depend on any definition or historical account of elf on fairy, but of upon the nature of Faerie: The Perilous Realm itself, and the air that blows in the country. (520)

J. R. R. Tolkien gives a thorough explanation and definition of the genre in his essay "On Fairy Stories." He is heavily against the word fairy in the term because it implies that fairy stories are inevitably texts about fairies, i. e. tiny supernatural creatures:

"I said the sense "stories about fairies" was too narrow. It is too narrow, even if we reject the diminutive size, for fairy-stories are not in normal English usage stories about fairies or elves, but stories about Fairy, that is Faerie, the realm or state in which fairies have their being. Faerie contains many things besides elves and fays, and besides dwarfs, witches, trolls, giants, or dragons: it holds the seas, the sun, the moon, the sky; and the earth, and all things that are in it: tree and bird, water and stone, wine and bread, and ourselves, mortal men, when we are enchanted."(Tolkien. 'On fairy stories)

"Stories that are actually concerned primarily with "fairies," that is with creatures that might also in modern English be called "elves," are relatively rare, and as a rule not very interesting. Most good «fairy stories" are about the adventures of men in the Perilous Realm or upon its shadowy marches." (Tolkien. 'On fairy stories)

Also, he gives his own definition of a "fairy story." —A \_fairy-story 'is one which touches on or uses Faerie, whatever its own main purpose may be: satire, adventure, morality, fantasy. Faerie itself may perhaps most nearly be translated by Magic—but it is magic of a peculiar mood and power, at the furthest pole from the vulgar devices of the laborious, scientific, magician. There is one proviso: if there is any satire present in the tale, one thing must not be made fun of, the magic itself. That must in that story be taken seriously, neither laughed at nor explained away. (Tolkien, J. R. R39)

*The Lord of the Rings* by J.R.R. Tolkien does contain elements of fairy stories, but is not considered a traditional fairy tale. Tolkien himself stated that *The Lord of the Rings* is a "tale of Faerie", but not a fairy tale. The fairy tale is a shorter form more suitable for children, whereas *The Lord of the Rings* is a longer novel. Tolkien believed fairy stories should utilize

## Chapter Two: Mythology and Fantasy Concepts

---

the "realization of imagined wonder" and have an "inherent morality", which can be found in *The Lord of the Rings*. However, it is not an allegory or symbolic novel. *The Lord of the Rings* draws from elements of heroic epics, Norse/Germanic mythology, and English folklore, rather than traditional fairy tale tropes.

Tolkien sought to create a mythology for England using these influences. Specific fairy tale elements that appear in Tolkien's works include elves, dragons, and the tale of Beren and Lúthien which may have been inspired by the German folktale "The Devil with the Three Golden Hairs". So, in summary, while *The Lord of the Rings* contains fairy story elements, Tolkien did not consider it a traditional fairy tale. It is a unique fantasy work that blends various mythological and folkloric influences into a grand epic narrative. TOO LONG

### 2.4 Power and Knowledge in *The Lord of the Rings*

Concerning the issue of power and knowledge, Tolkien and social philosopher and theorist Michel Foucault have comparable points of view. The meaning of power changes according to the prevailing characteristics of each historical era, and 'this makes [it] a much less stable element.' (Mills 52). In fact, Foucault claimed that power "can issue from 'anywhere,'" challenging the notion that it is held by a limited number of categories. Represent every social level and every social class. "It is impersonal because it is neither possessed nor exerted by individuals, groups, or institutions," he adds in his statement. In other words, power is a phenomenon that affects everyone, including those who might appear to be excluded, according to Foucault.

Lastly, Foucault asserts that power is not only bad but it also causes other occurrences: "We must cease once and for all to describe the effects of power in negative terms: it 'excludes', it 'represses', it 'censors', it 'abstracts', it 'masks', it 'conceals'. In fact, power produces: it produces reality; it produces domains of objects and rituals of truth. The individual and the knowledge that may be gained of him belong to this production. (Foucault 104). So, Power should be viewed as a constructive force since it generates knowledge and new behavioral patterns, as Foucault explains in the quotation.

It so happens that J.R.R. Tolkien embodied each of the five primary features of the Foucauldian view of power in *The Fellowship of the Ring* (1954), *The Two Towers* (1955), and *The Return of the King* (1955). In other words, Tolkien was able to strategically integrate

## Chapter Two: Mythology and Fantasy Concepts

---

elements of Foucault's concept of power into his trilogy through the use of setting, characters, and storyline.

### 2.4.1 The Ubiquity of Power

Although the plot summary of *The Lord of the Rings* leads to believe that power is exclusively found in Mordor due to the region's ominous atmosphere and the towering Dark Tower of Sauron, power is actually present across Middle Earth. On the one hand, there is a female character named Lobelia in Hobbiton, the book's first setting. The latter is recognized by her persistent demands and commands, which she uses to try to subdue Bilbo Baggins; Bilbo responds to this by ignoring her. Hobbit Samwise Gamgee, on the other hand, was asked to tend to Frodo's garden; however, he freely chose to stop working and instead opted to listen in and disobey. These actions of defiance and resistance may be seen as the initial manifestations of a power opposing another power. As an additional illustration, the dark riders were pursuing the four hobbits (Sam, Frodo, Merry, and Pippin) as they traveled to Bree, almost In Hobbiton's borders. Here, we have two opposing powers. one is represented by the black riders attempt to capture the hobbits, and the second one is portrayed by the hobbits refusal to be taken.

Another instance of a fascinating system of power relations is found in Isengard. Saruman the White did not anticipate the Ents' uprising when he burned the trees to supply additional wood for his furnaces. However, by banding together to demolish his subterranean factories, the walking trees demonstrated an unexpected level of strength. Samwise Gamgee demonstrated his might in a far-off, dimly lit cave close to Mordor during his valiant battle with Shelob, a massive spider. Although the struggle was unfair, power was changing in this situation, which is another accurate illustration of Michel Foucault's theory of the diffusion of power relations.

It is important to note that several races from various social classes, each with distinct powers, inhabit Middle Earth in the novel. According to Mark Kelly, "the relationality of power implies that power is not something that can belong to an individual Rather, it takes place between individuals" in Foucault and Politics: A Critical Introduction. This indicates that those who are viewed as weak and outcasts also exercise power relations, rather than just one type or class. Power therefore belongs to everyone, and social standing has no bearing on who has the right to use it. Regarding *The Lord of the Rings*, for example Sauron is not the

## Chapter Two: Mythology and Fantasy Concepts

---

only figurehead for power because the other species are also involved in this intricate process. Merry and Pippin were left off of the list of those who should join the fellowship of the ring when Lord Elrond of Rivendell was creating it, but because of their strong will and obstinacy, they were able to persuade the Elvish Lord to grant them admission. Unlike Merry and Pippin, Lord Elrond comes from a wealthy family, but it didn't stop the other people who seemed to be weaker.

Nonetheless, the social standing of certain fellowship members does not always indicate who will wield authority. Consider Gandalf, one of the four powerful Wizards of Middle Earth, Legolas, the prince of Mirkwood, and Aragorn, the future king of Gondor, as examples in this regard. However, in terms of power dynamics, it is Frodo, a mere hobbit, who takes a strong stand by refusing to leave the group. Since anyone can exercise power, Sam, whose social standing is lesser than Frodo's, was initially turned down when he begged to join him at the end of book one. However, he was able to impose his will on Frodo and eventually joined him.

### 2.4.2 The Productivity of Power

As acknowledged by Michel Foucault in *Truth and Power*, 'What makes power hold good, what makes it accepted, is simply the fact that it doesn't only weigh on us as a force that says no, but that it traverses and produces things, it [...] forms knowledge, produces discourse.' (13) Power dynamics are a dynamic phenomenon that generates new forms of language, knowledge, and behavior in addition to repression. In fact, the story of Samwise Gamgee makes it very evident that knowledge is produced by force. The Hobbit eventually realized that Gollum was nothing more than a malicious creature whose primary goal was to take the One Ring and kill both him and Frodo after having numerous encounters with him. Samwise learned more about Gollum and realized that he is an enemy because of their two opposing powers, their mutual animosity, and the fact that each of them was attempting to drive the other from the ring bearer (Frodo).

Éowyn of Rohan is yet another excellent example of how knowledge is produced by power. On the one hand, assuming the persona of a male soldier and maintaining it for a while is a powerful move. She confronted a different power, though, when Angmar (the witch king) declared that no man could ever slay him in a battlefield. Her adversary provided information through his statement, which she immediately examined. Because she was "no man," she

## Chapter Two: Mythology and Fantasy Concepts

---

stabbed him, which ultimately resulted in his death. Éowyn would not be aware that the witch king is killable if she was not entangled in a complex web of power dynamics. Thus, it can be noted that in her situation, power interactions resulted in the formation of a particular knowledge. Along with knowledge, power does also produce new forms of behavior.

### 2.4.3 Power and the Self

Power being present in every geographical spot and every social class, relations of power coexist in our bodies as well. The first illustration is Gollum, also known as Sméagol, whose actions and thought processes were continuously altered. As a result, "Smeagol" symbolizes the strength of his kind side, while "Gollum" depicts the force that gives him fits of rage. As the following quote implies, Smeagol acts in a kind and considerate manner when his nice side wins over:

‘I don’t know. I can’t help it. Master’s got it. Smeagol promised to help the master... ‘But Sme’agol said he would be very very good. Nice hobbit! He took cruel rope off Sme’agol’s leg. He speaks nicely to me.’ ‘Very very good, eh, my precious? Let’s be good, good as fish, sweet one, but to ourselves. Not hurt the nice hobbit, of course, no, no.’ (The Lord of the Rings 633)

This passage from *The Lord of the Rings* reflects Gollum's internal struggle between his two personas, Smeagol and Gollum. It showcases his conflicted nature, torn between his promise to Frodo (the master) and his darker impulses. His dialogue with himself underscores his desire to be good while simultaneously plotting self-preservation at any cost.

Helping the Hobbit, being a decent person, and not harming others are what demonstrate his good nature's temporary dominance, as can be seen above; however, when Gollum's power triumphs, his actions and ideas drastically alter, as can be seen below:

He was getting lower now and the hisses became sharper and clearer. ‘Where iss it, where iss it: my Precious, my Precious? It’s ours, it is, and we wants it. The thieves, the thieves, the filthy little thieves. Where are they with my Precious? Curse them! We hates them.’ (The Lord of the Rings 613)

Another instance involves Frodo Baggins, who experienced two opposing forces while wearing the One Ring. One was trying to warn him of its harmful effects, while the other was pressuring him to wear it and become the most powerful being ever. In fact, Frodo is shown

## Chapter Two: Mythology and Fantasy Concepts

---

as a figure who is under a lot of pressure—he needs to carry and safeguard a ring, resist the temptation to use its power for evil, and—most importantly—throw it into the flames of Mount Doom. Frodo "was somewhat moody"(The Lord of the Rings) for the duration of the trilogy. Tolkien writes the following on the abrupt change in his inner powers:

He heard himself crying out: Never, never! Or was it: Verily I come, I come to you? He could not tell. Then as a flash from some other point of power there came to his mind another thought: Take it off! Take it off! Fool, take it off! Take off the Ring!...the two powers strove in him. For a moment, perfectly balanced between their piercing points, he writhed, tormented. (The Lord of the Rings 401)

In addition to the strenuous road that Sam and Frodo took, the Ring itself required a lot of energy, and its effects were becoming more severe. In *The Return of the King*, Frodo begged his companion Sam to stop him from donning the Ring because he was becoming increasingly afraid of the unwelcome power. 'Help me, Sam! Help me, Sam! Hold my hand! I can't stop it!'<sup>30</sup> as the conflict between his two abilities went out of control. However, as soon as his "doubting and malicious" side overcame the other, he viewed his devoted buddy Sam as an adversary, and the unrest persisted until the Ring was destroyed.

### 2.5 Mythology as a Concept

Mythology has been an integral part of human civilizations since ancient times, serving as a means of understanding the world, preserving cultural narratives, and conveying profound truths about the human experience. At its core, mythology represents a collection of stories, legends and folktales that have been passed down through generations, often orally, before being recorded in written form. "Mythology is the womb of mankind's initiation to life and death" (Joseph Campbell, "Bios and Mythos"). These mythological tales often seek to explain the origins of natural phenomena, the creation of the world, the establishment of cultural traditions, and the exploits of deities, heroes, and other supernatural beings. Mythology is not merely a collection of fanciful stories; it is a reflection of the values, beliefs, and collective unconscious of a society, offering insights into the cultural, spiritual, and psychological aspects of human existence.

One of the most significant aspects of mythology is its ability to convey universal themes and archetypes that resonate across cultures and time periods. These themes often revolve around concepts such as good versus evil, the heroic journey, the cyclical nature of

## Chapter Two: Mythology and Fantasy Concepts

---

life and death, and the human struggle against the forces of nature or the divine. By personifying these abstract concepts through the use of vivid narratives and symbolic characters, mythology makes them more accessible and relatable to human comprehension. Furthermore, mythology serves as a means of preserving and transmitting cultural identity and heritage. According to Freud it is the projection into the outer world of our internal desires and conflicts.

Greek myth describes the eras of gods and heroes, whereas Egyptian myth recounts the rule of the sun god and the eventual separation of gods from humanity in the Myth of the Heavenly Cow. Tolkien's history of Middle-earth is equally detailed. He depicts a history that begins with Ainulindalë and ends with the Golden Age of Men, as well as the Spring of Arda. Most significantly, Tolkien develops a sophisticated system of races in Middle Earth, each of which has a mythical ancestor. Tolkien's creation, the history of his world and the beings within it are all similar to earlier tales, which lends credence to his claim that *The Lord of the Rings* is a mythology.

### 2.5.1 Folklore in the Book

In 1846, the English folklorist William Thoms combined the terms "folk" and "lore" to create the new term "folklore". "Lore" is an old word that Tolkien especially liked, as it appears several times in *The Lord of the Rings*. It alludes to knowledge or education, emphasizing conventional, verbally imparted knowledge. The term "folk," which means "people," is significantly more culturally fraught. As for the "folk", meaning "people", this is a much more culturally charged word. In its original conception the "folk" of "folklore" were understood as the (often illiterate) peasants of Europe, who were transmitting orally from generation to generation a great wealth of: folktales (or fairy tales), popular ballads and other folk songs, riddles and traditional games, as well as proverbs and other "wise" sayings. The originally established field of folklore focused on this "lore," or this collection of customs passed down by the "folk."

Early folklorists defined folklore as the entirety of antiquated popular beliefs, practices, and traditions that have persisted down to the present day among the less educated members of civilized society. Fairy stories, myths, legends, superstitions, traditional games, festival ceremonies, folk music, proverbs, arts and crafts, folk dances, and similar things are so included.

## Chapter Two: Mythology and Fantasy Concepts

---

*The Lord of the Rings* is a great resource to utilize when teaching the major concepts and some background information on folklore, especially the first few chapters that take place in the Shire. Because folklore plays a vital role in the hobbits' cultural history. Folk tales and songs, as well as wise sayings, riddles, and even folk dances, are an important part of hobbits' daily existence, and the more rustic they are, the more folk wisdom they have.

### 2.6 Mythological Tapestry in *The Lord of the Rings*

Tolkien's intention was not merely to engage his readers in a state of suspended disbelief, which he viewed “somewhat tired, shabby, or sentimental state of mind, «Rather, he aimed to construct a mythology that would elicit genuine belief from his audience. “What really happens is that the story-maker proves a successful ‘sub creator.’ He makes a Secondary World which your mind can enter. Inside it, what he relates is ‘true.’” (Tolkien, *The Tolkien, Reader* 1966.). since Tolkien based many of his characters and plots on much older materials, the writings of authors like Morris and White were not the only things that went into creating *The Lord of the Rings*.

#### 2.6.1 Norse Mythology in the Book

From subtle motifs and ideas to more overt parallels, *The Lord of the Rings* has a great deal of affinity with Old Norse tradition, literature, and mythology—at least when it comes to who is able to discern specific details about these subjects. The most apparent example would be Middle-earth itself, which is clearly based on Miðgarðr, the Norse mythological name for the world. Naturally, Tolkien's linguistic and literary studies—which sprang from his early passion for northern European folktales—are the source of these inspirations. Gandalf is actually one of the dwarves' names that appear in the poem "Völuspá". The justification for using a dwarf name for a wizard might be that throughout *The Hobbit*, he is mainly a part of the dwarves group. Yet, a more appropriate reason might be that Gandalf means "elvish creature with a wand", a suitable name for a person who wears one of the elvish rings (Narya), and is always carrying a staff. His traits, which are greatly influenced by Odin, one of the most well-known gods in Norse mythology, are more significant than his name, Tolkien himself calls Gandalf, an "Odinic wanderer" (Letters 107).

As a God, Odin can take on several forms. The most common one is that of a massive old man with a wand, a blue cloak, a wide-brimmed hat, a gray beard, a ring (Draupnir, the emblem of peace), and other symbols. In addition, Gandalf is a very tall, grey-bearded old

## Chapter Two: Mythology and Fantasy Concepts

---

man is shown holding a staff and wearing the ring Narya, a sign of peace and optimism, together with a blue cloak and wide hat. Both of them are excellent travelers. Gandalf is well-known as Mithrandir, which translates to "the grey pilgrim," while Odin is nicknamed Vegtamr, which means "road-practiced." In an attempt to accurately represent Norse mythology and folklore, Tolkien employs the creatures and beings from these sources in his writing. For instance, *The Lord of the Rings'* depiction of Dwarves is accurate to the Dvergr of the sagas and poetry, including their hairy, diminutive stature, underground homes, and relationship to forgeries.

The Edda also mentions elves, who go by the name "Alfar," however they are only occasionally referenced and occasionally confused with the gods. They are divided into two groups: the underground dark elves, who are sometimes mistaken for dwarves, and the light elves, who live in their own kingdom of Alfheim. It's noteworthy to note that Tolkien's Elves are also bound to a different realm, Valinor, and that they, too, can be split into two groups: the Moriquendi, also known as "dark elves," who never left Middle-earth, and the Calaquendi, who lived there or at least reached it. The central devices of Tolkien's trilogy, rings are important symbols in Norse mythology.

Traditionally, they are thought to be magical, crafted from gold by elves, and able to grant their owners unending glory and power. Rings were seen to be significant enough for vows to be taken on account of their attributes. According to Sigurd the Dragon-Slayer's legend, there is a ring composed of Rhine gold that has the ability to bestow onto its wielder the ability to control the entire cosmos. *The Lord of the Rings* contains all of these elements. The One Ring is made of gold, created by elves, and bestows to its possessor, Sauran, powers beyond comprehension.

Additionally, both Gollum and Frodo swear on The One Ring. "Sméagol will swear on the Precious [The One Ring]" to be obedient to Frodo as his master. Later, Frodo uses their pledge, taken on the Ring, that "Precious will be angry" to persuade Gollum to surrender to Faramir. The Völsunga Saga features a motif about the evilness of rings and their capacity to entice people. A scene in this legend has the Norse deity Lorki ordered to retrieve a specific gold trove from a dwarf. The circumstances here are very similar to those in *The Fellowship of the Ring*. All that Bilbo owns is ready to be given to Frodo, with the exception of the ring. When Gandalf nearly takes the ring from him by force, he finally loses it. The story of The One Ring is also very similar to that of Odin's ring, Draupnir. TOO LONG

### 2.6.2 Anglo-Saxon Mythology in the Book

In addition to his passion for Old English as a language, Tolkien was a huge fan of Anglo-Saxon literature. Tolkien highlights the drawbacks of treating a poem as a historical record in his article "Beowulf: The Monsters and the Critics," which was adopted by the majority of Beowulf critics prior to him. He says that the powerful poetry of Beowulf "overshadows the historical content, and is largely independent even of the most important facts" of Anglo-Saxon history (Tolkien, "Beowulf..."). Tolkien admired Anglo-Saxon literature, seeing it as a powerful expression of emotion and language, and showed an interest in using history, genuine or false, to tell his story to readers.

Tolkien's lifelong study of Anglo-Saxon literature and language is evident throughout *The Lord of the Rings*, not just in the fictitious history of Middle-earth. Anglo-Saxon literature and culture place a strong emphasis on and celebrate war, as well as the loyalty of those who fight alongside one another. Both Old English heroic poetry and J.R.R. Tolkien's writings are infused with this tradition of glory in war and absolute, unwavering loyalty to family and tribe. *The Lord of the Rings* trilogy by J.R.R. Tolkien. This kind of civilization is most directly reflected in Tolkien's book by the Rohirrim, the horse-riding men of the kingdom of Rohan. The social structures, military tactics, and even language of the Rohirrim are reminiscent of the societies seen in Old English heroic and epic poetry. The Rohirrim clearly reflect actual Anglo-Saxon influence, but the literary Anglo-Saxons' warlike culture, particularly their loyalty, is present throughout the narrative. The comitatus element of Anglo-Saxon literary war culture is exemplified by The Fellowship of the Ring, an unusual group of races entrusted with destroying the Ring, and their love and allegiance to one another. For *The Lord of the Rings*, Tolkien clearly takes inspiration from the war culture exalted in Anglo-Saxon literature. He establishes a society of fictitious Anglo-Saxon warriors and develops the idea of loyalty in a society obsessed with battle to forge deep connections between a wide range of diverse characters.

The correlation of linguistic and textual elements within the Rohan scenes in *The Lord of the Rings* and Anglo-Saxon literary works, such as Beowulf and "The Battle of Maldon," serves to establish significant associations with the inherent values depicted in those respective works. The thematic interconnections with Anglo-Saxon elegiac poetry serve as substantial evidence of Tolkien's influence. The culmination of the Third Age in Middle-Earth, the pervasive existence of desolate remnants, vacillating emotions between triumph and

## Chapter Two: Mythology and Fantasy Concepts

---

defeat, as well as the recurring themes of exile and extinction, collectively establish undeniable parallels with renowned Anglo-Saxon elegies such as "The Wanderer," "The Ruin," and Beowulf. *The Lord of the Rings* and this poetry both touch on themes of human life's fleeting nature and loneliness. Tolkien highlights the interconnectivity and eternity of human history in his timeless, somehow very real writing, which draws inspiration from both old poetry and his own life.

### 2.6.3 Celtic Mythology in the Book

In *The Lord of the Ring* "are some impressively descriptive places in Celtic texts involving wonderful colorful scenes, often associated with the otherworld or with supernatural characters and events". claims Dimitra Fimi (2007, 14). One of the most infamous Celtic traditions that Tolkien used was the faith in fairies, a race of mystical beings that frequently show up in Irish and British folklore. Even though the term "fairy" (derived from the French "faerie" (enchantment) (Martinez 67) is now associated with tiny, harmless winged beings (a relatively recent interpretation that Tolkien despised) (Groom 287) it was originally used to refer to a wide variety of spirits, some short and childlike and others tall and beautiful.

Tolkien appears to have used the latter category in his *Legendarium*, replacing the ambiguous name Fairy with the more specific Elf: with their beautiful and majestic appearance, semi-spiritual bodies, and traditional surnames (such as "Fair Folk"), he attempted to accurately include England's fairy tradition. Middle-earth's Elves, like the Norse Alfar and folklore fairies, resemble the Tuatha Dé Danaan, a mythical race thought to have lived in Ireland before humans arrived. Irish mythology tells of these tall, gorgeous demigods who rode in on dark clouds from another realm to battle the Fomorians, led by the evil-eyed Balor. When the first man eventually overcame them, the majority of them escaped to magical locations over the sea, but some sought safety underground and evolved into the Irish fairies. Elves are depicted as being incredibly fair and of lofty stature, belonging to their own continent and not being divine but also not being simple mortals, just like these beings. Furthermore, in accordance with certain interpretations regarding the nature of the "dark clouds," the Noldor, the party of Elves that fled Valinor, destroyed their ships after arriving in Middle-earth (much like the Tuatha).

Some Celtic languages and traditions also contributed to the formation of Middle-earth: Tolkien's lifelong love of Welsh affected the invention of Sindarin, and the mythology

## Chapter Two: Mythology and Fantasy Concepts

---

surrounding it influenced the plot of his novel. Arthurian Mythology, or rather its pre-Christian version before being stolen by the English, shares many similarities with *The Lord of the Rings*. The quest's central theme—the destruction of the One Ring—is arguably the most striking parallel to the various quests and experiences that the Knights of the Round Table engage in, including their hunt for the Holy Grail.

Aragorn and King Arthur share similar characteristics: both are the heirs of a mighty deceased monarch and hence doomed to become kings, and both wield a named mythological sword. The primary distinction between the two is that, although living in hiding for a considerable amount of time, Aragorn eventually emerges from the shadows to reign as the legitimate king of Gondor, fulfilling the promise to return. In contrast, following his death, Arthur is sent to the island of Avalon to receive healing, but he never returns to England as predicted; this is the fate shared by Frodo, who leaves for Valinor in the hopes of receiving healing for his psychological and physical wounds, possibly never to return. Another figure who could be compared to an Arthurian counterpart is Gandalf. Like Merlin, he is a witty and knowledgeable magician who frequently disappears before reappearing to aid those in need.

Additionally, Galadriel and Morgan Le Fey, a supernatural figure, have many things in common, particularly with regard to how she was portrayed in *Sir Gawain and the Green Knight*. In this tale it is revealed that Gawain's entire quest was a fun ruse carried out by the Green Knight and the sorceress, who had both previously hosted him under false pretenses.

However, the exact nature of Morgan's relationship with the Green Knight, as well as the degree of her powers and impact over men's lives, remain unknown, lending the witch a sense of mystery and peril. The same could be said for Galadriel, a strong elven sorceress who rules over a strange wood and is feared by the people of other kingdoms. Her enigmatic qualities are heightened by the absence of information about her role in the destruction of the One Ring: the entire quest is assumed to have been arranged mostly by her, implying that she may be a much more prominent and powerful character than she appears. (Carter 72-73)

Some of the odd creatures in *The Lord of the Rings*: Ents. The Ents are sentient creatures that resemble trees in appearance and behavior. They are treeherders. Tolkien most likely took inspiration for these animated trees from the fairly ambiguous lyric "The Battle of the Trees," a *Cad Goddeu* that is generally credited to the Welsh poet Taliesin.

### 2.7 Conclusion

## Chapter Two: Mythology and Fantasy Concepts

---

Through the utilization of mythical creatures, grand quests, and a meticulously crafted world, J.R.R. Tolkien constructs an imaginative realm that heavily draws inspiration from the mythologies of ancient civilizations. By incorporating beings such as elves, dwarves, and wizards, he echoes the presence of mythical entities prominent in Norse, Celtic, and Anglo-Saxon folklore. The inclusion of a hero's journey, encompassing battles against malevolent forces and the eternal struggle between good and evil, further exemplifies the mythological motifs prevalent in ancient epics. In essence, the incorporation of mythology within *The Lord of the Rings* not only adds intricacy and depth to the narrative, but also pays homage to the profound traditions that have influenced the art of storytelling throughout the annals of human history.

# **Chapter Three**

## **Analysis of *The Lord of the Rings***

### 3.1 Introduction

One of the most successful fantasy books in the world and the masterpiece of the British author J.R.R. Tolkien. *The Lord of the Rings*, tells the epic tale of a perilous quest to destroy a powerful ring, forged by the Dark Lord Sauron, that holds the potential to plunge the world into darkness and tyranny. Rich mythology, complex world building, and engrossing characters make this book well known. Heroes, friendship, sacrifice, and the never-ending conflict between good and evil are among the themes it examines. All races and cultures—including men, dwarves, elves, hobbits, and wizards—are skillfully woven together by Tolkien's intricate storytelling, with each having unique traits, backstories, and roles to play. This section attempts to analyze the novel to unravel the intricate layers of Tolkien's masterpiece.

### 3.2 JRR Tolkien's Biography and Publications

On January 3, 1892; Ronald Reuel Tolkien was born in Bloemfontein, South Africa. One of two sons of Arthur Reuel and Mabel (Suffield) Tolkien, both originally of Birmingham, England. When Tolkien was three years old, he went to England with his mother and a younger brother, and his father remained in South Africa, where he died a year later. It was the return to the small village of Sarehole, close to Birmingham, from South Africa. Tolkien enrolled in Birmingham's King Edward VI Grammar School. After his mother passed away in 1904, Father Francis Xavier Morgan, a Roman Catholic priest from the Birmingham Congregation of the Oratory, took care of Tolkien and his brother.

Tolkien began his studies at Exeter College, Oxford, studying classical philology in October 1911. He began attending the Essayistic Club, the Dialectic Company and also the Stapeldon – College Debate Company. Later that year he founded his club called The Apolausticks (“those who indulge”). Under the tutelage of Joseph Wright, he began studying comparative philology and Welsh. He also began to develop an interest in painting and drawing and especially calligraphy. In the summer of 1912, the Finnish Kalevala sparked his interest in Finnish. He borrowed a book with Finnish grammar and started learning. All of this led to him changing his study program to English language and literature in 1913 and graduating with honors in 1915.

### Chapter Three: Analysis of *The Lord of the Rings*

---

He was married to Edith Mary Bratt in 1916, before he went to the front as an infantry soldier in World War I. After the war Tolkien returned to Oxford, earning his M.A. degree in 1919, and worked two years as an assistant in the compilation of the Oxford English Dictionary. Later that year he became the youngest professor at the University of Leeds, where he translated several works from Old and Middle English, for example *Sir Gawain and the Green Knight*, and in the 1920s he decided to translate *Beowulf* and completed the translation in 1926. He returned to Oxford and in 1925 was appointed Professor of Anglo-Saxon at Pembroke College.

In 1945 Tolkien moved to Merton College, Oxford, where he became professor of English language and literature. His books were gaining more and more attention at this time. Few but very well-written are Tolkien's scholarly publications. One of them is *A Middle English* (1922), a collaborative edition with E. V. Gordon of *Sir Gawain and the Green Knight* (1925), which made his name known in classrooms throughout the world; his most significant and impactful essay, "*Beowulf: The Monsters and the Critics*," which was presented in 1936 before the British Academy; his Andrew Lang lecture, "*On Fairy Stories*," given at the University of St. Andrews (Scotland) in 1938; *Ancrene Wisse*, his edition of *Ancrene Riwe* (1962); and a translation of *The Pearl* (1967). One of J. R. R. Tolkien's major concerns throughout his long and distinguished career, however, was with his creative work: the chronicles of Middle-earth. In the Foreword to *Fellowship of the Ring*, he acknowledged that the mythology and legends of the Elder Days had been taking shape for "some years" before his initial publication of *The Hobbit* in 1937.

He worked at intervals from 1936 to 1949 on his sequel, *The Lord of the Rings*, during which time he also wrote (in 1938-39) a fairy-story, *Leaf by Niggle* (published in 1947), which he combined with the revised essay "*On Fairy Stories*" and published in 1965 as *Tree and Leaf*. *Lord of the Rings* was at last published in three volumes: *The Fellowship of the Ring* (1954), *The Two Towers* (1954), and *The Return of the King* (1955). Tolkien also published *Farmer Giles of Ham* (1950), a mock-heroic adventure story somewhat on the order of *The Hobbit*; *Smith of Wooten Major*; and *The Adventures of Tom Bombadil and 'Other Verses from the Red Book* (1963). *The Silmarillion*, a story that was reportedly written years before *The Hobbit* and contains a lot of the background information mentioned in *The Lord of the Rings*, has been ready for publication for some time now, according to Tolkien. But project ceased with Tolkien's death on September 2, 1973 from a bleeding ulcer and chest infection and was buried at Wolvercote Cemetery in Oxford next to his wife who died two years before him.

### 3.3 Plot Summary of *The Lord of the Rings*

In the alluring world of Middle-earth, a tale of immense power, courage, and immolation unfolds. J.R.R. Tolkien's masterpiece, *The Lord of the Rings*, takes compendiums on an extraordinary adventure that spans across vast geographies and delves into the depths of the mortal spirit.

At the heart of this grand saga lies the One Ring, a ring of immense power forged by the dark lord Sauron. The fate of Middle-earth hangs in the balance as this ring becomes the focal point of a dangerous hunt accepted by a humble hobbit named Frodo Baggins.

The *Lord of the Rings* is a trilogy of novels written by J.R.R. Tolkien, comprising three volumes. The first volume, "The Fellowship of the Ring", second, *The Two Towers*, The third and final volume, "The Return of the King". Each tome of *The Lord of the Rings* builds on the events and characters introduced in the previous one, creating a sense of continuity and momentum that propels the story forward.

#### 3.3.1 Tome I: The Fellowship of the Ring

The Fellowship of the Ring is the first Tome of *The Lord of the Rings* trilogy. It follows the journey of Frodo Baggins, a hobbit, who is entrusted with the task of destroying the One Ring, a powerful artifact that holds immense dark power.

A hobbit called Bilbo Baggins's acquiring the ring from a critter named Gollum 60 years prior. Those times ago, Bilbo set up and stole the ring from Gollum, though he originally prevaricated to Gandalf that he'd won the ring fairly in a riddle contest with Gollum. He withheld the verity until Gandalf pressed him. The ring finds its way to Frodo, Bilbo's nephew, and all of a sudden, he's at the center of this epic drama about the ring, about which he knows very little. The wise wizard Gandalf the Grey tells Frodo that the Ring was forged by the evil lord Sauron and that it needs to be destroyed in the Mount Doom fires in order to stop Sauron from becoming stronger again. Frodo sets out on his trip accompanied by his pious hobbit musketeers, Sam, Merry, and Pippin. Along the way, they encounter various challenges and dangers, and they are pursued by the Ringwraiths, retainers of Sauron, who seek to recoup the Ring. Later, they meet a diverse group of individuals from different races includes Gandalf, Aragorn (a ranger and heir to the throne), Legolas (an elf archer), Gimli (a dwarf warrior), Boromir (a man from Gondor), and Frodo's hobbit companions to aid Frodo in

## Chapter Three: Analysis of *The Lord of the Rings*

---

his quest. Together, the Fellowship embarks on an unfaithful trip through Middle-earth, facing perilous landscapes, dangerous brutes, and the constant trouble of the Ring's corrupting influence. They pass through the Mines of Moria, encounter the ancient and wise Tom Bombadil, and eventually reach the Elven realm of Lothlórien. Gandalf meets his end on the Bridge of Khazad-dum, attempting to defend the company from the monster Balrog. The group must continue without him, heading South into Lorien, a forest of Elves.

Still, pressures arise within the Fellowship as the power of the Ring begins to consume Frodo's mind. Boromir becomes tempted by its power and attempts to take it from Frodo, but Frodo manages to escape, and knows that he must fulfill his duty but he does not want to endanger his friends any further. In the end, the Fellowship is forced to scatter. Frodo, Sam, and the mysterious Gollum continue their journey towards Mount Doom, while the others take separate paths to fulfill their own roles in the war against Sauron.

### 3.3.2 Tome II: The Two Towers

The Two Towers is composed of books 3 and 4, recounting the deeds of the company after the breaking of the Fellowship of the Ring, after Sam and Frodo depart from the rest of the Fellowship to take the Ring to Mordor. The story begins when Aragorn discovers Boromir wounded by several arrows; he informs him that Merry and Pippin were taken by Orcs and that they are still alive. Aragorn, Legolas, and Gimli choose to follow the Orcs who had captured Merry and Pippin instead of following Frodo and Sam after burying Boromir on the river. They all three started to pursue the Orcs. The Riders of Rohan appear, led by Éomer the Marshal, and they destroy the orcs. The hobbits escape and meet Treebeard, the Ent, secret master of Fangorn. Aragorn, Legolas, and Gimli meet Gandalf, who returns as the White Rider. They rescue King Théoden from Wormtongue's spells and continue towards Isengard. Saruman and Wormtongue are trapped in Orthanc's tower. Saruman will not repent so Gandalf the White breaks his staff and removes him from the council of wizards.

Book Four focuses on Frodo and Sam who are lost in the somber war-torn region of hilly Eryn Mui. Gollum joins Frodo and Sam, becoming his servant after Frodo tames him while he is spying on them and following their trail. He leads Frodo and Sam across the Dead Marshes to arrive at the Morannon, the northern entrance to Mordor's Black Gate. When they are unable to enter via the gate, Frodo follows Gollum's advice to look for a hidden entrance, which is located in the Mountains of Shadow near the western walls of Mordor. Gollum

## Chapter Three: Analysis of *The Lord of the Rings*

---

guides them up the stairs of Cirith Ungol away from Minas Morgul and here, Gollum betrays the Hobbits, intending to lead them to a monster called Shelob, who would devour them. Sam's valor foils Gollum's plan; he chases Gollum away and wounds Shelob, but Frodo is stung by Shelob and he appears dead. Sam resolves to finish the quest himself and takes the Ring. However, when Orcs take Frodo's body, he follows them and learns that Frodo is not dead but unconscious and now their prisoner.

### 3.3.3 Tome III: The Return of the King

The third novel begins with Gandalf and Pippin heading towards Minas Tirith (Book Five). In order to Gandalf delivers news to the steward of Gondor that war is imminent. They meet with Boromir's father Denethor, the Ruling Steward of Gondor, and in gratitude for Boromir's sacrifice, Pippin pledges his service to the steward as a Guard of the White Tower. Aragorn establishes himself as a deserving ruler of Men via his bravery and guidance. He is meant to discover, in the region known as the Paths of the Dead, a vanished army of men who are now dead but are imprisoned by a curse that their own disobedience imposed long ago. The apocalyptic Battle of the Pelennor Fields is the outcome of the remaining members of the Fellowship leading the armies of Gondor and Rohan in defense of Gondor's capital city, Minas Tirith. Aragorn leads the heroes who survive the battle in a decidedly suicidal feint-attack against Mordor's Black Gate, in part to divert Sauron's attention from guarding his other borders and allow Frodo and Sam to enter Mordor unhindered.

The company, tired and half-alive, finally reach the Cracks of Doom, where Gollum and the One Ring are destroyed, permanently releasing Middle-earth from Sauron's rule. In an attempt to steal the ring, Gollum bites off Frodo's finger, trips, and falls into the lava while still holding the ring. This occurs after Frodo decides, at the last second, to keep the ring rather than destroy it. From the Black Gates of Morannon, Frodo and Sam are saved by the enormous Eagles that Gandalf rides to Mount Doom. The troops of Gondor and Rohan win the battle, and Sauron's armies at the Black Gates retreat after being routed.

At Minas Tirith, Aragorn is crowned High King of the Reunited Kingdom. Following a series of farewells, the hobbits return home to discover that "Sharkey," who they later learn is Saruman, has taken control of the Shire. Saruman has lost some of his authority but not his evil. Now seasoned soldiers from Gondor and Rohan, respectively, Merry and Pippin take the initiative to put things right again and organize a Hobbit rebellion against Saruman, freeing

## Chapter Three: Analysis of *The Lord of the Rings*

---

the Shire. Time elapses. Frodo does not heal, but the Shire does. Frodo eventually sets out with Bilbo Baggins, Gandalf, and the Elves to seek healing in the Undying Lands.

### 3.4 Analysis of *The Lord of the Rings*

A literary analysis delves deep into the various components of multiple texts, offering a comprehensive evaluation. It provides students with the opportunity to explore and dissect different forms of literature, including poems, novels, and songs, with the aim of gaining a deeper understanding of the literary and rhetorical techniques employed. This approach of study emphasizes the interconnectedness of different elements and how they collectively shape the overall impact of the works.

#### 3.4.1 *The Lord of the Rings* Character Analysis

In a novel, a character is a fictional person or entity that is created by the author to play a role in the story. Characters can be human, animal, or even supernatural beings, and they are often used to drive the plot forward. The protagonist may face conflicts that are either internal, involving their own thoughts and emotions, or external, such as grappling with the forces of nature or overcoming physical challenges. Most stories involve multiple characters, with one of them assuming the role of the antagonist, creating a source of conflict for the protagonist. This interplay between characters adds depth and complexity to the story.

##### 3.4.1.1 Frodo Baggins

Frodo Baggins, the protagonist of J.R.R. Tolkien's masterpiece *The Lord of the Rings*, is a character of great depth whose journey from the peaceful Shire to the heart of evil identifies him as a hero as well as a deeply human figure. Through his trials, triumphs, and inner conflicts, Frodo embodies the timeless themes of courage, sacrifice, friendship, and the struggle against overwhelming odds.

From the beginning, Frodo's lowly beginnings as a hobbit of the Shire mold his personality. Frodo, who was raised in Bag End's picturesque environs, at first represents the purity and simplicity of hobbit existence. People find him endearing because of his kindness, devotion, and gentle disposition, yet underlying this modest appearance is a depth of courage and tenacity that is just waiting to be revealed.

## Chapter Three: Analysis of *The Lord of the Rings*

---

The core of Frodo's personality is his sense of accountability and duty. Frodo struggles at first with doubt and reluctance when given the responsibility of destroying the Ring, but he finally agrees to take it on out of a strong feeling of duty to his world and its people. This selflessness and willingness to sacrifice his own comfort and safety for the greater good underscore Frodo's heroism and nobility of spirit.

As Frodo embarks on his quest, he is thrust into a world fraught with peril, temptation, and moral ambiguity. The Ring's corrupting influence tests Frodo's resolve at every turn, tempting him with promises of power and dominion. Throughout his journey, Frodo grapples with the weight of this burden, wrestling with doubt, fear, and the gnawing temptation to succumb to the Ring's allure.

Frodo's great capacity for empathy and compassion is one of his most heartbreaking traits. Along the journey, Frodo forges strong bonds of friendship and solidarity with his companions despite the darkness he must face. In particular, his friendship and bond with Samwise Gamgee show how enduring friendship, devotion, and a common goal can be transformative in the face of ominous circumstances and act as a beacon of hope and strength.

Frodo's inner struggles also serve as a powerful exploration of the human condition. His journey becomes a metaphorical odyssey of self-discovery, as he confronts his own fears, weaknesses, and moral ambiguities. Through Frodo's trials and tribulations, Tolkien delves into the complexities of good and evil, highlighting the fragility and resilience of the human spirit in the face of overwhelming darkness.

As Frodo draws closer to the end of his journey, he experiences a significant physical and spiritual metamorphosis. The pivotal moment at the top of Mount Doom, where he faces the ultimate test of his character and resolve, marks the culmination of his path of self-sacrifice and redemption. In choosing to destroy the Ring, Frodo not only saves Middle-earth from tyranny but also achieves a personal victory over his own inner demons.

However, Frodo's victory has a price because his experiences leave a lasting impact on him when he returns to the Shire. The scars of his ordeal weigh heavily upon him, serving as a poignant reminder of the sacrifices made and the innocence lost along the way. Frodo's adventure ultimately leaves an enduring legacy of bravery, resiliency, and hope for future generations despite his physical and emotional wounds.

### 3.4.1.2 Sauron

In *The Lord of the Rings* series, Sauron, the main antagonist and central character, represents a cunning amalgamation of intellect, manipulation, and unwavering ambition to conquer Middle Earth. Referred to as the Dark Lord or the Necromancer, Sauron's roots can be traced back to the Maia race, endowing him with formidable wisdom and expertise. Nevertheless, it is his corruption under the sway of Melkor (Morgoth) that precipitates his metamorphosis from a servant of righteousness to the embodiment of malevolence.

The central character in *The Lord of the Rings*, Sauron, assumes the central narrative role throughout the entire trilogy. The actions of all other characters are strategically designed to either support or hinder his aspirations of governing the entirety of Middle-earth through manipulation and dread. His forces—made up of orcs, trolls, evil or deluded men, werewolves, and the terrifying Nazgûl (the Ringwraiths)—seem overwhelming, and for most of the book, the resistance of the Free Peoples to his domination seems a lost cause. Despite the potential for heroic feats in a conflict against this adversary, triumph through sheer force remains unattainable. However, as a significant portion of Sauron's power resides in the One Ring, the last hope for the Free Peoples lies in its destruction. The destruction of the ring not only offers the potential for ultimate power but also serves as a means to counteract its inherently corrupting influence due to its connection with Sauron.

When Sauron actually does appear in the narrative, it is as a disembodied, searching red Eye. Essentially Sauron is pure will, a will to power, and his Eye is cast on those things he desires, those things he wishes to dominate. In particular, the Eye is searching for the Ring of Power.

Throughout the trilogy, Sauron's presence is primarily conveyed through his most fearsome servants, the Nazgûl. These Black Riders first appear in pursuit of Frodo in the Shire and continue their search all the way to Rivendell. As Sauron himself is disembodied, his character is portrayed as a manifestation of pure evil, representing the abstract malevolence that pervades the world and against which humanity must continually struggle in various specific and tangible forms.

Sauron's downfall can be attributed to his excessive pride and arrogance. Having once served as Morgoth's lieutenant, he develops a sense of superiority over other races, including humans, elves, and dwarves. This inflated self-importance fuels his disdain for these races and

## Chapter Three: Analysis of *The Lord of the Rings*

---

motivates him to seek their destruction rather than seeking peaceful coexistence. Paradoxically, it is this very contempt that leads to his ultimate downfall, as it hinders his ability to form alliances and isolates him from potential sources of assistance and support.

### 3.4.1.3 Aragorn (Strider, Elessar)

Aragorn assumes a central and emblematic role in *The Lord of the Rings*, symbolizing the enduring motifs of responsibility, integrity, bravery, and selflessness. Aragorn's transformative journey, progressing from a humble ranger to a revered king.

Aragorn, commonly referred to as Strider, trace his lineage to the ancient line of the kings of Gondor and Arnor, establishing him as a direct progeny of the renowned heroes Isildur and Elendil. These legendary figures valiantly battled against the malevolent Sauron during the War of the Last Alliance. Despite his esteemed heritage, Aragorn initially conceals his true identity, assuming the guise of a ranger in the untamed regions of the North.

Aragorn's sense of duty and commitment to the pursuit of good are central of his character. Aragorn exhibits steadfast devotion to his friends and allies as well as a profound regard for Middle-earth's past and traditions throughout his travels. He stands out as a hero of exceptional virtue because of his bravery, humility, and selflessness, which encourage everyone around him to reach their own pinnacles of achievement.

As the Fellowship of the Ring embarks on its treacherous mission to eradicate the One Ring, Aragorn assumes a natural leadership role, providing guidance and safeguarding his companions with wisdom and fortitude. His time and experiences spent in the wilderness, coupled with his interactions with both allies and foes; contribute to his development as a formidable warrior, equipping him with the necessary skills to confront the imminent obstacles that await them. His leadership is marked by empathy, compassion, and a strong feeling of duty to those under his command. Aragorn's presence serves as a beacon of hope amidst the encroaching darkness. Whether he is rallying the armies of Gondor and Rohan against the armies of Mordor or guiding the Fellowship through the perilous paths of the wilderness.

Aragorn fulfills the prophecy of the king's return as the War of the Ring comes to a close by ascending to his rightful place as King of Gondor. His elevation to the throne

## Chapter Three: Analysis of *The Lord of the Rings*

---

signifies the completion of his path from exile to redemption and the achievement of his destiny as a leader and saviour of Middle-earth.

Following the Ring War, Aragorn reigned as King Elessar for 120 years, bringing prosperity and peace to the reunited Arnor and Gondor kingdoms. His son Eldarion succeeded him. His legacy lives on as a timeless reminder of the strength of honor, selflessness, and sacrifice in the face of hardship.

### 3.4.1.4 Gandalf (Mithrandir)

Gandalf is the archetypal “wise old man” figure, is an authority figure serves as a symbol of wisdom and guidance throughout the narrative. His vast knowledge of history, magic, and the workings of Middle-earth makes him a crucial mentor figure. He provides counsel to various characters, including Frodo, Aragorn, and even kings and rulers, offering sagacious advice that often guides their actions and decisions.

In *The Lord of the Rings*, Gandalf is the first to recognize Bilbo's ring as the One Ring and is instrumental in transferring it to Frodo. He is aware of the ring's history and dangers and proposes destroying it in the Cracks of Doom. Gandalf becomes the leader of the Fellowship of the Ring, pledged to aid the Ring-bearer. He falls in Moria, saves the fellowship, and is resurrected as Gandalf the White, likely to complete his task of defeating Sauron. Gandalf's mission in Middle-earth has been fulfilled with the defeat of Sauron. At the end of *The Lord of the Rings*, he rides to the Grey Havens and crosses the sea to the Undying Lands.

Gandalf is a fascinating character. In pleasant company, he can be jolly and good-humored despite his bristly and quick-tempered nature. As Frodo's instructor, he is the wisest of all the captains of the West, maybe even wiser than Elrond. To the people of the Shire, he is just a colorful fireworks showman and wonder worker. He is perceived by some as a troublemaker in Rohan and Minas Tirith because he consistently appears right before danger arises. As Mithrandir, the Grey Pilgrim, he is well received by the elves. He is wearing one of the three elven rings that Sauron is keeping concealed, the ring of fire, and the ring Narya.

Gandalf, despite his power, refuses to force the free peoples of Middle-earth to follow him or obey his demands, believing it would be Sauron's way. He refuses to wear the One

## Chapter Three: Analysis of *The Lord of the Rings*

---

Ring, instead opting for persuasion and exhortation to enable the Free Peoples to fight for themselves.

Gandalf encounters the ring as a temptation to power, gives his life in defense of his friends, perishes, and rises again in a new body dressed entirely in white to lead the Western allies in a fight akin to Armageddon against a creature of pure evil. In the end, he brings Middle-earth back.

### 3.4.1.5 Sam (Samwise) Gamgee

Sam is Frodo's devoted companion and servant, without whom the latter would not have succeeded in his quest to destroy the One Ring. Tolkien referred to Sam as the “chief hero” of *The Lord of the Rings* because of his unwavering commitment to completing the mission, even if it means carrying Frodo up the side of Mount Doom. Sam is a simple, common hobbit who possesses the virtues of humility, loyalty, and common sense. He eventually develops into a brave, mature hobbit who personifies what Tolkien called the Northern heroic code, which is the will to persevere in the face of overwhelming odds even when all seems lost for the cause.

Devoted to Frodo following Bilbo's departure from Bag End, Sam insists on making the journey to Rivendell with Frodo and accompanying him with the rest of the Fellowship of the Ring when it is determined that the One Ring must be destroyed.

Sam can be described as an ordinary individual who finds himself in extraordinary circumstances and demonstrates remarkable heroism. His actions are primarily driven by selfless love and a strong sense of duty. However, his success can also be attributed to his ability to look beyond the immediate evil and envision the ultimate triumph of goodness and beauty. Sam possesses a spiritual intuition that enables him to develop a deep affection for the elves and their knowledge. This spiritual sense also allows him to perceive the enduring goodness that surpasses the temporary evil represented by Sauron in Middle-earth.

The Return of the King's appendices state that Sam was elected to office as mayor of Hobbiton and was reelected six times. He also had thirteen children and, following Rosie's passing, departed the Shire and crossed the sea to the Undying Lands, where he now stands as the ultimate Ring-bearer.

### 3.4.1.6 Pippin (Peregrin) Took

## Chapter Three: Analysis of *The Lord of the Rings*

---

Pippin, who is also referred to as Peregrin Took, is recognized as the youngest among the hobbits who depart from the Shire alongside Frodo with the purpose of carrying the One Ring to Rivendell. At the tender age of 28, Pippin has not yet attained the customary hobbit age of 33, which signifies reaching maturity.

Pippin is a member of the Fellowship of the Ring and holds a close friendship with Merry. His foolhardy decision to gaze into the Seeing Stone compelled Gandalf to take him to Minas Tirith, where he unexpectedly offers his service to Denethor and becomes a Guard of the Citadel. While in Minas Tirith, Pippin's thoughts are constantly with his friends, Frodo, Sam, and Merry, and it's his care for others that leads to him enlisting Gandalf's help in order to save Faramir from Denethor's reckless behavior. Pippin eventually participates in the battle at the Black Gate, where he tragically falls victim to a troll's attack. Upon returning to the Shire with his friends, Pippin plays a significant role in leading the hobbits' revolt against the malevolent Chief and his followers, brazenly challenging all who stand in the hobbits' way. His continued use of armor when accompanying Merry serves as a reminder of his pride in being appointed as a Knight of Gondor. Tolkien's appendices to *The Return of the King* detail Pippin's life after the War of the Ring. He became the 32nd than of the Shire and a counselor for the Northern Kingdom. He married Diamond of Long Cleeve and had a son. Pippin eventually made his way back to Minas Tirith with Merry near the end of his life, and the two of them were buried there among Gondor's heroes.

### 3.4.1.7 Merry (Meriadoc) Brandybuck

Merry, or Meriadoc Brandybuck, is a prominent hobbit character in *The Lord of the Rings*. Initially, Merry appears as a cheerful and carefree character, but as the story progresses, he transforms into a crucial member of the Fellowship of the Ring.

Merry joins the Companions of the Ring and travels through Moria and Lórien, where he is captured by orcs. They are killed by Rohirrim, and Merry and Pippin escape into Fangorn Forest. After pledging loyalty to Théoden, he becomes the king's squire. Éowyn takes Merry on her own horse all the way to Gondor. They defend Théoden in the Battle of Pelennor Fields, and Merry is healed by Aragorn. Upon his return to the Shire, He defeats Saruman's supporters at the Battle of Bywater, earning him eternal honor.

The qualities of loyalty, bravery, friendship, and personal development are all embodied in Merry's persona. His transformation from a carefree Hobbit to a valiant warrior

## Chapter Three: Analysis of *The Lord of the Rings*

---

highlights the value of perseverance in the face of tremendous difficulties and the transformational power of hardship.

### 3.4.1.8 Legolas

A Sindarin (or Grey) elf, Legolas is the son of Thranduil, king of the Woodland Realm. As a messenger, he is dispatched to Rivendell, where he informs the Council of Elrond that the beast Gollum has escaped from the elves of Mirkwood after an orc attack. As one of the nine friends that make up the Fellowship of the Ring, he then speaks on behalf of his people. He journeys through Moria beside the Ring-bearer, and because of his faithfulness, he follows Aragorn into battle and down the Paths of the Dead, including the bleak march into the Black Gate. Legolas contributes his race's keen vision, perseverance, exceptional bowman ship, and sense of devotion to the Fellowship and its purpose to the search for the One Ring. Specifically, he befriends the dwarf Gimli, even though their two peoples have hostility in the past. In the fight at Helm's Deep, they develop a friendly rivalry based on how many orcs each can defeat. He visits the Aglarond caves at Helm's Deep with Gimli, and the dwarf repays the favor by accompanying Legolas on an exploration of Fangorn Forest. Legolas, like all elves, adores the woods, and Fangorn, with its oldest trees in Middleearth, is a wonderland.

Legolas, a woodland elf, encounters the sea during his journey with Aragorn, and this first sight awakens a longing common to his people. After the War of the Ring, he brought elves to Ithilien to restore land. After Aragorn's death, Legolas succumbed to his longing for the sea and sailed west to the Undying Lands, taking with him his lifelong friend, Gimli.

### 3.4.1.9 Gollum (Sméagol)

The miserable creature Gollum alternates between being good and being evil all the time, in contrast to the most of the important characters in *The Lord of the Rings*. Gollum's previous existence as Sméagol, a kind hobbit, comes to symbolize Gollum's good nature—the part of him that cares for and wishes to assist Frodo, his "master." But Sméagol the hobbit had one fatal flaw. When Sméagol's fishing friend discovered the ring in the sea, he was so determined to have it that he killed the other hobbit. Eventually, this horrible deed turned Sméagol into the slender, hunched Gollum that goes after Frodo. The darker half of Sméagol, Gollum, is willing to kill once more in order to obtain the ring, which he refers to as "my precious." Gollum and Sméagol are at odds with one another, frequently debating how to

## Chapter Three: Analysis of *The Lord of the Rings*

---

proceed and how far to go in order to obtain the ring. Throughout the trilogy, Gollum represents how the ring has the power to change a largely decent person into a foul-smelling, swamp creature. The evil Gollum side usually wins.

Gollum acts as a counterpoint to Frodo, with his physical presence subtly highlighting the bravery and innocence of the younger hobbit. On the other hand, Sauron is purer evil than Gollum. Rather, Gollum's only quality—pure servility—unites his dark and good sides and makes it possible for him to serve as guide for Frodo. The opposite of servility—strength of character and individual will—become those qualities that a good ring-bearer must have, qualities that Frodo clearly has in abundance.

### 3.4.1.10 Gimli

Gimli, the dwarve from *The Lord of the Rings*, is without a doubt the most well-known of all the dwarves. He was one of the Fellowship members entrusted with carrying the One Ring to Mount Doom, but his journey quickly took a very different turn, taking him to several destinations throughout Middle Earth where he used his special fighting abilities.

Gimli fought in multiple battles with Aragorn and Legolas to help halt Sauron's assault on the Middle Earth's peoples. He battles with honor, and his unique set of character helps him get past the difficulties of the quest. Gimli is fierce, unwavering, strong with his axe, and devoted to his friends. He also takes pride in his history. The moniker "elf friend" comes from his enduring friendship with Legolas and his love for Galadriel.

After the War of the Ring, Gimli led a group of people to Helm's Deep, where he became lord of the Glittering Caves of Aglarond. He forged new gates for Minas Tirith and remained close to Rohan, Gondor, and Ithilien. After Aragorn's death, Legolas went to the Undying Lands, taking Gimli with him, to see the Lady Galadriel once more.

### 3.4.2 *The Lord of the Rings* Theme Analysis

In J.R.R. Tolkien's epic fantasy masterpiece, *The Lord of the Rings*, a rich tapestry of themes intertwines to create a narrative of unparalleled depth and resonance. Although the central theme of Tolkien's story is the age-old conflict between good and evil, its thematic development goes well beyond simple swordfights. Through the journey of its diverse cast of characters and the intricacies of its meticulously crafted world, *The Lord of the Rings* explores themes ranging from the corrupting influence of power to the transformative nature

## Chapter Three: Analysis of *The Lord of the Rings*

---

of friendship and sacrifice. Tolkien masterfully explores themes deeply rooted in the rich tapestry of mythology and fantasy, to create a tapestry of unparalleled depth and resonance.

### 3.4.2.1 Mythology in *The Lord of the Rings*

Throughout history mythology has been a source of inspiration, for storytellers weaving together stories of deities' brave heroes and epic battles. One prominent figure who skillfully incorporated elements into his work is J.R.R Tolkien. His renowned creation, *The Lord of the Rings* exemplifies the timeless allure and influence of myth, in literature.

Tolkien creates a rich and complex tapestry of mythical themes in *The Lord of the Rings*, which gives his imagined Middle-earth a feeling of complexity, resonance, and universality. Tolkien's story is replete with allusions to old myths and tales, from the making of the One Ring to the great conflicts between the forces of light and darkness, from the Fellowship's journey to the establishment and dissolution of kingdoms.

#### 3.4.2.1.1 Hero's Journey

The Hero's Journey, as outlined by Joseph Campbell in his seminal work "The Hero with a Thousand Faces," is a narrative pattern that appears in myths, legends, and stories across cultures and time periods. J.R.R. Tolkien's *The Lord of the Rings* follows this archetypal journey closely through the adventures of its central characters, particularly Frodo Baggins.

*The Lord of the Rings* masterfully embodies the Hero's Journey theme through the transformative quest of Frodo Baggins. From the call to adventure that compels Frodo to undertake the perilous mission of destroying the One Ring to his reluctant acceptance and departure from the safety of the Shire. Guided by mentors like Gandalf, Frodo faces trials and tribulations, including battles with adversaries and the temptation of the Ring's corrupting influence. His journey culminates in a moment of crisis where he confronts his own weaknesses and emerges transformed, having gained a deeper understanding of himself and his purpose. The Hero's Journey framework helps to highlight the universal themes and archetypes present in *The Lord of the Rings*, emphasizing the heroic nature of Frodo's quest and the challenges he faces along the way.

#### 3.4.2.1.2 Good VS Evil

## Chapter Three: Analysis of *The Lord of the Rings*

---

The conflict of good and evil is a major theme throughout *The Lord of the Rings*. At its core lies the relentless struggle for power between the forces of good and evil, epitomized by the ambition of Sauron, the Dark Lord, to dominate Middle-earth through the One Ring. This quest for supremacy underscores the corrupting influence of power, symbolized by the Ring, which tempts even the noblest of characters. Light and darkness symbolized the struggle between good and evil, right and wrong. For example, Galadriel- one of the fairest elves- always shimmers with white light, just as many of the other elves do. But most things that are evil hide in the dark. However, they are able to come out in the day time, but they are much weaker. Orcs only come out at night because they hate the sunlight. Gollum hates sunlight and moonlight and only travels by day if need be. The dark lord lives in his dark tower in the land of shadow. Central to the defeat of evil is the fellowship formed among the characters, showcasing the strength derived from unity and mutual support. Friendship becomes a beacon of hope against the encroaching darkness, embodying the resilience of the Free Peoples of Middle-earth. The theme of good vs. evil in *The Lord of the Rings* is a central and complex element that delves into the nature of morality, power, and corruption.

### 3.4.2.1.3 Epic Battles

In *The Lord of the Rings*, the theme of epic battles is deeply intertwined with broader literary and historical motifs, offering a rich tapestry of symbolism and meaning. From a literary perspective, these battles serve as set pieces that propel the narrative forward, marking key turning points in the characters' quests and contributing to the overall thematic development of the story. Moreover, they draw upon various mythological and historical influences, echoing epic narratives from cultures around the world.

One notable aspect of Tolkien's treatment of epic battles is his emphasis on the individual heroism of characters within the larger context of war. Each battle scene provides an opportunity for characters to display their courage, loyalty, and moral integrity in the face of overwhelming adversity. For example, the Battle of Helm's Deep showcases the resilience of the Rohirrim under King Théoden's leadership, while the Battle of the Pelennor Fields highlights the bravery of Éowyn and Merry as they confront the Witch-king of Angmar. These individual acts of heroism contribute to the overall sense of camaraderie and solidarity among the Free Peoples, reinforcing the theme of fellowship in the face of darkness.

### 3.4.2.1.4 Mythical Creatures

## Chapter Three: Analysis of *The Lord of the Rings*

---

Tolkien uses a diverse range of mythical creatures throughout *The Lord of the Rings* to deepen the narrative's themes and paint a more realistic picture of Middle-earth. These creatures, ranging from the noble Elves to the malevolent Orcs, offer a multifaceted exploration of various themes such as power dynamics, environmentalism, morality, and the human condition.

Firstly, the presence of mythical creatures serves as a literary device to symbolize broader themes and conflicts within the story. For instance, the dark and corrupt nature of Orcs and Nazgûl embodies the pervasive influence of evil in Middle-earth, reflecting themes of moral ambiguity and the constant struggle between good and evil. Conversely, creatures like the Elves represent purity, wisdom, and the preservation of beauty, highlighting themes of resilience and hope in the face of darkness. Additionally, beings such as Ents and Huorns embody the importance of environmental stewardship, reflecting Tolkien's reverence for nature and the consequences of neglecting it in the novel. Also, the motif of power and its corrupting influence is central to Tolkien's work, with mythical creatures serving as embodiments of this theme.

### 3.4.2.2 Fantasy in the Novel

J.R.R. Tolkien's *The Lord of the Rings* isn't just a story—it's an immersive journey into a world that feels as real as our own, yet brims with enchantment and wonder. Through its pages, readers are whisked away to Middle-earth, where the air thrums with the promise of adventure and the landscape is painted with both beauty and danger.

At the heart of *The Lord of the Rings* lies the timeless theme of fantasy—a theme that infuses every corner of Middle-earth with magic and mystery from its fantastical setting to its heroic quests and moral conflicts. Here, wizards conjure spells, elves walk among mortals, and dragons cast ominous shadows across the land. Yet amidst the fantastical, Tolkien explores the very essence of humanity, delving into themes of courage, friendship, and the enduring battle between light and darkness.

In addition, fantasy in *The Lord of the Rings* offers an escape from reality, opening the door to adventure and exploration. Middle-earth becomes a realm of escapism, inviting readers to embark on epic quests, encounter mythical creatures, and witness feats of courage and magic.

### 3.4.2.2.1 Magical Beings and Objects

The entire imaginary world of fantasy literature is interwoven with magic and spells, and with it the existence of magical objects and beings. And objects with magical powers (artifacts) are one of the cornerstones of the fantasy story. The whole story unfolds around the artifact. In *The Lord of the Rings*, where a magic ring is central to the storyline, a malevolent artifact of immense power created by Sauron to dominate Middle-earth. Its existence is linked to the fundamental mission of Frodo Baggins and his fellowship.

Except for essential artifacts, other powerful magical objects appear in the story, they help heroes overcome complications, or conversely create a trap or obstacle in their further quest for purpose. These items may include magical weapons, like The Bow of Legolas, Sting, The Phial of Galadriel, and there are countless weapons made by Elves, Men and Dwarves, some magic. Another items Jewellery, clothing for example, the mithril shirt, The Evenstar of Arwen and other everyday objects, which may be a magic wand for a wizard.

In fantasy literature, the main character himself can be a magical being - a hobbit, a wizard. Besides him, other supernatural characters appear in the works, forming a retinue of the main character, helping him or representing enemies. In *The Lord of the Rings*, we meet other hobbits, wizards, dwarves, or elves in Frodo's company. Apart from them, goblins, dragons, dark knights (spirits of men - Nazgûl) and others appear in the work.

### 3.4.2.2.2 The Power and Importance of Nature

One of the main themes of *The Lord of the Rings* is the wonders of nature. Nature is beautiful yet powerful, even taking vengeance against those wishing to harm it. Throughout the novel, nature functions both as a refuge and threat for the different races. The mysterious Tom Bombadil is encountered by the Hobbits in *The Fellowship of the Ring*. This individual is the only one in the *Lord of the Rings* trilogy who appears to be fully unharmed by the One Ring, although Tolkien scholars cannot agree upon exactly who or what he is. One popular theory holds that Bombadil represents nature in its purest form. He looks after and defends the Old Forest with his wife Goldberry, he is the clearest enigma intertwined in *The Lord of the Rings* as he seems to possess a power unparalleled in Middle-earth. Additionally, he kept heroes safe from the ill-tempered Old Man Willow during their journey. The tree itself is

## Chapter Three: Analysis of *The Lord of the Rings*

---

mysterious, but it seemed to represent nature's revenge against people who would destroy them.

The most magnificent races in Middle Earth—the elves—were depicted as being in close harmony with the natural world. The Elven realms of Lothlorien (Galadriel) and Rivendell (Elrond) were portrayed by Tolkien as coexisting with the natural world. The intricate stone dwellings of Rivendell were surrounded by lush vegetation and stunning waterfalls. In the case of the later realm, the elves dwelt in exquisitely designed homes under massive trees.

Tolkien reveals the race of Ents and Huorns to readers. The Ents and Huorns, ancient tree-like beings, embody the strength and resilience of nature. Ents are the guardians of the forests, are slow to decide something act, but their awakening to the threat posed by Saruman's industrialization of Isengard is a powerful moment in the story. The Ents launched an attack that destroyed most of Isengard and killed several orcs. Likewise, the Huorns play a crucial role in the Battle of Helm's Deep, coming to the aid of the Free Peoples when all seems lost.

Overall, the wonder of nature in *The Lord of the Rings* serves not only as a backdrop for the epic tale but as a central theme that underscores the interconnectedness of all living things and the enduring power of the natural world.

### 3.4.2.2.3 Death and Immortality

Throughout the narrative, immortality is the gift bestowed upon the Elves, while death is referred to as the "gift (and doom) of Man," bestowed by Ilúvatar (God). Even though they can be killed in combat or by other similar means, elves only ever go to the Halls of Mandos in Aman and can eventually be "reincarnated" into life. They also never age out of health or other ailments. As a result of their attachment to the world, they become less well-known and occasionally become bored with it and want to leave. By contrast, Tolkien does not say what will happen to Men. Men experience some kind of fear as a result of this since they are unaware of what actually occurs at death and therefore are afraid of it.

The way that people deal with death is a recurring theme in *The Lord of the Rings*. The desire to avoid death is demonstrated to breed evil; the Rings of Power promised men immortality but instead transformed them into Ringwraiths, who are neither truly living nor

## Chapter Three: Analysis of *The Lord of the Rings*

---

dying. Despite having a longer lifespan than most humans, the Númenóreans are envious of the immortals and attempt to seize Aman from the Valar, which ultimately results in the annihilation of the region. The Elves, too, struggle with their lot, and their immortality shows them watching the decline of their lands and world.

### 3.4.2.3 Others Themes:

In addition to these central themes, *The Lord of the Rings* also delves into others that enrich its narrative and depth.

#### 3.4.2.3.1 Racial Harmony

Tolkien's imagination created Middle-earth. It is inhabited by numerous species from various groups. Each of these species has a set of moral and social norms unique to their social groups. Despite their differences, they recognize the importance of harmony and peace. Tolkien makes the value of racial harmony one of his central themes. Legolas the Elf and Gimli the Dwarf's friendship serves as an example of this. This friendship stands for something ideal. It's interesting to note that the races of Middle-earth stay distinct for the most of the book. However, they form a unified front when the War of the Rings starts. This is the Tolkien fantasy.

#### 3.4.2.3.2 The King vs. The Steward

Middle-earth is fragile and divided at the start of *The Lord of the Rings*, and there is little mutual trust among the different races. The fact that the true leaders are not in their proper positions is one of the main causes of the division that permeates the various human kingdoms. Though he wasn't always so effective, Théoden of Rohan shows himself to be a kind and noble leader in *The Return of the King* when he answers Gondor's cry for assistance. Due to a spell that Sauron cast, he was rendered incapable for a while, and Saruman, the evil wizard, effectively ruled his kingdom. Even with his strength restored, Théoden is unable to bring all of humanity together. Only Gondor's king is capable of doing that. Gondor lacks a king until the trilogy's conclusion. Instead, the steward Denethor, a mentally ill and feeble-willed man, takes the throne. The precarious condition of Denethor's sanity alludes to Gondor's vulnerability under stewardship as opposed to monarchy. When Boromir, Denethor's son and the heir apparent, tries to take the ring from Frodo, he also demonstrates a great deal of moral weakness. The real heir to the kingdom and the upcoming ruler of Gondor, Aragorn,

## Chapter Three: Analysis of *The Lord of the Rings*

---

is able to withstand the ring's allure. The true king of Gondor must ascend to the throne in order for that kingdom to prosper, just as Saruman had to be driven from Rohan in order for that kingdom to once again be strong. Throughout the trilogy, this tension between true leader and acting leader means the difference between life and death, success and defeat, and unity and dissent among the people of Middle-earth.

### 3.4.3 Symbolism Analysis of *The Lord of the Rings*

Symbolism functions as a literary device utilized within a literary composition to signify or suggest concepts beyond their explicit definitions. Within the realm of literature, a symbol encompasses any element—be it a word, object, gesture, character, or topic—that enriches the text by imparting additional dimensions of meaning, thereby facilitating the indirect communication of themes, emotions, or ideas.

#### 3.4.3.1 The Ring

In the novel, *The Lord of the Rings*, the One Ring has been presented as a symbol for the power of evil, which takes on several, mutable meanings as Frodo journeys. The ring initially belongs to the Dark Lord Sauron and possesses immense corruptive influence over those who possess it. At first, Frodo eagerly enquired Gandalf about the Ring, Gandalf answered, “It is far more powerful than I ever dared to think at first, so powerful that in the end it would utterly overcome anyone of mortal race who possessed it. It would possess him” (46).

The Ring retained readily apparent powers and a tangible presence. With each wear, the Ring loss the wearer's feeling of self, but it also made the wearer physically disappear. The ring might give Sauron additional power, and those who encountered it were seized with a desire for dominance over others.

Since the Ring becomes a slave to anyone caves in to its temptation, it also represents weakness and enslavement. For instance, Gollum was once a youthful hobbit by the name of Smeagol. He killed his friend Deagol in exchange for the Ring, and over time, he transformed into a miserable, hunched, frog-like monster who is only concerned with obtaining the Ring for himself.

## Chapter Three: Analysis of *The Lord of the Rings*

---

For many, the great power offered by the Ring dominated all rational thought. The Ring symbolizes the destructive evil force that manifests its depravity from the moment of its creation until its demise and the aftermath that follows.

### 3.4.3.2 Water

Water serves as a life-saving force for the good beings of the Middle-earth throughout the novel, *The Lord of the Rings*. Gandalf and Aragorn are saved from death after long falls when they land in bodies of water. Water proves to be the source of energy and strength for the characters throughout the novel. Whereas destructive and fearful element for the evil beings, like Black Riders.

Water represents the afterlife, such as, the elves depart Middle-earth on a ship and sail-out to a great body of water i.e. the Sea. They are supposed to have their more peaceful world after their journey through water, and for humans, as the deceased are carried away on funeral rafts. Similarly, Boromir's body is placed on a pyre and sent down a river, this journey suggests that he will live on in the memory of others.

Additionally, water represents purity and renewal. The healing properties of water, such as those found in the elven realms of Rivendell and Lothlórien, symbolize spiritual and physical rejuvenation.

Water representing various themes such as life, healing, power, reflection, and challenges faced by characters throughout their journeys.

### 3.4.3.3 Light and Dark

The Dark is the symbol of power for evil Sauron whereas; Light represents hope and power for kind- hearted and good people. In the novel, the dark realm Mordor has been described as “The Land of Shadow” or the land without light. Frodo and Sam couldn’t find the beautiful day-light after they reached the territory of Mordor: “Day was coming again in the world outside, and far beyond the glooms of Mordor the Sun was climbing over the eastern rim of Middle-earth; but here all was still dark as night” (917). In contrast, the elves and their realms are often associated with light, beauty, and purity. The elf queen Galadriel possesses a magical phial that contains the light of Eärendil's star, which brings hope and guidance to the Fellowship of the Ring.

## Chapter Three: Analysis of *The Lord of the Rings*

---

In *The Lord of the Rings*, the symbolic representations of light and darkness underscore the perpetual conflict between forces of good and evil, underscoring the significance of hope, bravery, and solidarity in confronting overwhelming odds.

### 3.4.4 *The Lord of the Rings* Imagery

Through our senses of hearing, smell, sight, touch, and taste, we as humans have an instinctive way of perceiving and interpreting the world. Authors, poets, and storytellers leverage this inherent human nature by using descriptive language that evokes these senses. This technique, called imagery, enables readers to better engage with and comprehend the literary work. In *The Lord of the Rings* book, there are numerous examples of vivid imagery.

#### 3.4.4.1 Dead Marshes

When Frodo and Sam made their way to Mordor, Gollum led them through an unpleasant region known as the Dead Marshes. There they saw the corpses of slain warriors—Orcs, Men and Elves who died in a battle on the site long before. It is presented as a terrible place with nothing more than the dead bodies of all these creatures.

‘Yes, yes,’ said Gollum. All dead, all rotten. Elves and Men and Orcs.

The Dead Marshes. There was a great battle long ago, yes, so they told

him when Smeagol was young, when I was young before the Precious

came. It was a great battle. Tall Men with long swords, and terrible

Elves, and Orcses shrieking. They fought on the plain for days and

months at the Black Gates. (628)

#### 3.4.4.2 The Black Riders

The Black Riders, also known as the Ringwraiths or Nazgûl, are depicted as terrifying figures draped in black robes and mounted on black steeds. Their presence is often accompanied by a chilling sense of dread, and their piercing red eyes and ghostly shrieks create an eerie and haunting image.

#### 3.4.4.3 Rivendell

## Chapter Three: Analysis of *The Lord of the Rings*

---

This Elven sanctuary is depicted as a haven of beauty and tranquility, nestled amidst lush forests and waterfalls. Its architecture is graceful and ethereal, blending seamlessly with the natural surroundings. The air is filled with the enchanting melodies of elven songs, and the fragrance of flowers drifts on the gentle breeze.

### 3.4.5 JRR Tolkien's writing Style

J.R.R. Tolkien's writing style in *The Lord of the Rings* is often described as rich, and highly detailed. The breadth of his descriptions and attention to detail create a sense of depth and reality in Middle-earth. His prose is sublime and lyrical, often with elements of the epic. In addition, Tolkien's writing style was characterized by the use of ancient languages and dialects, reflecting the influence of ancient myths and legends.

### 3.4.6 *The Lord of the Rings* Literary Elements

Literary elements are fundamental elements that constitute the very fabric of a literary text. These components include a novel's plot, setting, characters, point of view, and themes, among other things. Rather than analyzing a novel as a cohesive whole, we might examine each of these components separately.

#### 3.4.6.1 Genre

*The Lord of the Rings* is categorized as a work of high fantasy fiction. Within the genre of fantasy literature, high fantasy is a subgenre distinguished by the creation of a fictitious world with unique laws, magical systems, and mythologies. Specifically, within high fantasy, *The Lord of the Rings* can be identified as a heroic quest narrative.

*The Lord of the Rings* has had a profound impact on the fantasy genre and is regarded as a classic work in the fields of high fantasy and stories of heroic quests.

#### 3.4.6.2 Setting

Middle-earth is the mythical realm that Tolkien constructed and the setting of *The Lord of the Rings*. Each of the races that inhabit this world have their own territories and are distinct from one another.

The Shire, a largely hobbit community, is the setting for Part I. The hero Frodo lives in Bag End, which is located in the Shire. A party of intrepid travelers, including Frodo, departs

## Chapter Three: Analysis of *The Lord of the Rings*

---

for Rivendell, an elf haven, after the conclusion of Part I. Part II is set in the harsh lands between Bag End and the tower Orthanc at Isengard, the citadel of Saruman. It also occurs in Minas Morgul, where the evil Sauron rules, in the Tower of Sorcery. The setting for Part III is the mountain range of Mordor, which is home to the volcano Orodruin. It also takes place on the route between Mordor and Bag End. The novel comes to an end in Bag End, the same place it started.

### 3.5 Quotes from the Book

The book is brimming with memorable quotes that offer profound insights into themes of heroism, destiny, the power of friendship, and the eternal struggle between light and darkness. These were some quotations from the book with their explanations.

One Ring to rule them all, One Ring to find them,  
One Ring to bring them all and in the darkness bind them

*(The Lord of The Rings)*

The Ring-inscription was a Black Speech inscription in Tengwar upon the One Ring, symbolizing the Ring's power to control the other Rings of Power.

In summary, refers to the ultimate power of the ring to control and dominate all other rings. It was found in the ring wraiths in the Dead Marshes, and held by Gollum until he lost it to Bilbo. From there it was taken by Frodo and consequently his quest was set out for him. This quote is making reference to the fact that the dark lord will have the power to use the rings to rule the inhabitants of Middle Earth and also that the ring will "find" people, joining them to the devices of the dark lord. This makes a perfect outcome for Sauron; the real holder of the "One Ring", for his desire is to conquer all peoples with fear and malice. The quote signifies the importance of the ring's power and the danger it poses to the people of Middle Earth, even though if used without the knowledge of its true power it can satisfy the greed of individuals. This obsession for the ring and its dominion over the wearers becomes an important theme in "*The Lord of the Rings*". It was shown that "One Ring" has the ability to "enslave" people to fulfill the greed or desire to use the power of the ring, such as Boromir, who wanted to use it to defend his own people. In this way, the quest to destroy the ring is really a battle to not only to stop the dark lord, but also to release the races of the world from

### Chapter Three: Analysis of *The Lord of the Rings*

---

spiritual and moral shackles that may be imposed upon them and give them the chance to create their own harmony, free from the external domination of sinister or malicious forces.

“like a shadow in the background of their memories; but it was ominous and disquieting” (Tolkien LOTR, pp. 44).

This quote encapsulates a profound sense of foreboding and unease. This serves to highlight the extent to which evil has influence over Middle-Earth. Feelings of unease can be triggered by the mere mention of a long-forgotten name. Notable are also the words that are used here. It is referred to as a shadow, a description of Sauron that Tolkien uses repeatedly. It is obvious that Tolkien intended to convey the idea that evil is not merely physically represented but that its actual power is found in the impact it has on the good characters.

The evil is talked about with both fear and respect in *The Lord of the Rings*. It is also made clear that it is not a natural or original part of the world, but something that emerged later. Additionally, this metaphorical shadow, existing within the background of characters' memories, suggests a persistent influence that lingers in their consciousness. Finally, it has been shown how servants of evil are very often described as shadows in *The Lord of the Rings*.

“All we have to decide is what to do with the time that is given us.”

(Tolkien, J.R.R. *The Fellowship of the Ring* 51).

This quote reflects existentialist philosophy, highlighting the individual's responsibility and freedom to shape their own destiny. Gandalf's words urge us to consider the limited time we have and the uncontrollable circumstances we may encounter, prompting us to make intentional decisions about how we live our lives. Despite the challenges and uncertainties in Tolkien's epic, Gandalf's message also conveys a sense of empowerment. It serves as a reminder that, even in the face of fate or external pressures, we have the ability to control our actions and derive meaning from our experiences. Gandalf's wisdom teaches us that while we cannot always choose our challenges, we can always choose how we respond to them.

‘You can trust us to stick to you through thick and thin – to the bitter end. And you can trust us to keep any secret of

## Chapter Three: Analysis of *The Lord of the Rings*

---

yours – closer than you keep it yourself. But you cannot trust us to let you face trouble alone, and go off without a word. We are your friends, Frodo.”

(J.R.R Tolkien, *The Fellowship of the Ring* 105)

This quote from *The Lord of the Rings* captures the essence of true friendship and unwavering loyalty among members of the community. The speaker's words convey a deep feeling of commitment and solidarity and promise to stand by his companion until the end in all challenges and hardships. The emphasis on trust and confidentiality underscores the characters' deep connection and highlights their willingness to protect each other's secrets and provide unwavering support. Declaring that they will not allow their friend to face difficulties alone reinforces the idea of friendship as a source of strength and companionship in difficult times. Ultimately, this quote exemplifies the selfless devotion and unwavering unity that characterize community relationships and shows the power of true friendship to overcome obstacles and face the unknown together.

### **3.6 Conclusion**

To sum up, there's an evil force lurking over Middle Earth the Dark Lord Sauron wants to reclaim his lost power and enslave everyone with it through the One Ring that he has already lost once before. JRR Tolkien's *The Lord of the Rings* an epic fantasy novel set in the fictional universe of Middle-Earth. This engaging analysis delves into the intricate themes, rich characters, and profound symbolism, present in *The lord of the Rings*, showcasing how J.R.R. Tolkien's masterpiece continues to captivate and inspire generations with its timeless tale of courage, friendship, and the struggle between good and evil.

# **General Conclusion**

## General Conclusion

---

Modern fantasy and mythology form a rich tapestry of storytelling traditions, with authors drawing upon mythological motifs to craft immersive worlds and narratives that resonate with readers across time and culture. In *The Lord of the Rings* by J.R.R. Tolkien, we see a masterful example of this synthesis, as Tolkien incorporates elements from various mythological traditions to create a timeless epic that continues to captivate audiences worldwide.

Modern fantasy encompasses a diverse array of subgenres, each with its own distinct characteristics and storytelling conventions. Among these subgenres, high fantasy and epic fantasy stand out as particularly prominent and influential forms of speculative fiction. In *The Lord of the Rings*, we see elements of both high fantasy and epic fantasy at play, as Tolkien crafts a meticulously detailed world filled with fantastical creatures, ancient myths, and epic quests that ultimately determine the fate of Middle-earth.

This dissertation major goal was to show the examination of mythology's influence on modern fantasy through the lens of J.R.R. Tolkien's *The Lord of the Rings* has revealed profound connections and implications. Through an interdisciplinary approach that combines literary analysis, mythological studies, and cultural history, this dissertation has explored the ways in which Tolkien skillfully weaves together elements of ancient mythology and folklore to construct a rich and immersive fantasy world. Through an exploration of Tolkien's engagement with mythological elements, it becomes evident that his work not only draws heavily from various mythological traditions but also transforms and reinterprets them in a manner that is uniquely his own. The rich tapestry of mythological motifs woven throughout *The Lord of the Rings* serves to imbue the narrative with depth, resonance, and a sense of universality that resonates with readers across cultures and generations.

One of the key ways in which mythology influences Tolkien's work is through the construction of his fantastical world, Middle-earth. Drawing inspiration from Norse, Celtic, and other mythological traditions, Tolkien creates a mythos that is both expansive and immersive, populated by a diverse array of beings, cultures, and histories. This mythological foundation not only provides a rich backdrop against which the events of the story unfold but also lends a sense of authenticity and gravitas to the narrative.

Moreover, mythology shapes the thematic concerns of *The Lord of the Rings*, infusing the text with timeless themes such as Hero's Journey, epic battles, and the struggle between

## General Conclusion

---

good and evil. Through characters like Frodo, Aragorn, and Gandalf, Tolkien explores the archetype of the hero's journey, drawing upon mythological motifs to chart their transformative arcs and ultimate triumphs. Similarly, the central conflict between the forces of darkness, embodied by Sauron, and the free peoples of Middle-earth, draws heavily from mythological tropes.

In this dissertation, the concept of power, as elucidated by Foucault, is depicted as omnipresent and enacted by all individuals. This echoes J. R. R. Tolkien's portrayal in *The Lord of the Rings*, where power is attributed to every race in Middle Earth and portrayed as an active process rather than a static possession. The multidimensional nature of Tolkien's setting facilitates the emergence of power relations. Furthermore, akin to Foucault's exploration, Tolkien's narrative delves into the intricacies of power within the realm of the self. Certain characters in *The Lord of the Rings* align with Foucault's conceptualization of power relations, knowledge, and technologies of the self as presented in his oeuvre.

Tolkien meticulously constructs the chronology of Middle-earth, guided by a historical narrative that may not be fully comprehended by readers. Within this magical realm, various peoples inhabit lands and speak distinct languages, each carefully developed by Tolkien. Every event and occurrence in Tolkien's narratives is intricately connected to a historical, folkloric, or divine context known to the author. This meticulous attention to detail in crafting mythological creatures imbued with robust personalities lends an aura of historical authenticity to Tolkien's work, setting him apart from his contemporaries and subsequent imitators. The monumental success of Tolkien's fictional world can be attributed to the profound impact his writings have had on readers.

All in all, *The Lord of the Rings* stands as a testament to the enduring power of mythology in shaping the landscape of modern fantasy literature. Through his masterful synthesis of mythological elements, Tolkien has crafted a work that transcends the boundaries of time and culture, inspiring countless readers and writers alike to embark on their own journeys into the realm of fantasy. There are many people who would be grateful to find a world like Middle - earth in the midst of a confused and fragmented world as the one we live in today.

## General Conclusion

---

# Appendices

### List of Appendices

Appendix 1: J.R.R. Tolkien Biography and Publications.

Appendix 2: Synopsis of *The Lord of the Rings*.

Appendix 3: Maps

Appendix 4: Mythology Gods

## Appendices

---

### Appendix 1: J.R.R. Tolkien Biography and Publications



<https://www.britannica.com/biography/J-R-R-Tolkien>

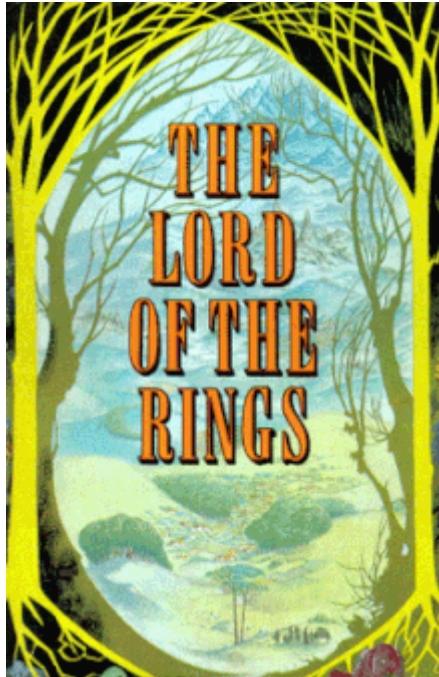
John Ronald Reuel Tolkien was born on January 3, 1892, in Bloemfontein, South Africa, he moved to England with his mother and brother after the death of his father. Tolkien's mother, who converted to Roman Catholicism, passed away when he was 12, leaving him and his brother in the care of a guardian.

J.R.R. Tolkien's major publications include "*The Hobbit*" (1937), a children's fantasy novel that introduces the world of Middle-earth and the character Bilbo Baggins. His acclaimed "*The Lord of the Rings*" trilogy consists of "*The Fellowship of the Ring*" (1954), "*The Two Towers*" (1954), and "*The Return of the King*" (1955). Posthumously, "*The Silmarillion*" (1977) was published, a collection of mythopoeic stories edited by his son Christopher Tolkien, detailing the lore and history of Middle-earth. Following this, "*Unfinished Tales*" (1980) was released, comprising narratives and essays that provide additional insights into Middle-earth's history and characters. Additionally, "*The History of Middle-earth*" series (1983-1996), a 12-volume set edited by Christopher Tolkien, explores the development of Tolkien's extensive legendarium.

## Appendices

---

### Appendix 2: Synopsis of *The Lord of the Rings*



The first single-volume edition (1968), with artwork by Pauline Baynes.

"The Lord of the Rings." *Tolkien Gateway*. Tolkien Gateway, n.d. Web. 9 July 2024.  
[https://tolkiengateway.net/wiki/The\\_Lord\\_of\\_the\\_Rings](https://tolkiengateway.net/wiki/The_Lord_of_the_Rings).

*The Lord of the Rings* tells the narrative of Bilbo Baggins hosts a grand party for himself and his heir, Frodo Baggins. During the event, Bilbo announces his intention to leave his home, Bag End, to Frodo and subsequently vanishes, using a mysterious ring that grants invisibility. Bilbo's old friend, the wizard Gandalf, urges him to relinquish the ring to Frodo due to its perilous nature. After Bilbo departs, Frodo remains in Bag End, remarkably unchanged in appearance despite the passage of time. One day Gandalf returns to warn Frodo of impending danger. He reveals that the ring once belonged to Sauron, the Dark Lord, who seeks its return to dominate the world. Sauron has enlisted Gollum, a creature also corrupted by the ring, to discover its whereabouts. Gandalf explains that the ring's corruptive power dooms its possessor unless it is destroyed in the fires of Mount Orodruin. Although Frodo offers the ring to Gandalf, the wizard insists that Frodo is destined to bear this burden. Thus, Frodo sets out for Mount Orodruin, accompanied by his friends Sam, Merry, and Pippin. Throughout their journey, they are pursued by Sauron's Black Riders, malevolent beings seeking the ring. The group encounters Aragorn, a friend of Gandalf, who aids them. Gandalf

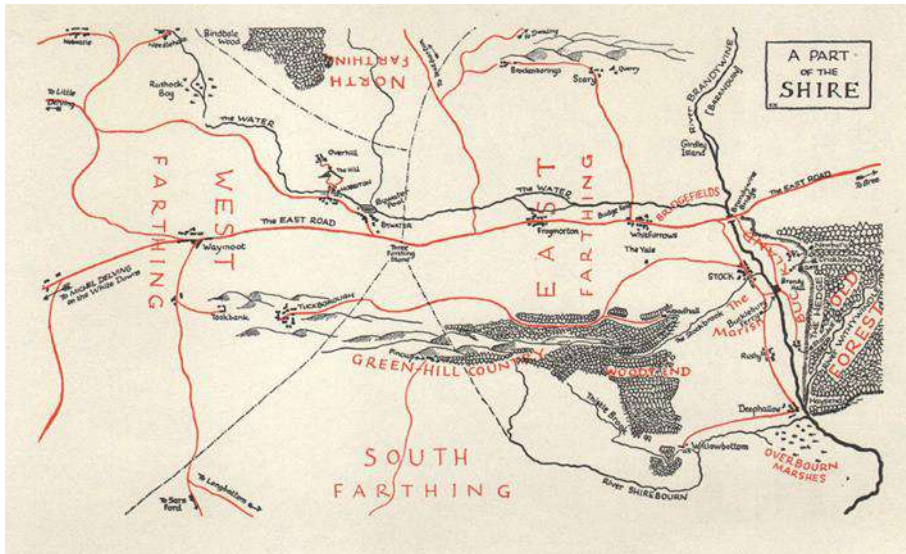
## Appendices

---

guides the companions through the Mines of Moria but falls into an abyss during a battle with a fearsome spirit, leaving Aragorn to lead. The journey proves arduous, and the group receives aid from Lady Galadriel of the Elves. Boromir, a representative from Gondor, succumbs to the ring's lure and attempts to seize it from Frodo. Frodo, forced to use the ring to escape, decides to continue the mission alone, allowing only Sam to accompany him. Boromir, remorseful for his actions, is killed by orcs and honored with a hero's burial. Orcs capture Merry and Pippin, prompting Aragorn, Gimli, and Legolas to pursue their captors. Meanwhile, Merry and Pippin encounter Treebeard the Ent, who shelters them and marshals his forces to aid the hobbits. Gandalf, resurrected as Gandalf the White, reunites with Aragorn's group and leads them to King Théoden of Rohan. Together, they combat Sauron's forces and defeat Saruman, who has hindered Frodo's quest. Frodo and Sam continue towards Mount Doom, trailed by Gollum, whom they capture. Attempting to reform him into his former self, Sméagol, they are eventually led into a trap at Shelob's lair, where Frodo is severely wounded. Believing Frodo dead, Sam takes the ring to fulfill the mission. However, he soon learns Frodo is alive and rescues him from the orcs. Gandalf and Pippin arrive in Gondor, where they encounter Denethor, the Steward of Gondor. Denethor, grief-stricken by his son Faramir's wounds, attempts to burn himself and Faramir alive. He succeeds in killing himself, but Gandalf saves Faramir. Aragorn reveals his true identity and, with the aid of the Dead Men of Dunharrow, assists in the fight against Sauron's forces. In the ensuing battles, Éowyn, disguised as the soldier Dernhelm, kills the Lord of the Nazgûl. Aragorn heals the wounded, and the army marches to confront Sauron. Amid the battle, Frodo and Sam reach Mount Doom. Gollum seizes the ring by biting off Frodo's finger but falls into the fiery abyss, destroying the ring and Sauron with it. Eagles rescue Frodo and Sam from the erupting volcano. In the aftermath, Faramir and Éowyn fall in love, while Aragorn marries Arwen. The fellowship reunites for Théoden's funeral and journeys home. They discover the Shire ravaged by Saruman, whom they ultimately defeat. The hobbits restore their homeland with the help of Galadriel. The story concludes with Frodo's departure to the Grey Havens, accompanied by Gandalf, Bilbo, and other Ring-bearers, while Sam, Merry, and Pippin return to their lives in the Shire.

## Appendices

### Appendix 3: The Lord of the Rings Maps



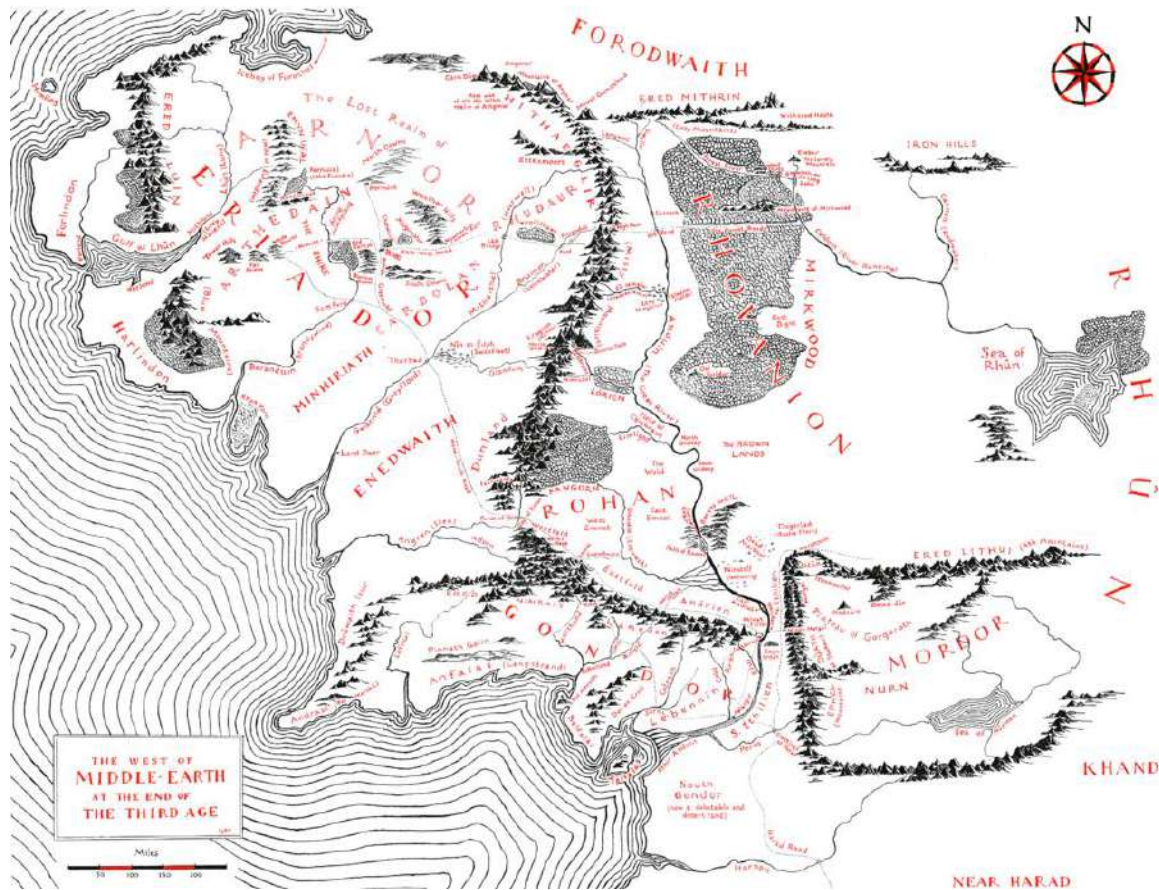
A Part of the Shire map by J.R.R. Tolkien

Tolkien, J.R.R. *Map of Middle-earth*. 1954. Ink on paper. HarperCollins, 2004.

"A Part of the Shire" is the title of the map that immediately follows the Prologue in *The Fellowship of the Ring*.

The "Part of the Shire" map spans 105 miles from east to west and 60 miles from north to south. The map shows the four Farthings of the Shire, a small portion of the territory east of the Shire, and pieces (only) of the Old Forest and the Marshes. The map, which covers the voyage from Book I of *The Fellowship of the Ring*'s Chapter 3, "Three is Company," through a portion of Book I, Chapter 6, "The Old Forest," enables the reader to follow Frodo's journey to Rivendell from the narrative's "point of view." It also acts as a guide for where events from Book VI's Chapter 8, "The Scouring of the Shire," in *The Return of the King*, took place. Although J.R.R. Tolkien had hoped for the map to be reprinted in the third volume, it was not included in the publication.

## Appendices



The West of Middle-earth at the End of the Third Age (included in all three volumes; this map was made in 1980 replacing the 1953 version)

Tolkien, J.R.R. Map of Middle-earth. 1954. Ink on paper. HarperCollins, 2004.

The West of Middle-earth at the End of the Third Age is the title of a map drawn by Christopher Tolkien in 1980, it is the new version of an older map made back in 1953. It depicts the Westlands and all northwestern Middle-earth during the War of the Ring.

Smaller in scope than the original, this map excludes locations such as the Cape of Forochel in the north and Umbar and Far Harad in the south, but now includes the island of Himling. The Sea is filled with contour lines radiating from the coasts, similar to the inland bodies of water. The Icebay of Forochel is labeled with an arrow pointing to the larger northeast part of the bay, correcting an error in the original map as noted by Christopher Tolkien. The areas of Gondor and Rohan are more detailed, featuring streets and roads, with Westfold and Eastfold marked and separated by the Snowbourn, as well as the Mering Stream. The Old South Road, renamed North-South Road, extends along the White Mountains, although part of its course was conjectured by Christopher Tolkien.

### Appendix 4: Mythology Gods



Zeus holding a thunderbolt. Zeus de Smyrne, discovered in Smyrna in 1680

Zeus is the sky and thunder god in ancient Greek religion and mythology, who rules as king of the gods on Mount Olympus.

In *The Lord of the Rings*, the character who most resembles Zeus is **Manwë**, the chief of the Valar in Tolkien's wider legendarium, especially detailed in *The Silmarillion*. Like Zeus, Manwë holds supreme authority, ruling over the realm of Arda and ensuring order among its inhabitants. Both figures are dominantly associated with the sky—Zeus as the god of the sky, thunder, and lightning, and Manwë as the lord of the air and wind. Manwë's seat on the highest mountain, Taniquetil, mirrors Zeus's throne on Mount Olympus. Additionally, both are symbolically linked to eagles, which serve as messengers and symbols of their far-reaching sight and power. Though Manwë does not appear directly in *The Lord of the Rings*, his influence pervades the mythology and structure of Middle-earth, akin to Zeus's overarching presence in Greek mythology.

## Appendices



Odin, illustration in manuscript SAM 66, p. 77r, by Jakob Sigurðsson, 1765-1766.  
**Source:** Árni Magnússon Institute for Icelandic Studies, Reykjavik, Iceland.

The principal deity in Norse mythology is Odin (Old Norse: Óðinn). Odin is an incredibly wise old guy with one eye, and he possesses the widest variety of traits of all the gods.

In "The Lord of the Rings" universe, the character that most closely resembles Odin from Norse mythology is Gandalf the Grey (later Gandalf the White). Gandalf shares several characteristics with Odin, such as wisdom, knowledge of ancient lore, mastery of magic, and a role as a guide and mentor to heroes (like Odin guiding warriors in battle). Both Gandalf and Odin also possess a sense of sacrifice and are willing to intervene directly in mortal affairs to ensure the balance between good and evil is maintained. Additionally, Gandalf's association with ravens (through his friend Gwaihir the Windlord) parallels Odin's companionship with his ravens Huginn and Muninn, who bring him knowledge from afar. These similarities highlight Gandalf as Tolkien's homage to the archetype of the wise and powerful wanderer figure, akin to Odin in Norse mythology.

## Appendices

---



The Tuatha Dé Danann as depicted in John Duncan's *Riders of the Sidhe* (1911)

Duncan, John. *Riders of the Sidhe*. 1911. Wikimedia Commons, [https://commons.wikimedia.org/wiki/File:Riders\\_of\\_the\\_Sidhe\\_\(big\).jpg](https://commons.wikimedia.org/wiki/File:Riders_of_the_Sidhe_(big).jpg).

The Tuatha Dé Danann (Irish: ['t̪uə(hə) d̪iː 'd̪ʲaŋˠv̪əŋˠv̪], literally "the folk of the goddess Danu"), also known by the previous name Tuath Dé ("tribe of the gods"), are a supernatural race in Irish mythology. Many of them are supposed to represent deities from pre-Christian Gaelic Ireland.

In Tolkien's Middle-earth legendarium, the closest resemblance to the Tuatha Dé Danann from Irish mythology might be found in the Elves, particularly the High Elves or the Eldar. The Tuatha Dé Danann are known for their mystical abilities, connection to nature, and their status as a divine or semi-divine race. Similarly, Elves in Tolkien's world possess immortal qualities, magical abilities, and a deep connection to the land and its history. Characters like Galadriel, Elrond, or characters from the Silvan Elves could be seen as having some parallels to the Tuatha Dé Danann due to their ancient wisdom, magical prowess, and sometimes enigmatic nature.

## Appendices

---



King Arthur by C.E. Butler

Charles Ernest Butler (Public Domain)

Butler, C.E. "King Arthur." *World History Encyclopedia*, World History Encyclopedia, [www.worldhistory.org/article/133/king-arthur/](http://www.worldhistory.org/article/133/king-arthur/).

In "The Lord of the Rings," several figures embody certain Arthurian themes and qualities. Aragorn, also known as Strider, bears similarities as a rightful heir to the throne of Gondor, akin to Arthur pulling the sword from the stone, signifying his destined kingship. Like Arthur, Aragorn demonstrates noble leadership, a sense of duty, and a journey toward accepting his role as a king. Théoden, King of Rohan, undergoes a transformation from a faltering leader burdened by doubt to a wise and courageous ruler, echoing Arthurian narratives of kingship and personal growth. While not a king, Denethor, as the steward of Gondor, holds a position of significant authority, reflecting themes of loyalty and stewardship found in Arthurian tales where advisors or stewards play crucial roles in the kingdom's governance. These parallels highlight Tolkien's exploration of leadership, destiny, and the burdens of rulership through characters whose journeys resonate with Arthurian ideals, albeit within the distinct mythos of Middle-earth.

## Appendices

---

### Works Cited

Butler, C.E. "King Arthur." *World History Encyclopedia*, *World History Encyclopedia*, [www.worldhistory.org/article/133/king-arthur/](http://www.worldhistory.org/article/133/king-arthur/). Accessed 1 May 2024.

Duncan, John. Riders of the Sidhe. 1911. Wikimedia Commons, [https://commons.wikimedia.org/wiki/File:Riders\\_of\\_the\\_Sidhe\\_\(big\).jpg](https://commons.wikimedia.org/wiki/File:Riders_of_the_Sidhe_(big).jpg).

"J.R.R. Tolkien." *Encyclopedia Britannica*, *Encyclopedia Britannica*, 1 May 2024, [www.britannica.com/biography/J-R-R-Tolkien](http://www.britannica.com/biography/J-R-R-Tolkien).

Manea, Irina-Maria. "Magic Rings in Norse Mythology." *World History Encyclopedia*. Web. Accessed 9 July 2024. <https://www.worldhistory.org/article/2130/magic-rings-in-norse-mythology/>.

Sigurðsson, Jakob. "Odin, illustration in manuscript SAM 66, p. 77r." Árni Magnússon Institute for Icelandic Studies, Reykjavik, Iceland. Wikimedia Commons. Web. Date Accessed (if available). <URL>.

Tolkien, J.R.R. *Map of Middle-earth*. 1954. Ink on paper. HarperCollins, 2004.

"The Lord of the Rings." Tolkien Gateway. Tolkien Gateway, n.d. Web. 9 July 2024. [https://tolkiengateway.net/wiki/The\\_Lord\\_of\\_the\\_Rings](https://tolkiengateway.net/wiki/The_Lord_of_the_Rings).

# Bibliography

## Bibliography

---

- Aptaker, J. *Lord of the Rings: An Analysis of Symbolism and Archetypes in the Trilogy*. 2019.
- Auden, W.H. "At the End of the Quest, Victory." *The New York Times*, 22 January 1956.
- Auden, Wystan Hugh. *Secondary Worlds*. London: Publisher, 1968. Print.
- Blake, Andrew. *J.R.R. Tolkien: A Beginner's Guide*. London: Hodder and Stoughton, 2002. Print.
- Bulfinch, Thomas. *Bulfinch's Mythology*. Vintage Books, 2009. Print.
- Bunson, Margaret. *The Encyclopedia of Ancient Egypt*. London: Gramercy Books, 1991. Print.
- Burns, Gary, ed. *A Companion to Popular Culture: Blackwell Companions in Cultural Studies*. Chichester: John Wiley & Sons, 2016. Print.
- Campbell, Joseph. *The Hero with a Thousand Faces*. New World Library, 2008. Print.
- Campbell, Joseph. *Bios and Mythos*. Print.
- Carabatea, M. *Greek Mythology*. Pergamos, 2007. Print.
- Carpenter, Humphrey. *J.R.R. Tolkien*. Houghton Mifflin Company, 2000. Print.
- Carter, Lin. *Tolkien: El origen de El señor de los anillos*. Translated by María Antonia Menini, Ediciones B, 2002.
- Chance, Jane. "Power and Knowledge in Tolkien: The Problem of Difference in 'The Birthday Party.'" *Mythlore: A Journal of J.R.R. Tolkien, C.S. Lewis, Charles Williams, and Mythopoeic Literature*, vol. 21, no. 2, 1996, Article 19.
- Chance, Jane. *Tolkien's Art: A Mythology for England*. University Press of Kentucky, n.d. Print.
- Clute, John, and John Grant. *The Encyclopedia of Fantasy*. New York: St. Martin's Griffin, 1999. Print.
- Colbum, Mark R., et al. *Lords of Middle Earth, Volume III: Hobbits, Dwarves, Ents, Orcs*. n.d. Print.
- Colebatch, Hal G.P. *Return of the Heroes: The Lord of the Rings, Star Wars, Harry Potter, and Social Conflict*. 2nd ed., Cybereditions, 2003.

## Bibliography

---

Colebatch, Hal G.P. "Communism." J.R.R. Tolkien *Encyclopedia*, edited by Michael D.C. Drout, Routledge, 2013.

Crystal, David. "Philology." *Encyclopedia Britannica Online*, 17 April 2024.

Curry, Patrick. Tolkien and the Critics: *A Critique. In Root and Branch: Approaches Toward Understanding Tolkien*, 2nd ed., Hönegger: Walking Tree Publishers, 2005.

Eaglestone, Robert. *Reading The Lord of the Rings*. New York: Continuum International Publishing, n.d.

Ebert, Roger. *Roger Ebert's Movie Yearbook 2007*. Andrews McMeel Publishing, 2006.

Fife, Ernelle. "Wise Warriors in Tolkien, Lewis, and Rowling." 2006.

Fimi, Dimitra. *Hobbit Songs and Rhymes: Tolkien and the Folklore of Middle-earth*. Maney Publishing, 2008.

Flieger, Verlyn. "Fantasy and Reality: J.R.R. Tolkien's World and the Fairy-Story Essay." *Mythlore: A Journal of J.R.R. Tolkien, C.S. Lewis, Charles Williams, and Mythopoeic Literature*, vol. 22, no. 3, 1999, pp. 2.

Foucault, Michel. *Discipline and Punish: The Birth of the Prison*. Translated by Alan Sheridan. New York: Vintage Books, 1995.

Fountas, Irene, and Gay Pinnell. *Guiding Readers and Writers, Grades 3-6*. Heinemann, 2001.

Fritsch, Valter Henrique. *One Ring to Bind them All: The Mythological Appeal in Tolkien's The Lord of the Rings*. Porto Alegre: UFRGS, Instituto de Letras, 2009.

Foucault, Michel. *Power/Knowledge*. New York: Colin Gordon, 1972-1977.

Grant, John Clute and John. *The Encyclopedia of Fantasy*. New York: St. Martin's Griffin, 1999.

Grant, Patrick. "Tolkien: Archetype and Word." *Cross Currents*, vol. 22, no. 4, 1973.

Graves, Robert. "Introduction." *New Larousse Encyclopedia of Mythology*. Edition published, 1987.

Haber, Karen, editor. *Meditations on Middle-Earth: New Writing on the Worlds of J. R. R. Tolkien*. Hardcover, November 19, 2001.

Hamilton, Edith. *Mythology*. Scribner's, 1998.

## Bibliography

---

- Jackson, Rosemary. *Fantasy: The Literature of Subversion*. 1981.
- James, Edward, and Farah Mendlesohn. *A Short History of Fantasy*. Libri Publishing, 2009.
- Jedlinska, Miluše. *Mythical and Cultural Archetypes in J.R.R Tolkien*. Masaryk University, 2011.
- Jung, Carl G. *The Archetypes and the Collective Unconscious*. Princeton UP, 1990. Print.
- Khichane, Hanane. "John Ronald Reuel Tolkien's *The Lord of the Rings* (1954): a Foucauldian Reading." Print.
- Kroglerova, Vendula. "The Fantasy Worlds in J.R.R. Tolkien's *The Lord of the Rings* and George R.R. Martin's *A Song of Ice and Fire*." *English Philology-Journalism*. These.CZ. Print.
- Le Guin, Ursula K. *The Language of the Night: Essays on Fantasy and Science Fiction*. n.d. Print.
- Leach, Maria, and Jerome Fried, editors. *Funk and Wagnall's Standard Dictionary of Folklore, Mythology, and Legend*. Harper and Row, 1984.
- Lobdell, Jared. "Criticism of Tolkien, Twentieth Century." *J.R.R. Tolkien Encyclopedia*. Ed. Michael Drouot. New York: Routledge, 2007. Print.
- Long, Steven S. "Defining Fantasy." Print.
- Mac Cana, Proinsias. *Celtic Mythology*. Peter Bedrick Books, 1985.
- Martínez, Helios De Rosario. "Fairy and Elves in Tolkien and Traditional Literature." *«Mythlore*, 2010.
- Mathews, Richard. *Fantasy: The Liberation of Imagination*. Print.
- Mendlesohn, Farah, and Edward James. *A Short History of Fantasy*. London: Libri Publishing, 2009. Print.
- Monro, D.H. "The Concept of Myth." *The Sociological Review*, 1950.
- Mills, Sara. *Michel Foucault*. London: Routledge, 2003.
- Groom, Nick. "The English Literary Tradition." *A Companion to J.R.R. Tolkien*, edited by Stuart D. Lee, Wiley-Blackwell, 2014, pp. 287.

## Bibliography

---

- N.S. Mirage. "Is The Lord of the Rings Low Fantasy?" NSMirage, <https://nsmirage.com/is-the-lord-of-the-rings-low-fantasy/>. Accessed 19 May 2024.
- Resch, J.R.R. Tolkien and the Great War: Influences, Themes and the Mythological Text. 2014.
- Sarick, Joyce G. The Readers' Advisory Guide to Genre Fiction. American Library Association, 2001. Print.
- Selling, Kim. J.R.R. Tolkien's The Lord of the Rings: *The Book, The Film, and Genre Criticism*.
- Stableford, Brian. *The A to Z of Fantasy Literature: The A-to-Z Guide Series*. Print.
- Straight, Michael. "The Fantastic World of Professor Tolkien." *New York Republic*, 17 January 1956. Print.
- Stimpson, Catharin. *J.R.R. Tolkien*. Columbia University Press, 1969. Print.
- Testa, Andrea. The Genesis and the Legacy of The Lord of the Rings. Université de Padoue.
- "*The Power, the Mythology of The Lord of the Rings*." Kentucky: University Press of Kentucky.
- Tolkien, J.R.R. *The Lord of the Rings*. HarperCollins, 2010. E-book.
- Tolkien, J.R.R. "Letter to Rayner Unwin, 8 December 1955." 2023. Print.
- Tolkien, J.R.R. *The Tolkien Reader*. New York: Random House, 1966.
- Tolkien, J.R.R. *Tales from the Perilous Realm*. HarperCollins e-books, 1997.
- Tolkien, J.R.R. *Unfinished Tales*. Ed. Christopher Tolkien. Boston: Houghton Mifflin, 1980. Print.
- Tolkien, J.R.R. *The Letters of J.R.R. Tolkien*. Edited by Humphrey Carpenter and Christopher Tolkien, HarperCollins Publishers, 1995. Print.
- Tolkien, Anne Pienciak. *J.R.R. Tolkien's Hobbit and Lord of the Rings*. Barrons Online Bookstore, 1986. Print.
- Vehkomäki, Anu. "Mythological Archetypes in the Legendarium of J.R.R. Tolkien and J.K. Rowling's Harry Potter Series." Master's Thesis, Faculty of Humanities, University of Oulu.
- Veijalainen, Sofia. "An Ecocritical Reading of J.R.R. Tolkien's The Lord of the Rings." Print.

## Bibliography

---

Walker, Steve. *The Power of Tolkien's Prose: Middle-Earth's Magical Style*. 2011.

Wegierski, Mark. "Middle Earth V. Duniverse: The Different Worlds of Tolkien and Herbert." *The Quarterly Review*.

Wilson, Edmund. "Oo, THOSE AWFUL ORCS! A Review of The Fellowship of the Ring." *The Nation*, 14 Apr. 1956.

Wolf, Mark J.P. *Building Imaginary Worlds: The Theory and History of Subcreation*. New York: Routledge, 2012. Print.

Wood, Ralph C. "Introduction: Tolkien among the Moderns." *Tolkien among the Moderns*, University of Notre Dame Press, 2015, pp. 1-6. Print.

### Websites:

Clapsaddle, Diane. "TheBestNotes on The Lord of the Rings." TheBestNotes, [https://thebestnotes.com/booknotes/lord\\_of\\_the\\_rings\\_tolkien/Lord\\_Of\\_The\\_Rings02.html](https://thebestnotes.com/booknotes/lord_of_the_rings_tolkien/Lord_Of_The_Rings02.html). Accessed 1 May 2024.

Cowls, Gregory. "Book Review: A Return to Middle-Earth, 44 Years After Tolkien's Death." Web.

Groeneveld, Emma. "Norse Mythology." World History Encyclopedia, 2 Nov. 2017, [www.worldhistory.org/Norse\\_Mythology/](http://www.worldhistory.org/Norse_Mythology/).

"Lord of the Rings: Good vs. Evil." Bartleby, [www.bartleby.com/essay/Lord-Of-The-Rings-Good-Vs-Evil-B1FB42F8C0700541](http://www.bartleby.com/essay/Lord-Of-The-Rings-Good-Vs-Evil-B1FB42F8C0700541).

N.S. Mirage. "Is The Lord of the Rings Low Fantasy?" NSMirage, <https://nsmirage.com/is-the-lord-of-the-rings-low-fantasy/>. Accessed 1 May 2024.

"Subgenres, Fantasy." Guide, Best Fantasy Books, 2016. Web.

The Tolkien Society. "Biography-Who was Tolkien?" Time, 29 Dec. 2008, <https://web.archive.org/web/20081229125934/http://www.time.com/time/magazine/article/0,9171,1129596,00.html>. Accessed 15 August 2016. Web.

"Tolkien's The Lord of the Rings as a Fantasy." *TUCL eLibrary*. Web.

## Bibliography

---